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No. 1
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A GIRL'S LIFE AND WORK AT CORNELL UNIVERSITY, in this Number.

WOMEN IN TELEPHONE EXCHANGES (Employment Series), in this Number.

WINTER HOLIDAY NUMBER.

VOL. XLV. NO. 1.

The Delineator

A JOURNAL of FASHION, CULTURE and FINE ARTS.



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Dedicated to "THE DELINEATOR."

THE ARENA SCHOTTISCHE.

by CHAS L. VAN BAAR

INTRO.

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See Advertisement of the Metropolitan Catalogue elsewhere in this issue.

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AT A PRICE TO SUIT THE TIMES.



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FIGURE No. 1.—LADIES' *Capote.*



FIGURE No. 4.—*Front View.*



FIGURE No. 7.—LADIES' THEATRE HAT.



FIGURE No. 2.—LADIES' CALLING BONNET.



FIGURE No. 5.—*Back View.*

FIGURES NOS. 4 AND 5.—LADIES' BONNET.



FIGURE No. 3.—LADIES' FELT HAT.

FASHIONABLE

HATS AND BONNETS.

(For Descriptions see Page 59.)



FIGURE No. 6.—LADIES' THEATRE HAT.



FIGURE No. 8.—MISSES' VELVET HAT.



FIGURE NO. 9.—LADIES' THEATRE HAT.



FIGURE NO. 12.—LADIES' VELVET HAT.



FIGURE NO. 14.—LADIES' WALKING HAT.

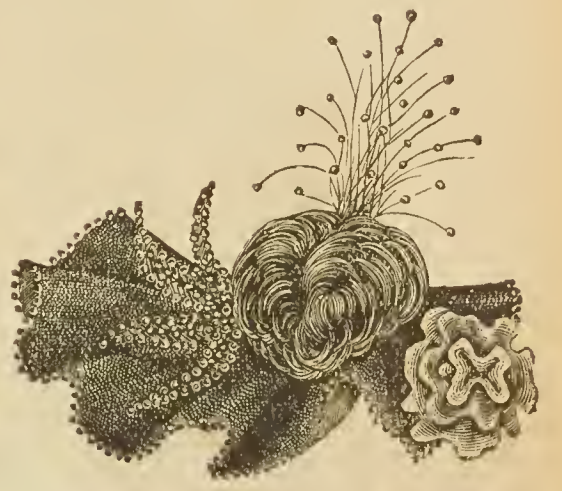


FIGURE NO. 15.—LADIES' RECEPTION HAT.



FIGURE NO. 10.—LADIES' PROMENADE HAT.

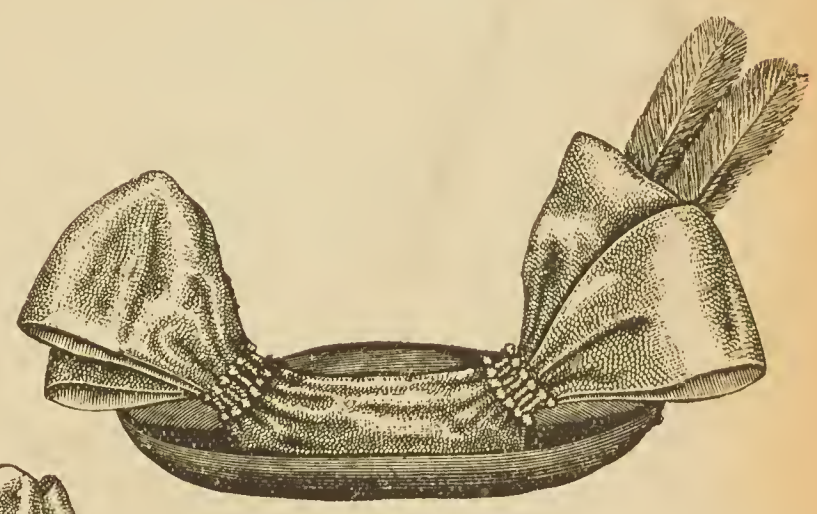


FIGURE NO. 16.—YOUNG LADIES' HAT.



FIGURE NO. 11.—LADIES' JET *Capote.*

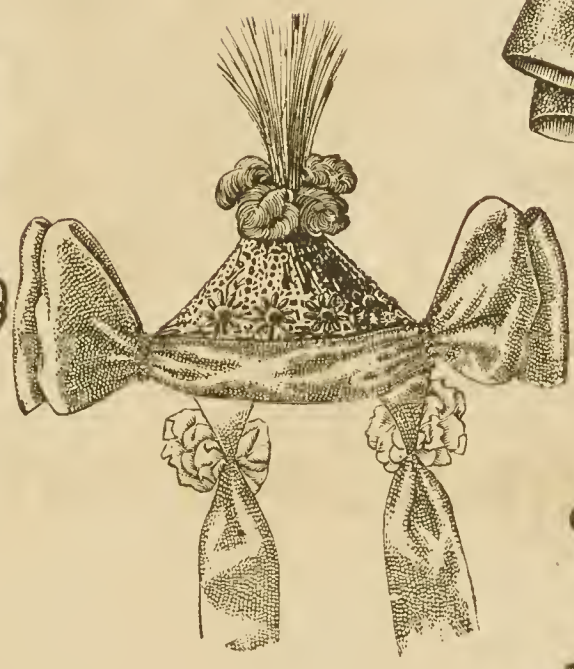


FIGURE NO. 13.—LADIES' CARRIAGE HAT.



FIGURE NO. 17.—LADIES' HAT.

FASHIONABLE HATS AND BONNETS.

(For Descriptions see Pages 59 and 60.)



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Who is called from a quiet rural parish to become the pastor of one of the most fashionable churches in New York, will begin, under the title of "A Minister of the World," in the NOVEMBER issue of

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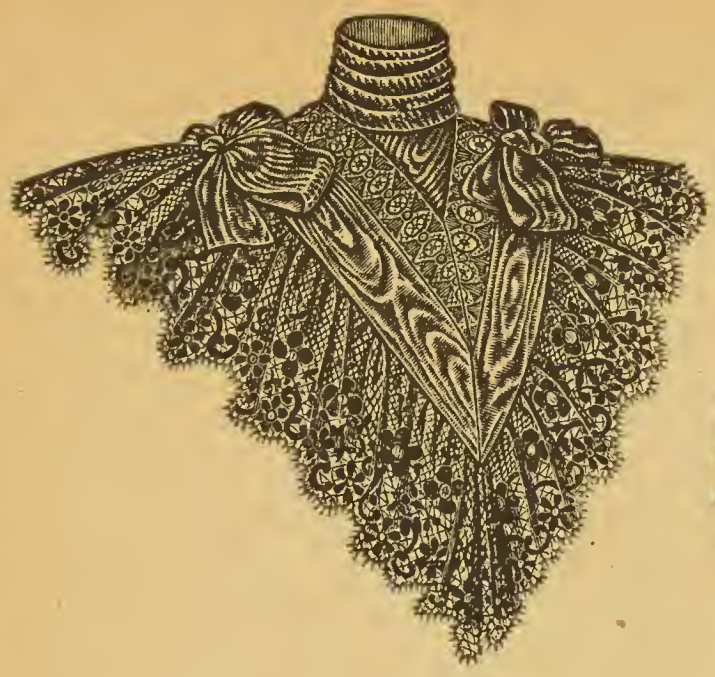


FIGURE NO. 1.—FANCY V-YOKE.



FIGURE NO. 5.—SILK STOCK.



FIGURE NO. 8.—FANCY CAPE-COLLAR.

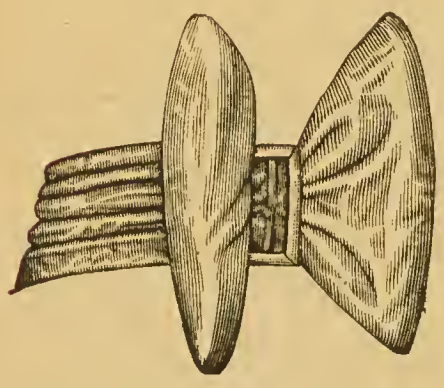


FIGURE NO. 2.—TAFFETA STOCK.

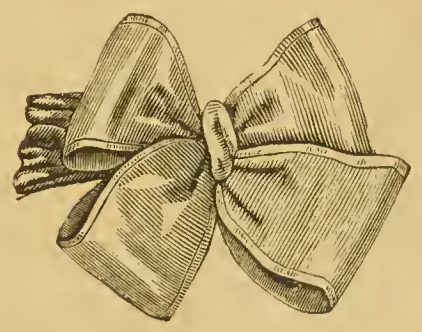


FIGURE NO. 6.—RIBBON STOCK.

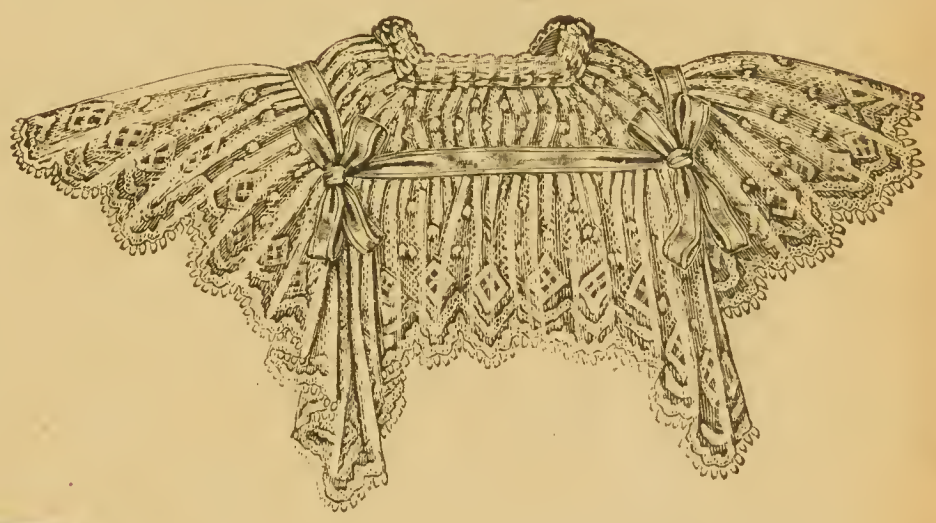


FIGURE NO. 9.—FANCY SQUARE YOKE.



FIGURE NO. 3.—LOW-NECK GARNITURE.

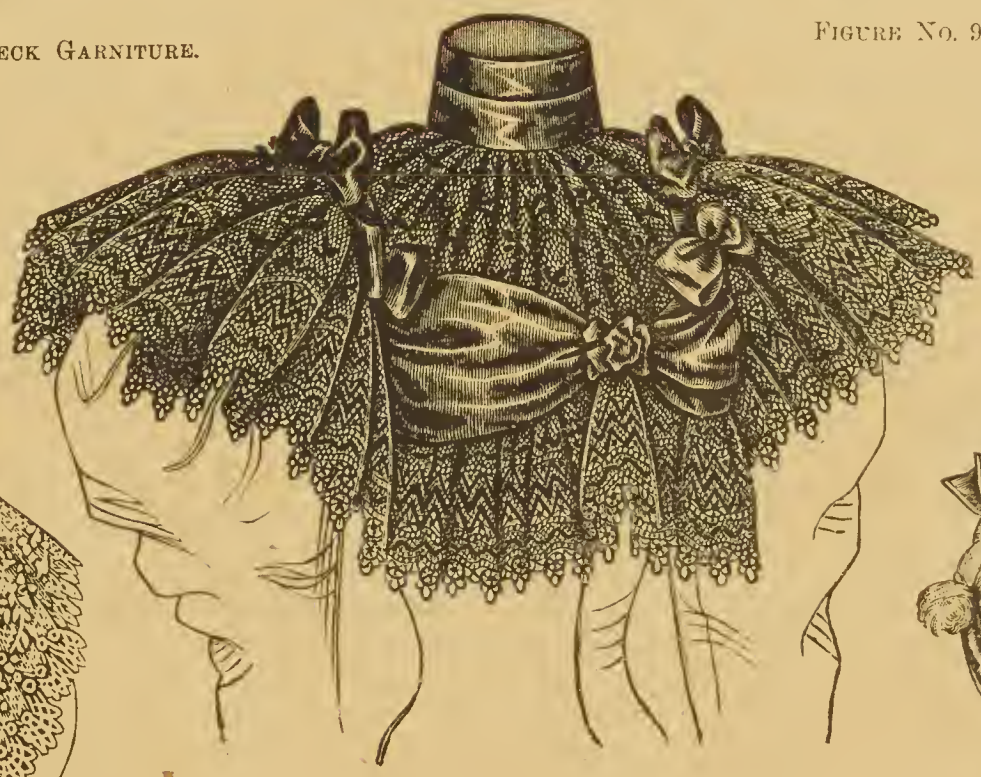


FIGURE NO. 7.—ELABORATE ROUND YOKE.



FIGURE NO. 4.—RIBBON STOCK, WITH LACE FRILL.



FIGURE NO. 10.—FANCY ROUND YOKE.

NOVELTIES IN LINGERIE.—(For Description see Pages 60 and 61.)

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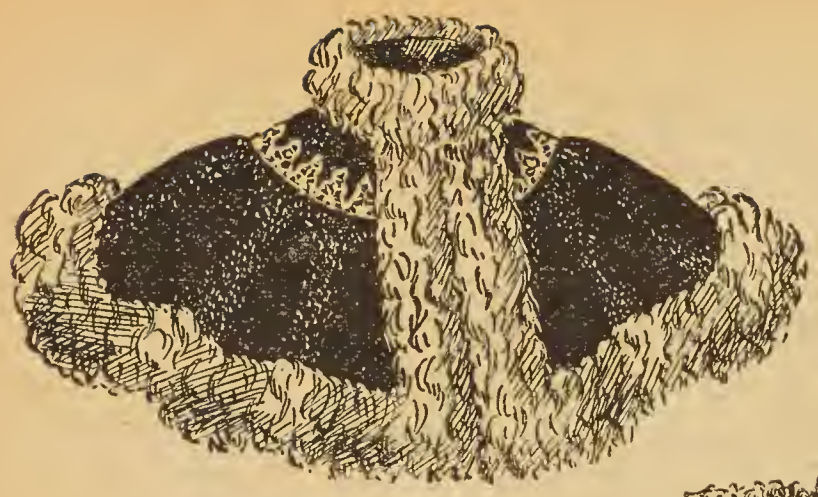


FIGURE NO. 1.



FIGURE NO. 2.

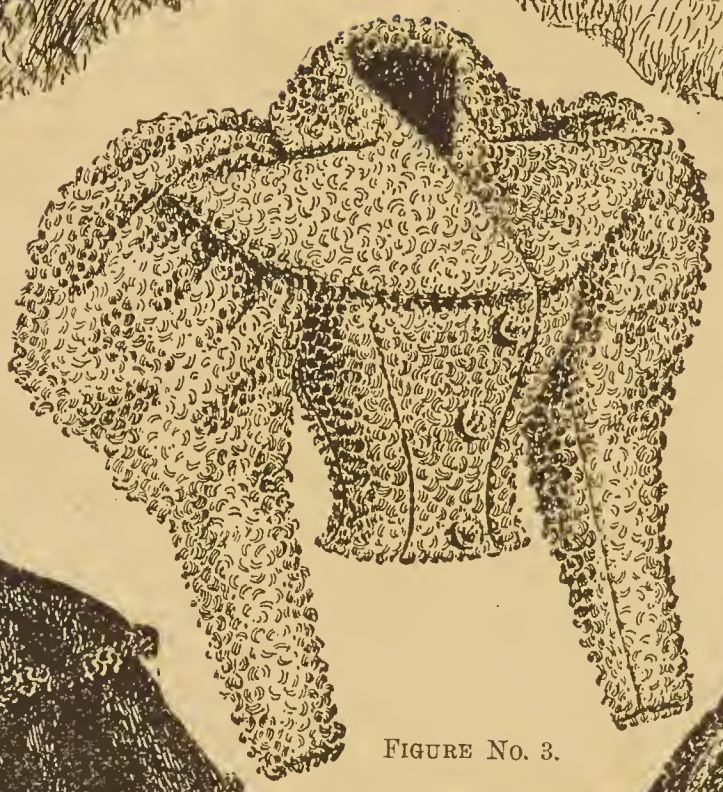


FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.



FIGURE NO. 6.



FIGURE NO. 7.

STYLISH TOP-GARMENTS FOR WINTER WEAR.

(For Descriptions and Patterns see Pages 52 and 53.)

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We offer it for sale at the remarkably low price of **$7.43.** You need send no money in advance unless you prefer. The watch will be sent C. O. D. by express. You can examine it, and if satisfactory, pay $7.43 to the Express Co. If you do remit in advance yon save express charges, as we send by registered mail, prepaid, when remittance accompanies order. The regular price is $12.00. Cheaper watches than this are offered, of course, but this is the ONLY CALENDAR WATCH. It will not only be found in every way a reliable timepiece for daily use, bnt in appearance it commends itself to the most refined and genteel taste, and it would be regarded anywhere as a costly ornament.

Second Bargain:—IN ADDITION to this elegant Calendar Watch, we have a very fine and handsome **LADIES' CHATELAINE WATCH,** in SOLID SILVER CASE (beautifully ornamented), stem-winder, guaranteed a correct timekeeper, and a desirable watch in every respect, which we will send to any address, by registered mail, prepaid, on receipt of $3.60. This is an unusual chance to get a genuine solid silver ladies' watch. WHY FOOL AWAY MONEY on the claptrap watches that are offered so widely at what seems a cheaper price, but what are not worth having at any price?

Third Bargain:—If yon want a good Watch (which is not a Calendar Watch) for yourself or yonr boy, we can send yon an excellent timekeeper (stem-winder), warranted to be far above anything else of the kind in the market, for $3.45, sent by registered mail, prepaid. This is no cheap nickel watch. It is a **Beautiful Watch in Appearance, having a Fashionable ebonized steel case,** elegant and genteel, and you will wonder how we can afford to sell it for less than double the money. Every onc of our watches is guaranteed in every respect.

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FIGURE No. 8.



FIGURE No. 11.

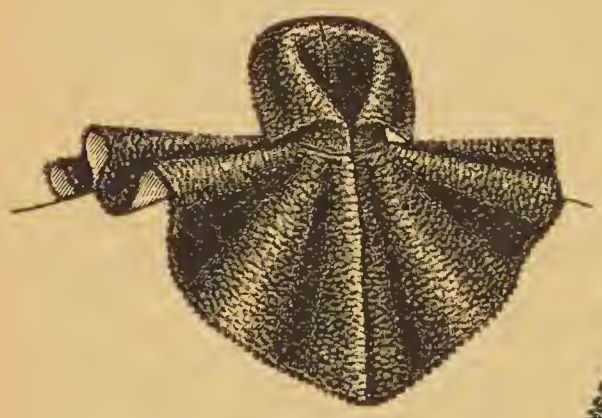


FIGURE No. 9.



FIGURE No. 10.

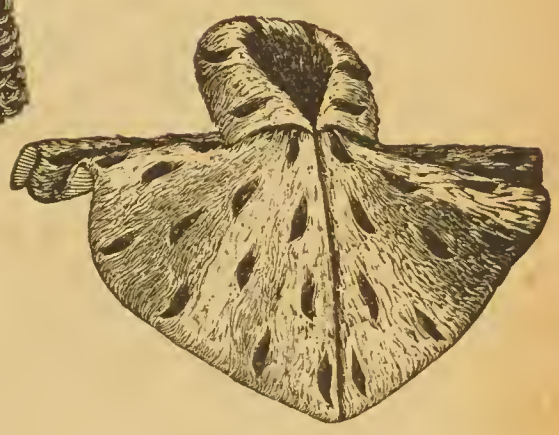


FIGURE No. 13.



FIGURE No. 12.



FIGURE No. 14.



FIGURE No. 15.

STYLISH

TOP-GARMENTS

FOR

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(For Descriptions and Patterns see Pages 53 and 54.)

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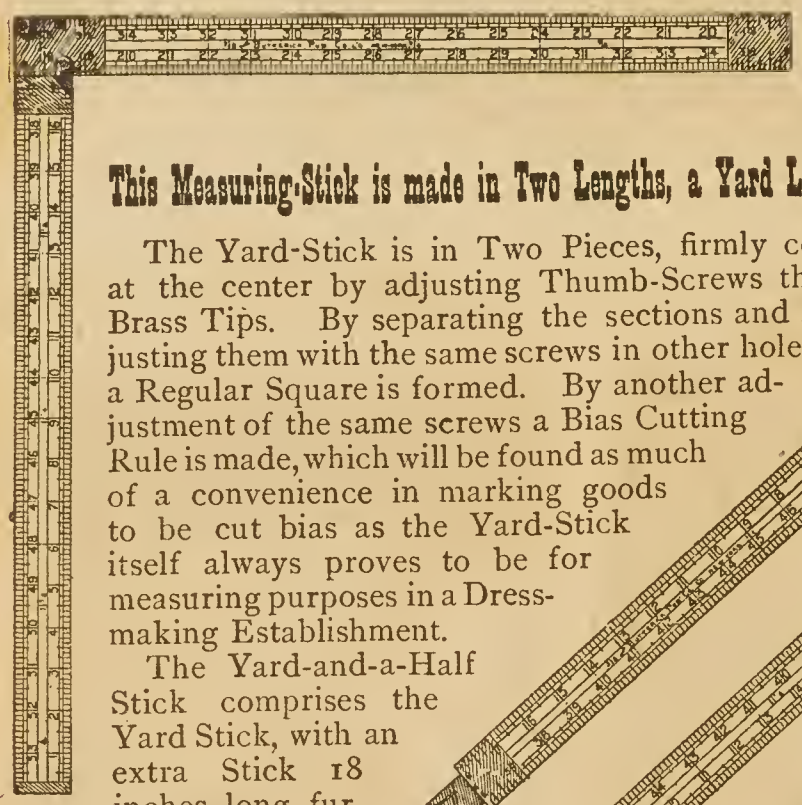


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The Yard-and-a-Half Stick comprises the Yard Stick, with an extra Stick 18 inches long, furnished with a Brass Slide for Adjustment to the upper section of the Yard-Stick.

When the extra stick and upper section are united, they form one section a yard long, so that with the assistance of the Yard-and-a-Half Rule quite wide goods can be conveniently marked for Bias Cutting.

Price of the Combined Yard-Stick, Square and Bias Rule, 10s. or $2.50.

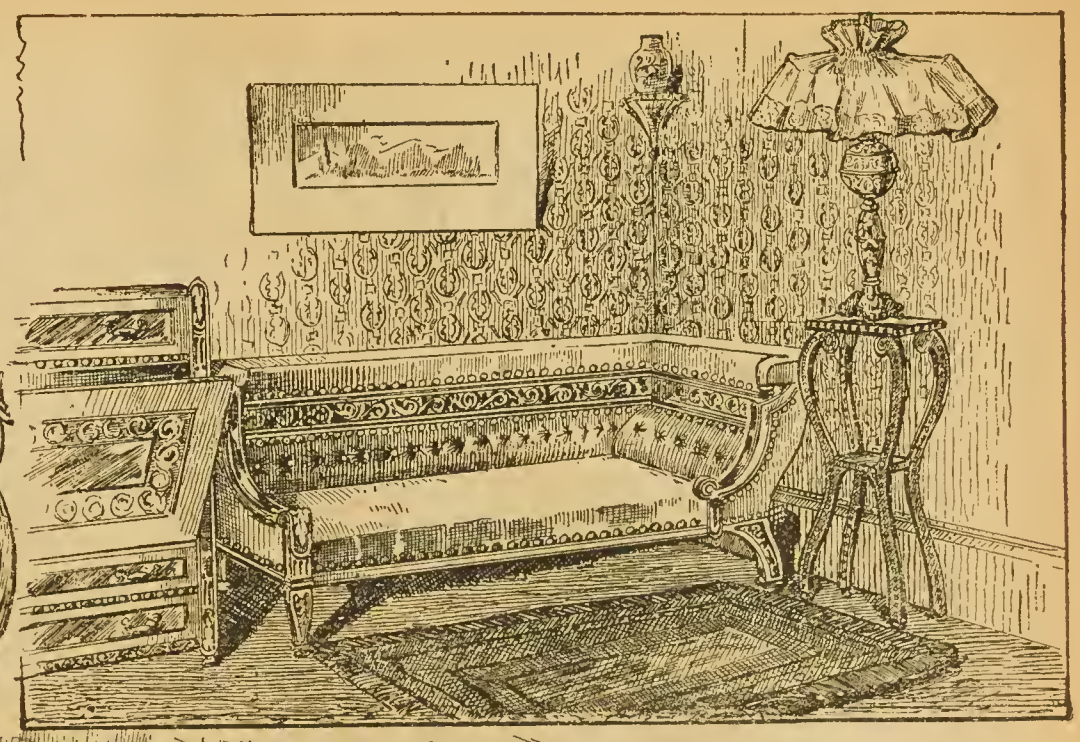
Price of the Yard-and-a-Half Stick, Square and Bias Rule, 12s. or $3.00.

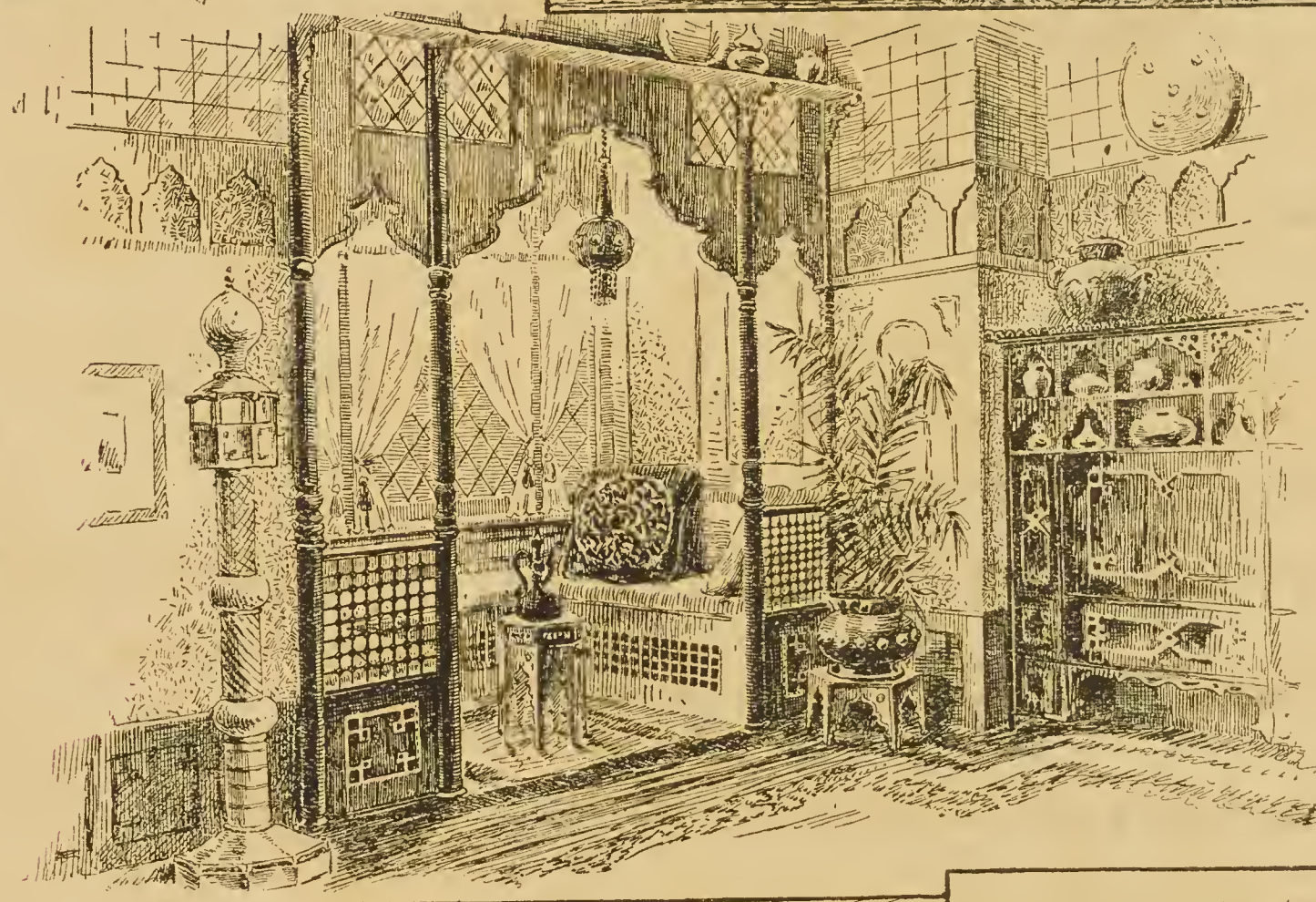
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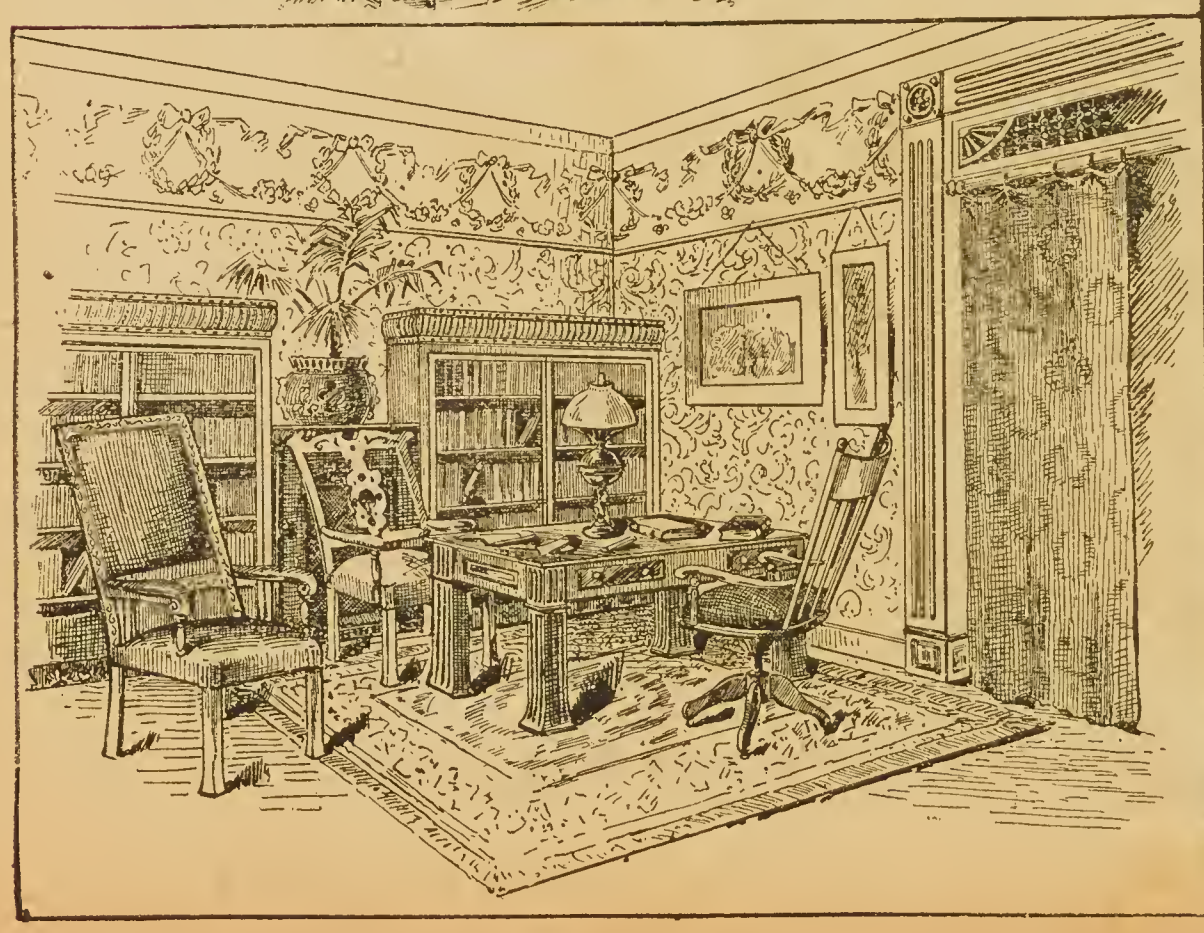
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(For Description see Pages 54 and 55.)







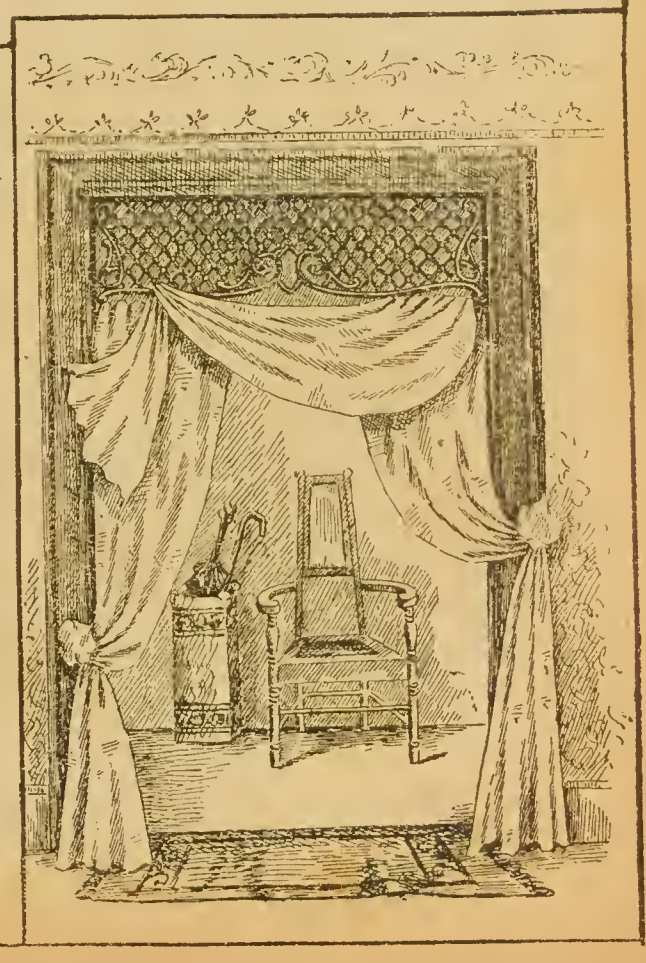




FIGURE No. 200 L.

FIGURE No. 201 L.

FIGURES NOS. 200 L AND 201 L.—LADIES' COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 7356 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 27.)

The Delineator

VOL. XLV. January, 1895. No. 1.

Fashions of To-Day.

The majority of the prevailing modes have been devised on a generous scale.

Flowing garments, such as skirts, capes and the like, flare gradually but perceptibly from top to bottom.

Fulness is allowed in bodices acrossand above the bust, and to carry out the idea, sleeves are made bouffant only at the top.

The omission of darts and gathered fulness at the top of the new circular skirts agreeably intensifies the full sweep below.

A skilfully designed seven-gored skirt has four *godets* at the back and flutesat the front and sides.

A four-gored skirt with the same number of *godets* at the back is notable for its great circumference at the bottom.

The novel feature of the newest bell skirt is the introduction of two shaping seams.

This Winter's long coat displays greater amplitude in the skirt and sleeves than did the same garment a year ago; otherwise the style is unchanged.

Only a slight rippling tendency is observable in the skirt of the popular surtout, which is of three-quarter length.

Revers at the front in the upper section of a double cape give the garment an air that is refreshingly original.

The severity of the Princess coat-basque makes the fashion one of the most desirable for development in tailor style.

A variation from the much admired *godet* folds is seen in a circular skirt, the fulness being laid in several backward-turning plaits, which, however, are of a rolling character, suggesting *godets*.

Shirt-blouses are again made with shallow yokes.

A fancy sailor-collar and a Princess stock-collar lend character to an otherwise simple basque.

Tapering box-plaits applied to a French basque-waist are certain to give the wearer a becomingly slender appearance.

The chemisette is still fashionable with double-breasted basques that fall below the hips.

The sleeve puffs of a very fluffy waist are arranged in countless puckers and folds that are extremely effective.

Round and square bretelles that are wholly without fulness are more prominent than rippled ornaments of the same class for basques and kindred garments.

Voluminous puffs are seen on the sleeves of top garments.



FIGURE No. 202 L.

FIGURES NOS. 202 L AND 203 L.—LADIES' FANCY COLLARS.—These two figures illustrate the collars in Pattern No. 7359 (copyright), price 5d. or 10 cents.

(For Descriptions see Page 28.)



FIGURE No. 203 L.

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FIGURE NO. 204 L. FIGURE NO. 205 L.

FIGURES NOS. 204 L AND 205 L.—LADIES' PRINCESS EMPIRE GOWN.—These two figures illustrate the same Pattern—No. 7372 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 28.)

FIGURES NOS. 200 L AND 201 L.—LADIES' COSTUME.

(For Illustrations see Page 24.)

FIGURES NOS. 200 L AND 201 L.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 7356 and costs 1s. 8d. or 40 cents, is in thirteeu sizes for ladies from twenty-eight to forty-six inches, bust measure, and is agaiu represented on page 41 of this magazine.

At figure No. 200 L the costume is shown made up for dressy afternoon reception wear in Napoleon-blue rock crépon and fancy silk, with jet and handsome lace for garniture. The skirt illustrates one of the most attractive of the new shapes, and iu its construction seven gores are introduced. The shaping of the gores ensures a smooth effect at the top of the front and sides and a series of flutes below the hips, and the back falls in four *godet* plaits that spread in organ flutes to the lower edge, their stately curves being preserved by an interlining of haircloth and an elastic strap.

The fanciful basque-waist is closed invisibly along the left shoulder and under-arm seams and has a full front that droops in soft folds between strap-like ornaments of crépon overlaid with lace, and over the deep front-belt, which is all-over decorated with jet. The ornaments are quite wide at the top and are narrowed all the way down, and the full front is arranged upon a dart-fitted front of lining. The waist is provided with a body lining snugly adjusted by the usual darts and seams and closed at the ceuter of the front; it has a seamless, bias back, which is separated from the fronts by under-arm gores aud is made fanciful by ornameuts arrauged to correspoud with those at the front. All the ornaments may be omitted, if a more severe effect be preferred; and the broad front belt may also be omitted in favor of an all-round crush belt, which is included iu the pattern and pictured at figure No. 201 L. The coat sleeves are revealed in pointed outline below immense puffs, which spread in balloon fashion on the shoulders and impart a broad effect that is decidedly becoming. Each sleeve is decorated below the puff with lace insertion and jet arranged to follow the lower outline of the puff, and at the wrist is arranged a round cuff-facing of silk overlaid with lace aud headed with jet gimp. The close-fitting curate collar is coucealed beneath a silk crush stock arranged to form a *chou* at each side and closed, like the curate collar, at the left shoulder seam.

The tiny toque of blue crépon is trimmed with jet, silk rosettes and *coq*-feathers.

Figure No. 201 L presents a partial view of the costume developed in taffeta and velvet. The ornaments and crush collar are of velvet, as is also the all-round crush belt, which is arranged to form a rosette at each side of the front and back. A band of velvet covers the lower edge of the sleeve puff, its ends being secured beneath a velvet rosette at the back of the arm.

The costume is among the most artistic introduced this season, and its adaptability for afternoon or evening "At Homes," receptions, the theatre aud other dressy occasions is clearly apparent. It will develop elegantly in *gros de Londres*, Liberty satin either plain or perforated, shot or plain satin merveilleux or taffeta, the fancy weaves of crépon, and such haudsome woollens as Fayetta, cheviot, serge, sacking and vicuna. Combinations, both of fabric and hue, are especially effective in a costume of this kind; and although the style is fanciful enough to render additional garniture unnecessary, handsome lace or passementerie, jet-and-spangle gimp or galloon may be applied, as best suits the figure. The broad front belt may be handsomely trimmed by applying Vandykes of lace, and similar lace may be added to the upper part of the strap ornaments.



FIGURE NO. 206 L.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7339 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 29.)

FIGURES NOS. 202 L AND 203 L.—LADIES' FANCY COLLARS.

(For Illustrations see Page 25.)

FIGURES NOS. 202 L AND 203 L.—These two figures illustrate respectively the stole and the nun collar included in pattern No. 7359. The pattern, which costs 5d. or 10 cents, is in three sizes, small, medium and large, and is fully represented on page 55 of this magazine.

At figure No. 202 L is shown the stole collar, an elaborate effect being achieved by using black velvet for its development, with a decoration of point Venise lace edging and insertion. The collar, owing to its circular shaping, fits exactly about the neck and falls below with perfect smoothness all round. It presents the effect of a broad tab over each shoulder and at the back and of narrower tabs at the front. Lace insertion in an effective width follows the front and lower edges of the collar, and from the lower edge droops a frill of lace edging put on with generous fulness. The neck is decorated with a crush collar of black ribbon, which is arranged at the front in a loop bow caught by a jet buckle.

The tiny black velvet hat is trimmed with ribbon and feathers.

The nun collar is pictured at figure No. 203 L. For it velvet in the rich shade known as royal-blue was selected, and white point de Gène lace contributes an artistic edge-decoration. The collar is severely simple in outline, and its circular shaping permits it to fall in very slight ripples upon the shoulders and at the back. The collar may be made whole or in two parts, as preferred. An upturning row of point de Gène lace trims the lower edge of the collar, and the neck completion consists of a ribbon stock arranged in a bow at the back and ornamented in front with a fancy pin.

The hat is a large, flaring shape in felt, adorned with ribbon and plumes.

Adjuncts of this kind are exceedingly stylish, and may be adjusted over any bodice that is not too fanciful in design. Velvet or some equally rich fabric in black or a neutral shade is the wisest choice for bodice accessories, as it renders a harmonious effect possible, no matter what the color of the bodice. Lace is, perhaps, the daintiest trimming that can be used on such collars, although jet, gimp and silk passementerie are often chosen.



FIGURE NO. 207 L.—LADIES' LONG COAT.—This illustrates Pattern No. 7365 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 30.)

FIGURES NOS. 204 L AND 205 L.—LADIES' PRINCESS EMPIRE GOWN.

(For Illustrations see Page 26.)

FIGURES NOS. 204 L AND 205 L.—These two figures illustrate the same pattern—a Ladies' Empire gown. The pattern, which is No. 7372 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen less elaborately developed on page 43 of this magazine.

The adaptability of the gown to either dressy house wear or to occasions when full evening attire is *de rigueur* is shown at these figures. Figure No. 204 L represents a back view of the gown made up with a high neck and long sleeves, the materials being *coquille* or shell-pink satin and black velvet, the short-waisted effect and the flowing draperies of the Empire mode being shown to great advantage in these stately fabrics. The gown is made over a Princess of lining adjusted by the usual seams and darts and closed at the center of the front. The front and back of the gown depend in graceful folds at the center from gathers at the top, and the front is rendered smooth at the sides by long under-arm darts taken up with the corresponding darts in the Princess, while the folds at the back spread into stately folds in the train. Above these portions is arranged a square yoke of satin embroidered with a design of roses and spider-webs. The yoke is closed along the left shoulder seam, and its lower edge is concealed by fanciful portions of velvet, which pass into the under-arm darts and are softly wrinkled by gathers at their under-arm and arm's-eye edges and closely drawn gathers under an Alsatian bow of velvet at the center of the back, the front ends being gathered and closed beneath a similar bow at the center of the front. Large Empire puffs are arranged upon the two-seam sleeves, which are covered below the puffs with deep facings of satin embroidered to match the yoke. At the neck is a close-fitting curate collar covered with a crush stock of velvet, which is arranged in a double spread loop at each side and has frill-finished ends closed at the back.

At figure No. 205 L is pictured a front view of the gown made up in short round length and with the top cut away in low, square outline and the sleeves cut off below the puffs, the materials chosen

for it being figured taffeta and plain satin. From the lower edges of the fanciful sections a frill of lace droops softly, bands of satin ribbon cross the shoulders, and standing loops of similar ribbon are perched coquettishly upon the shoulders.

While the mode seems best adapted to the handsomest of silks and stateliest of satins, it is also singularly well suited to soft woollen goods, such as crépon, vailing, wool Bengaline and other fabrics of clinging texture. A charming tea-gown for a slender woman with bronze-brown hair may be developed by the mode in primrose-yellow chiffon over silk to match, with gold-embroidered white satin for the fanciful sections and plain white satin for the bows and puffs. Less elaborate gowns for ordinary wear may be made up in inexpensive wool or silk-and-wool novelty goods; and if a harmonious combination of fabrics be chosen, applied garniture will not be needed.

FIGURE No. 206 L.—LADIES' TEA-GOWN.

(For Illustration see Page 27.)

FIGURE No. 206 L.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7339 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 45 of this DELINEATOR.

The present fancy for shoulder frills is charmingly exemplified in this tea-gown, which is picturesque enough to please the most fastidious woman. The gown is here pictured developed in pale-mauve India silk, with Margot lace, and feather-stitching done with white baby ribbon for decoration. The gown is made with a basque-fitted body-lining. The fronts are arranged at the top in four broad, forward-turning tucks, which extend to pointed yoke depth and flare into desirable fulness below; and the fronts are rendered smooth over the hips by long under-arm darts taken up with the corresponding darts in the lining. The back falls free from the neck in stately folds produced by a double box-plait at the top at each side of the center seam, the plaits flaring gracefully and being lost in the folds of the short train, which, if undesirable, may be cut off, the pattern providing for a gown of round length. Three frills of graduated depth cross each shoulder in full, soft folds produced by gathers at their upper edges; their back ends are tacked securely under the plaits at each side of the center of the back, and their front ends flare becomingly and reveal the fronts of the gown in a deep, slender V. The sleeves have double puffs, which extend to below the elbow and present the regulation droop at the top. Each wrist is trimmed with feather-stitching and a falling frill of lace, and the lower edges of the shoulder frills are decorated to correspond. A close-fitting curate collar is at the neck and is decorated with feather-stitching, and an Imperial bow of silk is arranged at the back. The fronts are drawn closely to the figure at the waist-line by ribbon ties that are tacked underneath pretty bows back of the side seams and tied in front over the closing, which is made invisibly at the center.

The gown may be assumed by a hostess at a small afternoon or evening At Home or at an informal luncheon. It will make up artistically for either of these functions in plain or figured China silk or taffeta, or in such unpretentious fabrics as crépon, vailing, challis or cashmere. Ribbon, gimp, passementerie, insertion or any inexpensive variety of lace will contribute effective garniture and may be arranged in any way approved by correct taste. A pretty foot-decoration may be supplied by a festooned ruffle of some pretty lace.



FIGURE No. 208 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Coat No. 7331 (copyright), price 1s. 6d. or 35 cents; and Circular Skirt No. 7334 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 30.)

FIGURE NO. 207 L.—LADIES' LONG COAT.

(For Illustration see Page 28.)

FIGURE NO. 207 L.—This illustrates a Ladies' coat. The pattern, which is No. 7365 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in two views on page 49 of this publication.

The coat is extremely natty and will prove a most comfortable and serviceable top-garment for driving, walking or travelling. For its development in the present instance a seasonable variety of fancy coating was employed. It envelops the figure completely, and is superbly fitted by single bust and under-arm darts, side-back gores, and a center seam which terminates under the waist-line under long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The fronts are widened by gores to lap and close in double-breasted style with button-holes and bone buttons, and are reversed at the top in immense lapels that are inlaid with velvet, the closing at the throat being made with a hook and loop. The rolling collar, which is mounted on a close-fitting high standing band, has widely flaring ends and is inlaid with velvet. The two-seam *gigot* sleeves, which are sufficiently ample to slip on easily over the huge dress sleeves now in vogue, are plaited at the top and finished at the wrists with a single row of machine-stitching and a button. The openings to side pockets inserted in the fronts are outlined with stitching, and the ends are stayed with silk arrow-heads.

A modish top-garment of this kind may be developed in covert cloth, chinchilla, twilled wide-wale serge, cheviot, tweed or kersey; and if a finish of machine-stitching be considered too severe, collar and lapel facings of velvet or fur may be added.

The felt hat is trimmed with ostrich feathers and ribbon.



FIGURE NO. 209 L.—LADIES' TOILETTE.—This consists of Ladies' French Basque-Waist No. 7348 (copyright), price 1s. or 25 cents; and Two-Piece Bell Skirt No. 7367 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 31.)

FIGURE NO. 208 L.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 29.)

FIGURE NO. 208 L.—This illustrates a Ladies' coat and circular skirt. The coat pattern, which is No. 7331 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 47 of this magazine. The skirt pattern, which is No. 7334 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 56.

Admirers of long coats that conceal nearly the entire skirt and define the figure perfectly will be especially pleased with the style illustrated at this figure. The material chosen for the coat is fancy coating showing a tasteful commingling of colors among which brown predominates, and darker brown velvet. The garment, which fits perfectly and displays admirable outlines, has fronts which are adjusted by single bust darts that extend to the lower edge, and by center-front seams that terminate in dart style a little below the waist-line; the fronts close in double-breasted fashion with button-holes and buttons, and the adjustment of the coat is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps. The sides of the coat are lengthened to be of uniform depth with the back by extensions of the fronts that overlap the back in well pressed coat-plaits, and fancy laps give an ornamental effect to the back. The fronts are reversed at the top in large lapels that meet the rolling collar in notches. The graceful leg-o'-mutton sleeves are shaped by inside and outside seams and mounted on similarly shaped linings; each is laid in five box-plaits at the top that spread to the elbow in pretty folds; and the adjustment on the fore-arm is smooth but loose enough to insure perfect freedom and comfort. The rolling collar is of velvet, and a very narrow velvet piping decorates the free edges of the lapels, the front edge of the coat and the sleeves a short distance above the wrists.

The circular skirt is made of dahlia grosgrain silk. Although it has only slight fulness at the top in front and at the sides, it hangs in flute folds; and desirable fulness is arranged at the back in artistic plaits that spread gradually to the lower edge in the well defined folds that are characteristic of most of the walking skirts now in vogue.

Coats of this style are made of whipcord, faced or covert cloth or any of the English suitings that are both warm and elegant; and there are also desirable

novelty suitings that may be chosen when the coat and dress are to be made up *en suite*. Velvet or corded silk will form a neat and stylish decoration, although if a less dressy completion be desired, machine-stitching will be found eminently satisfactory. The skirt may be made of silk or wool dress goods.

The hat is a brown French felt tastefully trimmed with ribbon.

FIGURE No. 209 L.—LADIES' TOILETTE.

(For Illustration see Page 30.)

FIGURE No. 209 L.—This consists of a Ladies' French basque-waist and two-piece bell skirt. The basque-waist pattern, which is No. 7348 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 51 of this DELINEATOR. The skirt pattern, which is No. 7367 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 57.

A simple but effective toilette is presented at this figure, the materials selected for its development being fancy cheviot and plaid silk. The skirt is of the two-piece bell order, being made without fulness at the top of the front and sides and spreading at the bottom in the style demanded by prevailing ideas of dress. The skirt consists of two sections, the gored edges of which are joined in a seam at the center of the front and back. The slight fulness at the top of the back is collected in a box-plait at each side of the center seam, and the plaits widen into *godet* folds that spread gracefully to the lower edge. The shaping of the skirt produces ripples of a less pronounced order at the front and sides, and the distended effect at the bottom is emphasized by a deep underfacing of haircloth or stiff canvas.

The French basque-waist is short and round and is closed invisibly at the center of the front. The fronts are fitted by single bust darts, and are separated by under-arm gores from the back, which is shaped by a center seam. The basque-waist is made fanciful at the front and back by three applied box-plaits, which are quite wide at the top and narrow gradually all the way down, the spaces between them being in the present instance covered with facings of plaid silk cut bias to heighten the general good effect. A crush girdle of plaid silk covers the lower edge of the basque-waist, and the crush collar, which is mounted upon a curate collar, is also of plaid silk, its frill-finished ends being closed at the center of the back. The huge *gigot* sleeves are shaped by inside seams and are mounted upon linings having the usual inside and outside seams; they follow the contour of the forearm closely and spread in balloon fashion above the elbow, the fulness at the top being collected in forward and backward turning plaits that spread broadly upon the shoulders. The sleeves are decorated at the wrists with bias folds of silk.

Very smart toilettes may be developed by the mode in a single material as well as in a combination of fabrics. Plain, striped, shot and changeable silk will associate effectively with all-wool and silk-and-wool crépon, Scotch suiting, illuminated serge and novelty goods; and garnitures of fancy braid, gimp or galloon may be added or a plain completion selected, as preferred.



FIGURE No. 210 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Waist No. 7345 (copyright), price 1s. or 25 cents; and Circular Skirt No. 7328 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 210 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see this Page.)

FIGURE No. 210 L.—This consists of a Ladies' waist and circular skirt. The waist pattern, which is No. 7345 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 52 of this DELINEATOR. The skirt pattern, which is No. 7328 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 58.

A waist that contrasts with the skirts with which it is to be worn is now a very important item of every well arranged wardrobe, and the one here shown made up in blue India silk and decorated with darker moiré ribbon illustrates a mode that will emphatically commend itself for the purpose to women of refined taste. The well fitted lining closes at the center of the front and supports the full fronts and back, which are joined in shoulder and under-arm seams. A particularly youthful appearance is produced by the full yoke effect, which is formed by shirrings at the neck and a deep tuck-shirring across the bust, the tuck-shirring being drawn out to present a soft puff effect. The fulness at the lower edge is collected

in several rows of shirring at each side of the closing, and the seamless back is shirred at the neck and lower edge, the fulness being drawn well to the center. Enormous puffs that are gathered at the top and bottom conceal the coat-shaped sleeves to the elbow, and are shirred from top to bottom on the upper side, the shirrings being spaced to form a narrow upright puff. Moiré ribbon encircles the sleeve at the termination of the puff and is tied in a graceful bow on the upper side of the arm. At the neck is a standing collar encircled by a crush collar, the frill-finished ends of which are closed at the back. Standing loops of ribbon are placed on each shoulder, bands of ribbon extend from the loops to the tuck-shirring and from the bust to the waist-line, and the waist is encircled by a silk belt that closes at the back.

The full, circular skirt is made of black moiré silk. It has neither darts nor fulness at the top and has only one seam, which is at the center of the back. It falls in umbrella folds all the way round and shows the fashionable expansion at the foot.

A toilette of this kind is suitable for wear at a tea or reception or on any formal occasion at home. The materials in which the waist may be made up for wear with various skirts are legion. Chiffon, lace, silk of plain or changeable hue, and silk that is brocaded, flowered or striped will be appropriate, and so will silk-warp crépon, vailing, cashmere and other goods of like texture. For the skirt, silk, serge, wool canvas, cloth, crépon, etc., will prove eminently satisfactory.



FIGURE NO. 211 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Princess Coat-Basque No. 7363 (copyright), price 1s. 3d. or 30 cents; and Two-Piece Bell Skirt No. 7367 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 211 L.—LADIES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 211 L.—This consists of a Ladies' Princess coat-basque and two-piece bell skirt. The coat-basque pattern, which is No. 7363 and costs 1s. 3d. or 30 cents, is in thirteen size for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 48 of this magazine. The skirt pattern, which is No. 7367 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 57.

The toilette is here shown made of shaded-gray silk-warp crépon and black velvet. The Princess coat-basque is of stylish length and its adjustment renders it elegant enough to please the most exacting taste. Double bust darts that extend to the lower edge of the fronts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps effect the close adjustment, the side-back seams disappearing under well pressed coat-plaits, each of which is marked by a button at the top. The fronts are reversed in broad lapels and are closed in double-breasted style below the lapels with buttons and button-holes. The removable chemisette is topped by a standing collar, which is overlaid with silk arranged in soft folds, the chemisette and collar being closed in front and a jabot of lace concealing the closing of the chemisette. The sleeves are in leg-o'-mutton style and each is shaped by a single seam; they are mounted on coat-shaped linings, and the close adjustment on the forearm and the abundant fulness at the top, which is collected in forward and backward turning plaits, are wholly in accord with the present demands of Fashion. The rolling collar is made of velvet, and the wrists, the free edges of the lapels and the overlapping front edge of the basque are decorated with velvet piping.

The two-piece, bell-shaped skirt is made with a seam at the center of the front and another at the center of the back; it is smooth at the top and falls in handsome flute folds, with a graceful flare at the bottom, where it is trimmed with three narrow folds of velvet. The stylish fulness is collected at the back of the skirt and formed into a box-plait at each side of the center seam.

Very handsome street suits may be developed by the mode. Faced or rough-surfaced cloth or any of the elegant novelty coatings showing tasteful minglings of bright or subdued colors may be used for the coat, and the skirt may be made up to match or contrast in cheviot, serge or all-wool or silk-and-wool novelty dress goods. The most appropriate decorations for the skirt are unobtrusive folds of the material or of velvet or bands of jet, gimp or velvet.

The felt hat is rolled deeply at the sides and decorated with ribbon, feathers and a jet buckle.

FIGURE NO. 2 L.—LADIES' VISITING TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 212 L.—This illustrates a Ladies' four-gored skirt and double cape. The skirt pattern, which is No. 7332 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen in two views on page 60 of this magazine. The cape pattern, which is No. 7346 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 50.

The four-gored skirt, which is here pictured made of cheviot, is one of the most attractive of the new modes, flaring in pronounced flutes at the back and sides and being made with only very slight fulness at the front and over the hips. The back is disposed in four *godet* or umbrella folds, which flare in the correct manner and are maintained in their graceful pose by an interlining of hair-cloth, and a strap tacked near the top underneath. To the bottom of the skirt is applied a unique decoration consisting of a broad band of white cloth overlaid with black soutache braid fancifully arranged.

The double cape is an exceedingly dressy garment, suitable for both young and elderly women, and is here pictured developed in biscuit covert cloth. It consists of two capes of circular shaping and unequal depth, the lower cape being shaped by a center seam and shoulder darts, and the upper cape being in two sections, which may be joined at the center of the back or left unseamed, as preferred. Both capes fall in full, rolling folds below the shoulders, and the front edges of the upper cape are reversed to form revers that stand out broadly upon the shoulders. The lower corners of both capes may be square or round, as preferred, both styles being provided for by the pattern. At the neck is a deep, rolling collar mounted upon a high standing band that is closed at the throat. The rolling collar is inlaid with velvet and decorated at the edge with a band of covert cloth stitched at each edge; and between its flaring ends is revealed a fancy metal clasp which assists in the closing of the cape. The front corners of the cape are decorated with applied ornaments cut from the material and stitched along their edges, and all the free edges of the garment are followed by a band of cloth finished in a similar manner with machine-stitching.

For the promenade or for driving, a toilette of this kind will be decidedly *chic*. The skirt is adaptable to all stylish varieties of plain and fancy woollens, such as cheviot, whipcord, sacking and tailor cloth; and for the cape plain or fancy coating, faced cloth, covert cloth, heavy twilled serge, etc., may be chosen.

The large felt hat is simply adorned with velvet, quills and a jet buckle.

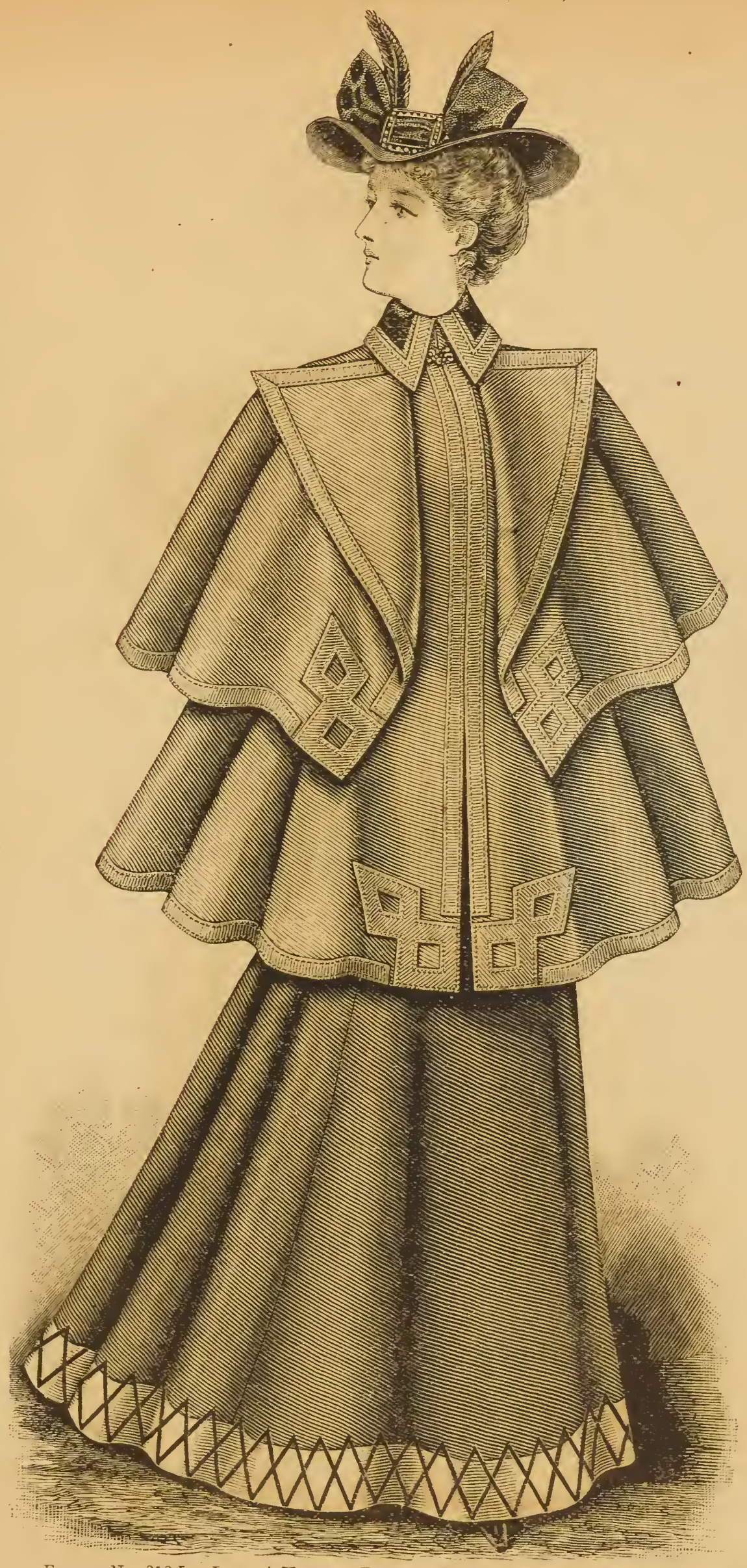


FIGURE NO. 212 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Double Cape No. 7346 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7332 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 213 L.—LADIES' CALLING TOILETTE.

(For Illustration see Page 34.)

FIGURE NO. 213 L.—This consists of a Ladies' basque-waist and circular skirt. The basque-waist pattern, which is No. 7364 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 51 of this publication. The skirt pattern, which is No. 7325 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown differently developed on page 59.

The toilette is suitable for visiting, driving and other dressy wear, and is here depicted made up in an artistic combination of violet

crépon and ivory silk. The circular skirt, which represents one of the most graceful of the new distended modes, is without darts or fulness at the top. Its shaping produces stately *godet* or funnel folds all round, the folds being most pronounced at the back. The flare at the bottom is emphasized by a deep underfacing of hair-cloth or canvas, and the skirt is decorated at the top of the front and sides with bands of jet gimp arranged in a fanciful manner, the end of each band being ornamented with a jet ring.

The short, round basque-waist is fashioned in a style that is excellently adapted for the development of combinations of hues or textures. Its fronts open over a vest of ivory satin handsomely embellished with jet *cabochons* applied in a vermicelli design, the vest being arranged upon dart-fitted fronts. The fronts are smooth above the bust and have fulness below plaited nearly to a point at the lower edge; they are separated by under-arm gores from the back, which is also smooth at the top and has its fulness at the waist-line arranged in backward-turning plaits at each side of the center, the plaits flaring upward and being stayed by tackings to the fitted back of lining. Crossing the shoulders smoothly is a deep sailor-collar having tab ends that are joined to the front edges of the fronts and curved gracefully. The collar is decorated with four bands of jet gimp. The one-seam *gigot* sleeves droop on the shoulders in the quaint style that is so well liked by fashionable women and follow the outline of the arm closely below the elbow. They are arranged upon smooth linings, the fulness at the top is gathered to stand out broadly upon the shoulders, and each wrist is decorated with three encircling bands of jet gimp. At the neck is a standing collar covered with a silk stock, which is arranged in a double, spread loop at each side, while its frill-finished ends are closed at the back. The crush belt of silk which covers the lower edge of the waist is disposed in a single spread loop at each side of the front and is closed invisibly at the left side.

The toilette will make up elegantly in *velours du Nord*, shot or plain satin merveilleux, *gros de Londres*, *gros de Tours*, *peau de soie* and other handsome silks, and with particularly attractive results in cloth, rich crépon, silk-and-wool novelty goods and such standard weaves as camel's-hair, serge and hopsacking. Velvet, satin or miroir moiré will unite admirably with any of the above-mentioned fabrics, and fancy braid, gimp, galloon, passementerie, etc., may be used to trim in any tasteful manner.

The small turban is decorated with silk, jet and Mercury wings.



FIGURE NO. 213 L.—LADIES' CALLING TOILETTE.—This consists of Ladies' Basque-Waist No. 7364 (copyright), price 1s. or 25 cents; and Circular Skirt No. 7325 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 33.)

FIGURE NO. 214 L.—LADIES' COSTUME.

(For Illustration see Page 35.)

FIGURE NO. 214 L.—This illustrates a Ladies' costume. The pattern, which is No. 7374 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 40 of this DELINEATOR.

The present development of the costume, which is elegant enough for an afternoon "At Home" or theatre party, displays a charming combination of prune rock crépon, figured chiffon and shaded prune-and-green satin. The skirt is fashioned in the prevailing style, with flaring sides and back. The wide, circular front is made with but slight fulness at the top, and its shaping permits it to fall below the hips in moderate ripples that become more pronounced toward the bottom; and the back, which consists of three gores that are very narrow at the top and very wide at the bottom, falls in stately *godets* or umbrella folds, the artistic pose of which is maintained by an interlining of

hair-cloth and an elastic strap. The lower edge of the skirt is decorated with a band of satin ribbon edged at the top and bottom with narrow jet gimp.

The fanciful basque-waist is of the short, round variety and is particularly well adapted to tall, slight figures. It has a full vest of shaded prune-and-green satin overlaid with chiffon, through which the satin shows with charming effect. The vest is arranged upon dart-fitted fronts of lining that close invisibly at the center and falls in soft, drapery folds between the close-fitting fronts, from the flaring edges of which broad, double lapels of crépon edged with jet gimp roll back, accentuating the broad-shouldered effect produced by the voluminous *gigot* sleeves. The back may be bias and seamless or may show the usual gores and center seam. The lower edge of the basque is covered with a narrow, shaped girdle overlaid with jet passementerie. Two deep Vandykes of lace ornament the full vest; and the standing collar is covered with a crush stock disposed in broad Imperial loops at the front and closed at the back, the ends of the stock being finished with tiny frills. The shaping of the sleeves is accomplished by inside seams. They are gathered at the top to spread in balloon fashion above the elbow, below which they cling closely to their smooth linings; and they are decorated at the wrists with jet gimp, the gimp being carried along the open edges below the seam.

The air of elegance that characterizes the costume renders it an acceptable mode for church and driving wear and for formal calls, luncheons, afternoon teas and other functions of a semi-ceremonious order. It will make up exquisitely in any of the new weaves of crépon or in bouclé vicuna, diagonal cheviot or any of the novelty goods which show marbled effects, or white lines intermingled with a mixture of colors. Miroir velvet and moiré will make a magnificent costume for a state dinner; the vest may be made of chiffon, *mousseline de soie* or some other equally diaphanous fabric, and the trimming may be of any variety that personal fancy dictates.

The jaunty felt hat is adorned with stiff loops of velvet ribbon and jet.



FIGURE NO. 214 L.—LADIES' COSTUME.—This illustrates Pattern No. 7374 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 34.)

FIGURE NO. 215 L.—LADIES' STREET TOILETTE.

(For Illustration see Page 36.)

FIGURE NO. 215 L.—This consists of a Ladies' basque and seven-gored skirt. The basque pattern, which is No. 7361 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 50 of this DELINEATOR. The skirt pattern, which is No. 7329 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 61.

The toilette is handsome enough to be assumed for calling or driving, and at the same time it may be adapted to shopping, travelling and general wear. Dark-blue serge in one of the new weaves is here represented in the toilette, with red cloth for the chemisette, which lends a charming touch of brightness to the gown. The skirt is planned after one of the newest modes, being fashioned in seven-gored style and presenting the regulation flare at the foot. The front-gore and wide side-gores are shaped without fulness at the top, and the four back-gores are very narrow at the top and wide at the bottom and fall in four stately *godet* plaits. Each back-gore is interlined with hair-cloth or canvas to present the fashionable distended appearance, and the front and sides are deeply

underfaced with hair-cloth, moreen or canvas to accentuate the flare. A row of large Vandyke ornaments of black braid provides a very handsome edge garniture for the skirt.

The stylish round basque extends well over the hips and is closed below the bust in double-breasted style with button-holes and bone buttons. It is superbly adjusted by the customary darts and seams, and displays coat-plaits and coat-laps at the back. The fronts are reversed in broad lapels that meet the rolling collar in notches, and between the lapels is revealed a chemisette of red cloth closed invisibly at the center. The chemisette, which is made with a standing collar and a shallow yoke-back, is decorated with applied braid ornaments; being removable, it may be omitted in favor of a linen chemisette with either a standing or a turn-down collar. The one-seam *gigot* sleeves, which are mounted upon linings having the usual inside and outside seams, are voluminous above the elbow and comfortably close-fitting below; and the fulness at the top may be collected in gathers or plaits, as preferred, the pattern providing for both modes of adjustment. They show an elaborate decoration of braid ornaments at the top, and the wrists are bound with braid. The rolling collar and lapels are also bound with braid.

The toilette may be developed in plain material and simply finished when a gown is desired for shopping and other utility wear; while for dressy uses it may be fashioned in the handsomest varieties of tailor or covert cloth, tweed, cheviot, camel's-hair, plain or two-toned whipcord or woollen or silk-and-wool novelty goods. Gowns developed in the severe tailor style are generally unadorned, save by one or two rows of machine-stitching, or tailor braid sparingly applied.

The felt Alpine hat is stylishly trimmed with velvet and *coq* feathers.



FIGURE No. 215 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque No. 7361 (copyright), price 1s. or 25 cents; and Seven-Gored Skirt No. 7329 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 35.)

FIGURE No. 216 L.—LADIES' STREET COSTUME.

(For Illustration see Page 37.)

FIGURE No. 216 L.—This illustrates a Ladies' costume. The pattern, which is No. 7378 and costs 1s. 8d. or 40 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is differently displayed on page 42 of this publication. The costume has a severe but not a mannish air, and is here represented made of broken-check tailor cloth that shows a mixture of brown, gold and olive-green, and finished with a row of machine-stitching. The fronts of the well-fitting coat-basque, which extends to stylish depth, close at the center with button-holes and small black buttons and are reversed at the top in lapels of moderate size that meet the rolling collar in notches; and between the lapels is revealed a chemisette topped by a standing collar. The lower front corners of the fronts are here represented made up round, but they may be square, if preferred. The fitting of the basque is accomplished by double bust darts which extend to the lower edge of the basque, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps; and the side-back seams disappear under coat-plaits that are each marked at the top by a button. The bouffant sleeves are in leg-o'-mutton style and are mounted on coat-shaped linings. They have inside and outside seams and are gathered full at the top, and their close adjustment below the elbow emphasizes the generous fulness above, which breaks into numerous pretty cross folds and wrinkles. All the free edges of the basque, save those of the chemisette, are finished with a single row of machine-stitching.

The three-piece skirt is smooth at the top and has a moderate but stylish flare at the bottom. It is composed of a front-gore, and two wide gores, the bias back edges of which are joined in a seam at the center of the back, where the fulness is massed in gathers held in place by an elastic strap. A placket is finished above the center seam, and the top of the skirt is finished with a belt.

A conservative and refreshing simplicity is shown in the latest tailor modes, many of which attain the happy medium in which there is neither an excess of severity nor a deficiency in the adjustment of skirt or basque. A costume of this kind will look well made up in any of the all-wool or silk-and-wool crépons, whipcord, cheviot or any other goods of similar camel's-hair, cloth, serge, zibeline cloth,

texture. Applied decoration is unnecessary, a neat completion made with one or more rows of machine-stitching being in best taste.

The felt hat is effectively adorned with ribbon and jet.

FIGURE No. 217 L.—MATERNITY GOWN.

(For Illustration see Page 38.)

FIGURE No. 217 L.—This illustrates a Maternity gown. The pattern, which is No. 7337 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and is shown in three views on page 44 of this DELINEATOR.

For the present development of the gown fine French flannel showing light-blue spots upon a dark ground was chosen, with lace edging and ribbon for garniture. The skirt, which is fashioned in four-gored style, is of ample width and falls in graceful folds all round; at the back the fulness is drawn closely to the center, and at the front and sides it is evenly distributed by a draw-string that is inserted in a casing made by turning down the top of the skirt, this method ensuring comfort and a uniform lower outline.

The sack is in three-quarter length, and displays a becomingly trim adjustment at the back and sides that is due to a curving center seam and the gores that usually enter into the shaping of a close-fitting basque. The back below the waist-line presents a slightly rippled effect that results from the shaping of the parts; and the loose fronts, which fall over smooth fronts that extend only to the bust, are gathered at the top to fall in soft folds at the center, the fulness falling perfectly free, or being confined at the waist-line, as in the present instance, by ribbon ties inserted in the under-arm seams and bowed prettily at the center over the invisible closing. At the neck is a rolling collar of the Byron order, which may be omitted in favor of a close-fitting curate collar provided by the pattern. The Byron collar is decorated with a drooping frill of lace edging, and similar lace is applied to simulate cuffs upon the two-seam *gigot* sleeves, which are mounted upon smooth linings and display voluminous fulness above the elbow and a smooth effect upon the fore-arm.

The gown is distinguished by a simplicity of adjustment and a trimness of outline which are highly desirable in garments of this class. It will make up with equally satisfactory results in pretty silks and all varieties of woollen goods. Serge, flannel, cashmere and fancy figured, striped or spotted woollens are recommended for a gown of this kind, and for its decoration any simple arrangement of feather-stitching, lace, ribbon or embroidery may be chosen.



FIGURE No. 216 L.—LADIES' STREET COSTUME.—This illustrates Pattern No. 7378 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 36.)

FIGURE No. 218 L.—LADIES' LOUNGING-ROBE.

(For Illustration see Page 39.)

FIGURE No. 218 L.—This illustrates a Ladies' lounging-robe. The pattern, which is No. 7375 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 46 of this magazine.

The robe, which may be used for a bath, lounging or invalid gown, is fashioned in so comfortable a manner that it will readily find its way into the favor of every woman who aims to have a complete wardrobe. Pink eider-down flannel having a vermicelli design wrought in a pale Nile tint was chosen for its development in the present instance, with an embroidered garniture of French knots and outline stitch made with green rope silk upon the belt, sleeves and collar and the lower front corners of the gown. The fronts display gathered fulness at the neck at each side of the closing, which is made all the way down the center with button-holes and

buttons, and are rendered smooth-fitting at the sides by long under-arm darts. A center seam curves the back gracefully to the figure to below the waist-line, and terminates above extra width which is underfolded in a broad double box-plait that spreads in flaring fan fashion to the lower edge. The belt, which draws the garment to the figure as closely as desired, is supported by straps attached at the side seams, and its pointed ends are crossed and closed at the center of the front. The deep collar falls in the square outline of the sailor shape at the back and curves prettily over the shoulders, its ends flaring widely at the throat. The full sleeves are shaped by inside seams, flare in bell fashion at the wrists, and are gathered at the top to spread broadly upon the shoulders. If preferred, the neck may be finished with a standing collar.

The robe will make up attractively in striped, figured or plain eider-down flannel, in figured, spotted or striped French flannel or, when intended for a bath-gown, in Turkish towelling. A lounging or invalid robe of pretty eider-down does not require any garniture, while bath-robes of towelling will often be improved by bands of cotton braid or cross-stitch embroidery.



FIGURE NO. 217 L.—MATERNITY GOWN.—This illustrates Pattern No. 7337 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 37.)

LADIES' COSTUME, WITH SKIRT HAVING THREE *GODET* GORES AT THE BACK.

(For Illustrations see Page 40.)

No. 7374.—A handsome combination of prune rock crépon and figured chiffon and prune-and-green satin is shown in this graceful costume at figure No. 214 L in this DELINEATOR, jet and lace supplying effective decoration.

The costume is practical in its construction and presents an air of refinement and good taste. It is here pictured stylishly developed in heliotrope figured crépon and crêpe de Chine and darker velvet, with fur binding for garniture. The skirt has a stylish expansion at the lower edge, where it measures about four yards and a half round in the medium sizes. The front extends far to the back and falls in shallow flutes, although it has only a slight, gathered fulness at the top. The back is composed of three *godet* gores; each gore is arranged at the top in a box-plait that expands gradually and rolls gracefully to the lower edge, an interlining of canvas or hair-cloth giving firmness to the stately folds, and an elastic strap holding them in place. A placket is made at the left side of the back, and the top of the skirt is completed with a belt.

The basque-waist has a rounding lower outline, a dressy front, and a bias, seamless back which may be omitted in favor of a back with the usual side-back gores and center seam, the pattern providing for both styles, as shown in the engravings. The waist is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and is closed at the center of the front. The fronts are fitted by double bust darts, which are taken up with the darts in the lining and are separated from the back by under-arm gores; they are rendered fanciful and dressy by double revers, the larger revers extending nearly the length of the front and being cut from the crépon. The smaller revers are of velvet and overlap the other revers; they are finished plainly, while the larger revers are decorated with fur binding. Between the revers the full vest of crêpe de Chine is revealed; it is gathered at the neck and shoulder edges and at the lower edge, the back edges being sewed firmly to the lining; and it has a softening and becoming effect, as it droops in pretty folds that are especially graceful in this material. At the neck is a standing collar which closes in front, and over it is arranged a stock of velvet which has for its foundation a silk curate collar. Outstanding loops are produced at the sides of the stock by tuck-shirrings made a short distance from the center of the front; and the ends of the stock are finished to form frills and closed at the back. Great fulness is at the top of the leg-o'-mutton sleeve, which is in one piece and mounted on a coat-shaped lining; the seam is left open a short distance at the wrist, and the sleeve is stylishly close yet comfortable on the forearm. The lower edge of the waist is decorated with fur binding, above which is a narrow, bias belt of velvet that is lightly tacked at the seams. The stock and belt may be omitted.

The fashionable camel's-hair novelties, zibeline cloth, goat's-hair crépon, faced cloth, cheviot, serge or cashmere will make up stylishly by the mode, and so will silk that is brocaded, striped or finely corded. Folds of satin or velvet may decorate the skirt if it is desirable to make it more elaborate, and the waist will look well trimmed with fur and velvet or silk and fur. A handsome reception gown made up by the mode is of black rock crépon, with a vest of embroidered chiffon and the small revers and stock of *cerise* velvet.

We have pattern No. 7374 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for six yards and three-fourths of crépon forty inches wide, with five-eighths of a yard of crêpe de Chine twenty-seven inches wide, and one yard of velvet twenty inches wide. Of one material, it needs thirteen yards and a half twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT ARRANGED TO FORM FOUR *GODET* PLAITS AT THE BACK. (To be Made with a Broad Front Belt or with an All-Round Crush Belt.)

(For Illustrations see Page 41.)

No. 7356.—This costume is shown differently made up at figures Nos. 200 L and 201 L in this magazine.

An artistic combination of violet-and-green shaded crépon and green velvet serves in the present instance to bring out to advantage the attractive features of the costume. The skirt, which is in the new seven-gored mode, consists of a narrow front-gore, a wide gore at each side and four back-gores that are very narrow at the top and very wide at the bottom. The back-gores are box-plaited at the top to fall in four *godet* plaits that spread in regulation fashion to the bottom, where the skirt measures fully five yards round in the medium sizes; and their graceful flare is emphasized by an interlining of hair-cloth and secured against disarrangement by a strap tacked near the top underneath. The front-gore and side-gores have only a very slight gathered fulness at the top, the effect being a smooth adjustment; and below the hips they fall in a series of rolling, flute-like folds, the flare being emphasized by a deep underfacing of hair-cloth. The placket is made at the center seam, and the top of the skirt is finished with a belt.

The basque-waist, which is round and fashionably short, is closed invisibly along the left shoulder and under-arm seams. It has a seamless, bias back separated from the front by under-arm gores, and is arranged upon a body lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The front, which is mounted upon a dart-fitted front of lining, is gathered at the top and drawn by two spaced rows of shirring at the bottom, the fulness being framed by flat ornaments of velvet and drooping with full blouse effect. The ornaments are wide at the top, where they pass into the shoulder seams, and narrow gradually toward the lower edge; and ornaments to match are arranged upon the back. They may be omitted, as shown in the small engraving. A broad front belt of velvet may cross the waist from the under-arm seams, or, if preferred, an all-round crush belt may elaborate the edge of the waist, both belts being illustrated. The crush belt is wrinkled softly by double tuck-shirrings at each side of the center of the front and back and closed invisibly at the left side, the tuck-shirrings spreading with the effect of rosettes. At the neck is a high curate collar covered with a crush stock, which is softly wrinkled by gathers at one end and double tuck-shirrings that spread with loop effect at each side toward the back, the stock, like the collar, being closed at the left shoulder seam. The sleeves, which are shaped by the usual inside and outside seams, are revealed in pointed outline below huge puffs that are gathered at the top and bottom and spread in the quaint style approved by la Mode. The puffs are ornamented at the front with a rosette of velvet, and the sleeves are open for a short distance at the inside seams. The free edges of the ornaments and front belt are decorated with narrow beading.

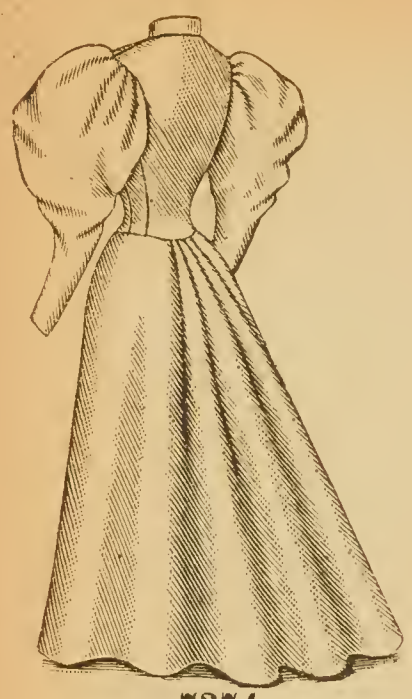


Figure No. 218 L.—Ladies' Lounging-Robe.—This illustrates Pattern No. 7375 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 37.)

The costume is best adapted to youthful figures and forms that are slender but not necessarily tall. It will make up exquisitely in the two-toned novelty goods showing bourretted, broken-striped or fancy effects, and in rock and plain crépon, vicuna, zibeline cloth, Fayetta, cashmere, etc. The mode favors a combination of two or even three materials, and is so fanciful in design that little or no garniture will be necessary.

We have pattern No. 7356 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires seven yards and three-fourths of dress goods forty inches wide, with two yards of velvet twenty inches wide for the ornaments, crush collar and crush belt, or with a yard and three-eighths of velvet twenty inches wide for the crush collar, ornaments and front belt. Of one material, it will need sixteen yards twenty-two inches wide, or seven yards and seven-eighths forty-four inches wide, or seven yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7374

View with Bias, Seamless Back and without Belt and Stock.

LADIES' COSTUME, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 42.)

No. 7378.—Another illustration of this costume is given at figure No. 216 L in this magazine, where it is shown made of tailor cloth in broken-check pattern and finished with machine-stitching.

The costume is distinguished by an air of simple elegance which will be appreciated by women of quiet taste. Its fashioning lends itself particularly well to the severe finish of the tailor modes. For its development in the present instance two-toned whipcord was chosen. The three-piece skirt is composed of a rather narrow front-gore, and two very wide gores that have bias back edges joined in a seam at the center. The ingenious shaping of the gores produces shallow flutes at the front and sides and a smooth adjustment at the top without the aid of darts; and the back is gathered at the top to fall in organ-pipe or *godet* folds, which spread to the lower edge and are made firm by an interlining of canvas or hair-cloth and held in place by a strap tacked to them underneath. The skirt flares decidedly and is of stylish width at the bottom, measuring fully four yards and a fourth in the medium sizes; and it is deeply underfaced at the front and sides with hair-cloth or canvas to accentuate the flare. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The coat-basque extends to the admired three-quarter depth and is adjusted with great precision by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps: and the side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button. The fronts are reversed at the top in small lapels that meet the rolling collar in notches, and the closing is made at the center from the lapels to a little below the waist-line with button-holes and rather large buttons. The lower front corners of the fronts may be square or may be rounded gracefully toward the back, as shown in the illustrations; and the coat-basque may be worn with or without a short, removable chemisette, that has a shallow cape-back and a close-fitting curate collar and is closed at the center of the front with button-holes and small buttons. The *gigot* sleeves, which are of enormous width at the top and smooth upon the forearm, are mounted upon linings which, like the sleeves, are shaped by inside and outside seams; they are gathered at the top to spread stylishly upon the shoulders, and their wrist edges, like all the other edges of the coat-basque, are plainly completed.

Bouclés in black or colors, covert suiting, rock crépon, tailor cloth, homespun, wide-wale serge and fine diagonal, as well as the numerous novelty suitings in silk-and-wool mixtures, are adaptable to the mode. A simple decoration of machine-stitching, flat gimp or braid may be added if the completion be deemed too severe.

We have pattern No. 7378 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the costume requires twelve yards and an eighth of goods twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7374

Front View.



7374

Side-Back View.

LADIES' COSTUME, WITH SKIRT HAVING THREE *Godet* GORES AT THE BACK. (COPYRIGHT.)

(For Description see Page 38.)

LADIES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH, AND WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.)

(For Illustrations see Page 43.)

No. 7372.—Other views of this graceful gown are given at figures Nos. 204 L and 205 L.

The gown, which is appropriate for ceremonious wear, unites the elegance of the Princess modes with the picturesque quaintness of the short-waisted Empire styles. It is here shown to advantage in a charming combination of dahlia crépon and shaded dahlia-and-green silk. The gown may be made up with a high neck and long sleeves or with a low, square neck and short puff sleeves, and with a short train or in round length, as illustrated. It is made over a Princess dress adjusted by double bust and single under-arm darts, side-back gores and a curving center seam, the Princess fronts being closed to a desirable depth at the center and tacked together below the closing. The front and back of the gown are joined in side

seams that pass into the corresponding seams of the Princess, and are disposed in graceful folds at the center by gathers at the top, the fulness falling in unbroken lines to the lower edge of the gown, which measures three yards and three-fourths round in the medium sizes. The fronts are rendered smooth over the hips by long under-arm darts taken up with the corresponding darts in the Princess, and the closing is made invisibly to a desirable depth at the center. The front and back are joined to a deep, square yoke shaped by shoulder seams and closed invisibly at the left shoulder and arm's-eye edges; and the lower edges of the yoke are concealed by softly wrinkled ornamental sections of silk, which pass into the under-arm darts and arms'-eyes and are gathered at the arm's-eye and under-arm edges. The front ends of the ornamental sections at the front are gathered and closed at the center; the section at the back is gathered up closely at the center to correspond, and a pretty loop bow of silk conceals these gatherings. The coat sleeves have full Empire puffs, which spread in the exaggerated style at present considered correct; and at the neck is a becomingly high curate collar closed at the left shoulder seam and covered with a crush stock, which is arranged at each side in a double tuck-shirring to form spreading loops and is softly wrinkled at the throat and back of the loops, its frill-finished ends being closed at the center of the back. The ornaments and stock may be omitted, as shown in the small views.

For dressy wear, such as an afternoon "At Home," a formal luncheon or a dancing party, the gown may be developed in lace, tissue, mousseline de soie, chiffon, drapery net, etc., over silk, satin or moiré, the lining being revealed with handsome effect underneath the thin fabric. Crêpe de Chine, silk, crépon, *peau de soie* or Fayetta will also make up exquisitely in this way, and with either of those fabrics shaded velvet, miroir moiré or satin may be associated.

We have pattern No. 7372 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the gown for a lady of medium size, calls for eight yards and three-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it will require sixteen yards and a fourth twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or eight yards and an eighth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7356

Front View.



7356

Side-Back View.

LADIES' COSTUME, HAVING A SEVEN-GORED SKIRT ARRANGED TO FORM FOUR *Godet* PLAITS AT THE BACK. (TO BE MADE WITH A BROAD FRONT BELT OR WITH AN ALL-ROUND CRUSH BELT.) (COPYRIGHT.)

(For Description see Page 39.)



7356

pictured made of spotted flannel and decorated with lace edging and ribbon.

The gown, as its title implies, was designed with special reference to the comfort of women in delicate health, and for its development in the present instance blue cashmere was chosen. The skirt is fashioned in four-gored style and is comfortably wide, measuring three yards and three-quarters at the bottom in the medium sizes. It is turned under at the top to form a casing, in which tapes are run to regulate the width about the waist, the fulness being arranged well to the back and falling in graceful folds to the lower edge.

The sack, which has full, loose fronts, is fitted by under-arm and side-back gores and a curving center seam to present a trim appearance at the back and sides, the shaping of the parts producing ripples below the waist-line. The fronts are gathered at the top to fall in full, soft folds at each side of the closing, which is made invisibly at the center: and the sack may be made up with or without short under-fronts that extend only a little below the bust and close at the center. The fulness at the front may fall free or it may be drawn to the waist as closely as desired by ribbon ties attached at the under-arm seams. The fashionably full *gigot* sleeves are arranged upon linings, which, like the sleeves, are shaped by

MATERNITY GOWN. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-FRONT AND WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see Page 44.)

No. 7337.—At figure No. 217 L in this DELINEATOR this gown is

inside and outside seams. The fulness at the top is gathered to spread in the fashionable style upon the shoulders, and the wrists are finished with deep hems held in place by feather-stitching. The pattern provides a standing collar on the curate order and a rolling collar with widely flaring ends, and either may be used, as preferred. The edges of the collar and the hemmed front edges of the fronts and the lower edge of the sack are decorated with feather-stitching.

As a gown of this kind is so easy to assume and will present as trim an appearance as a more close-fitting dress, it will be desirable for convalescents and confirmed invalids. It may be developed in any pretty variety of woollen goods, and flannel, serge, cashmere, challis, etc., are especially well adapted to it. A tasteful decoration consisting of bands of fancy braid or ribbon may be applied, if the feather-stitching chosen in the present instance be undesirable.

We have pattern No. 7337 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. To make the gown for a lady of medium size, requires thirteen yards and a half of goods twenty-two inches wide, or ten yards thirty inches wide, or six yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN

(PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 45.)

No. 7339.—A handsome development of this gown is shown at figure No. 206 L in this DELINEATOR, the material being plain India silk and the trimming ribbon, frills of narrow lace edging and feather-stitching done with white baby ribbon.

The gown is unusually graceful and may be assumed at a breakfast or at an informal luncheon or afternoon tea, and is also adaptable to ordinary everyday wear. It is here portrayed developed in violet cashmere and trimmed with violet ribbon and butter-colored point de Gène insertion. Although the gown is loose and flowing in effect, it is made comfortable by a body lining of basque depth that is closed at the center of the front and fitted snugly by double bust darts, single under-arm darts, side-back gores and a curving center seam. The loose fronts are arranged back of their hemmed front edges in four rather wide forward-turning tucks that extend to pointed yoke depth, and they are adjusted with becoming smoothness over the hips by long under-arm darts taken up with the corresponding darts in the lining fronts, and are closed invisibly at the center. The back falls free from the neck and has bias back edges joined in a center seam, at each side of which at the top is arranged a double box-plait, the plaits spreading until they are lost in the graceful folds of the short train. Ribbon tie-strings attached back of the side seams underneath pretty bows draw the fulness at the front quite closely to the figure, the tie-strings being knotted in a bow at the center of the front. The fronts above the waist-line are revealed in a deep V between the front ends of triple frills of graduated depth, which impart a novel and decidedly fanciful air to the gown. The frills are gathered to fall in graceful ripples over the shoulders and their back ends disappear under the box-plaits at the back; their free edges are decorated with lace insertion, and the close-fitting standing collar is ornamented to correspond. The coat sleeves have full puffs, which extend below the elbow and are gathered at the top and bottom and once between to form double puffs of unequal depth; they are decorated at the wrists with encircling bands of insertion. If a less elaborate gown be desired, the lowest two frills may be omitted and the gown made in round length, as shown in the small illustration.

The gown is adaptable to handsome silks, stately satins and fine woollens, the choice of the material being made with reference to the occasions upon which it is to be worn. The inexpensive varieties of wool and silk-and-wool goods may be used for every-day wear, and a combination of fabrics will be appropriate. Fancy braid, gimp, lace insertion or feather-stitching may provide effective decoration.

We have pattern No. 7339 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown calls for seventeen yards and five-eighths of goods twenty-two inches wide, or eight yards and a half forty-four inches wide, or eight yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



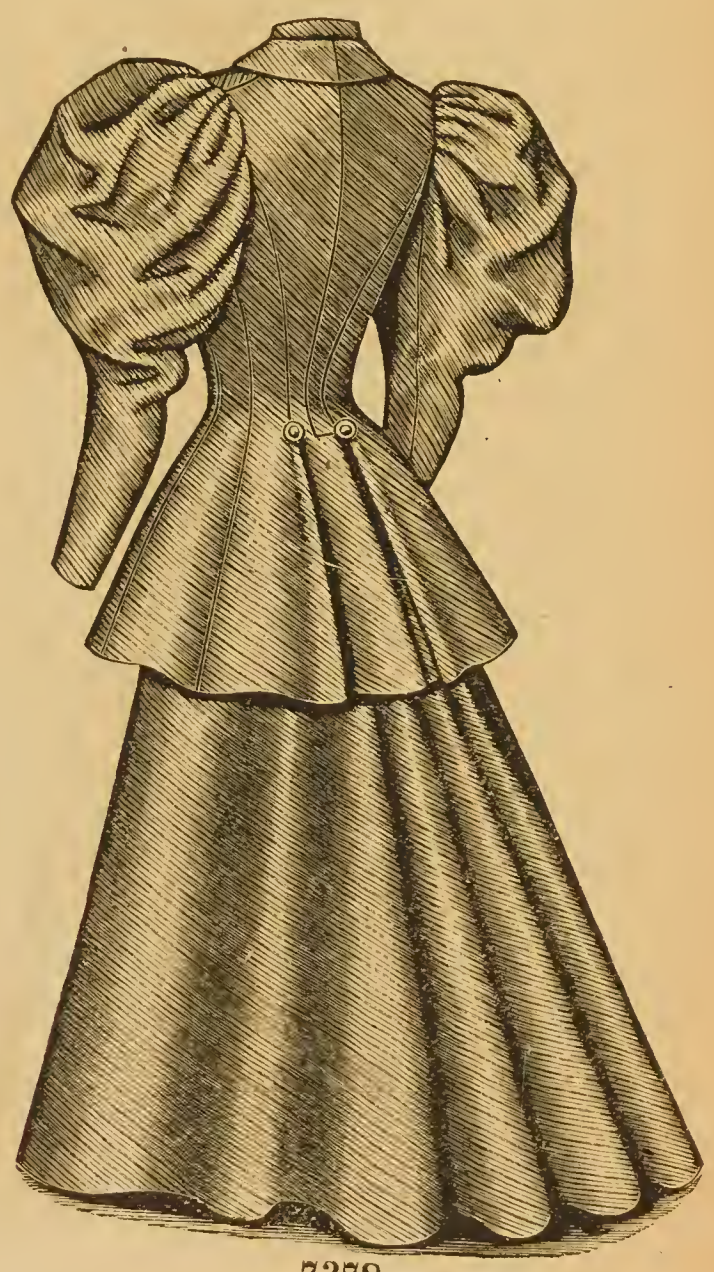
7378

View without Chemisette and Showing the Lower Corners of the Basque Rounded.



7378

Front View.



7378

Side-Back View.

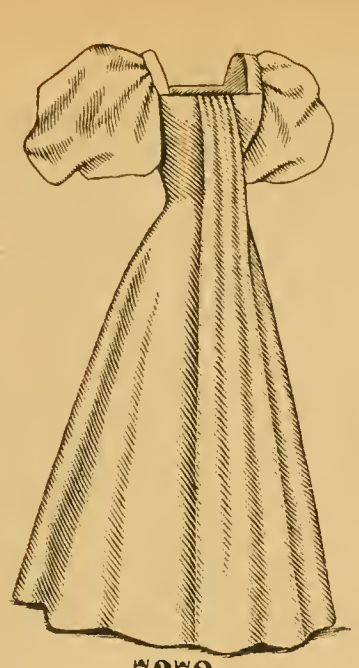
LADIES' COSTUME, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 40.)

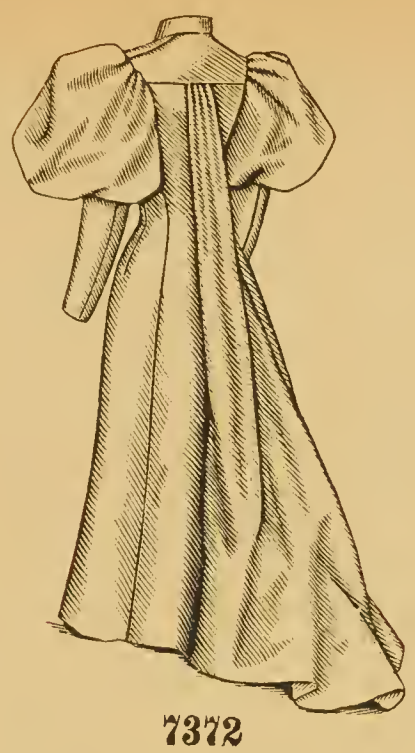
LADIES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.)

(For Illustrations see Page 46.)

No. 7375.—Figured eider-down flannel is represented in this robe



7372



7372

and side seams, is graceful and trim, being fitted by a curving center seam that terminates below the waist-line above extra fulness underfolded in a broad double box-plait that produces a fan effect at the center. The gown is drawn closely to the figure by a belt, which is supported by straps attached at the side seams, its pointed ends being crossed at the center of the front and closed with a button-hole and button. The sleeves, which are shaped by inside seams only, are gathered at the top to spread picturesquely; they have a decided bell flare at the bottom and are trimmed at the lower edge with a binding of ribbon. The neck may be finished with a moderately deep sailor-collar with flaring ends or with a close-fitting collar on the curate order, as preferred. The edges of the collar are bound with ribbon to match the sleeve decoration, and the edges of the belt are finished to correspond.

The gown will make up satisfactorily in figured, striped or plain eider-down flannel, flannel or flannelette, cashmere, etc., and may be plainly completed or decorated with ribbon or feather-stitching. Turkish towelling is also used for garments of this class, and, if liked, the belt may be omitted, a cord girdle with tassel-tipped ends being worn. Sometimes the collar and belt are made of a plain fabric when the rest of the garment is of spotted, striped or plaid goods.

We have pattern No. 7375 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the robe for a lady of medium size, requires eight yards and a half of goods twenty-seven inches wide, or five yards forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



7372

Front View.



7372

Side-Back View.

LADIES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 40.)

at figure No. 218 L in this magazine, and embroidery in French knots and outline stitch provides a simple decoration.

The comfortable robe is here shown made of gray eider-down flannel and trimmed with bindings of pink ribbon. The fronts are gathered at the top to fall with pretty fulness at each side of the closing, which is made all the way down the center with button-holes and buttons, and are fitted smoothly over the hips by long under-arm darts. The back, which joins the fronts in shoulder

LADIES' COAT.

(KNOWN AS THE SURTOUT.)

(For Illustrations see Page 47.)

No. 7331.—Fancy coating combined with plain velvet is shown in this stylish coat at figure No. 208 L in this DELINEATOR, where it is worn with one of the new skirts.

The fashionable three-quarter length coat or surtout defines the figure and is protective and stylish. The mode is here represented made of Irish frieze. It is closed in double-breasted style with buttons and button-holes and is rendered trim-fitting by a center dart seam extending from the neck to a little below the waist-line, long single bust darts which are continued to the lower edge of the garment, under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The fronts are reversed at the top in pointed lapels that meet the large rolling collar in notches, the collar being covered with fur and the lapels with a fitted facing of the material that is continued down the fronts for under-facings. The collar may be deeply rolled all round or it may be worn standing and rolled at the top and the coat closed to the throat, as shown in the engravings. The side-back and under-arm gores extend only a little below the waist-line and are lengthened by extensions of the fronts, which also join the backs under coat-plaits that are each marked at the top by a button. Fancy pointed laps are included in

the seams under the coat-plaits and their points are tacked to the backs. The mutton-leg sleeves are shaped by inside and outside seams and are close at the forearm; they are mounted on similarly shaped linings, and the fulness at the top is collected in five box-plaits.



7337

Beaver cloth, chinchilla, frieze, smooth or rough surfaced cloth, whipcord or any of the novelty coatings will make up nicely in this way, and fur, Astrakhan or velvet may be used for the collar. A handsome coat is of snuff-brown melton, with darker velvet for the collar and laps and machine-stitching for a finish.

We have pattern No. 7331 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires ten yards and three-eighths of goods twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards and a fourth fifty-four inches wide, with a piece of fur measuring thirteen by nine-teen inches and a half for covering the collar. Price of pattern, 1s. 6d. or 35 cents.



7337

Front View.



7337

Side-Back View.

MATERNITY GOWN. (TO BE MADE WITH OR WITHOUT A SHORT UNDER-FRONT AND WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 41.)

LADIES' PRINCESS COAT-BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH GATHERED OR PLAITED SLEEVES.)

(For Illustrations see Page 48.)

No. 7363.—This coat-basque forms part of the stylish toilette pictured at figure No. 211 L in this DELINEATOR made of shaded crépon and velvet, with folds of silk and a lace jabot for decoration.

The stylish Princess coat-basque is here shown developed in Havane faced cloth. It reaches to the knee, and its fronts, which are smoothly adjusted by double bust darts, are reversed at the top in fashionably broad lapels that meet the rolling collar in notches and are closed below the lapels in double-breasted fashion with button-holes and buttons. The faultless adjustment is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The rolling collar is inlaid with brown velvet, and between the lapels is revealed a removable chemisette that has a short cape-back and is topped by a close-fitting standing collar, the chemisette and collar being closed invisibly at the center of the front. The voluminous *gigot* sleeves are shaped by inside seams only and arranged upon linings having the usual seams along the inside and outside of the arm. The fulness at the top of the sleeve may be collected either in forward and backward turning plaits or in gathers, the pattern providing for both plaits and gathers, as illustrated; and a smooth effect is observed upon the forearm. The lapels, collars and wrists and the front edges of the fronts are finished with a row of stitching.

Tight-fitting long coat-basques with coat backs are largely taking the place of the ripple-back coat-basques worn last season, and to the general woman they are much more becoming. For driving, walking or general wear in cold climates the coat-basque may be developed in kersey and worn over a chamois jacket, no outer garment being necessary. The new heavy crépon, vicuna, velours and other novelty goods of seasonable weight are adaptable to the mode, and a velvet collar-facing will lend a touch of becoming elegance to the coat. A finish of one or two rows of machine-stitching may be added, if desired.

We have pattern No. 7363 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat-basque calls for nine yards and three-fourths of goods twenty-two inches wide, or five yards and a fourth forty-four inches wide, or five yards and an eighth fifty inches wide, with three-eighths of a yard of velvet twenty inches wide for facing the rolling collar. Price of pattern, 1s. 3d. or 30 cents.

LADIES' LONG COAT.

(For Illustrations see Page 49.)

No. 7365.—At figure No. 207 L in this magazine this coat is pictured made of fancy coating, with velvet for the collar and revers facings and machine-stitching for a finish.

This serviceable long coat will not only be satisfactory for Winter wear, but for travelling and stormy weather it is quite indispensable. Olive-green whipcord was selected for the development of the coat in the present instance. The fronts are widened by gores to lap in double-breasted style; they are folded back in large revers above the bust and closed in double-breasted fashion with buttons and button-holes below the revers and with hooks and loops along

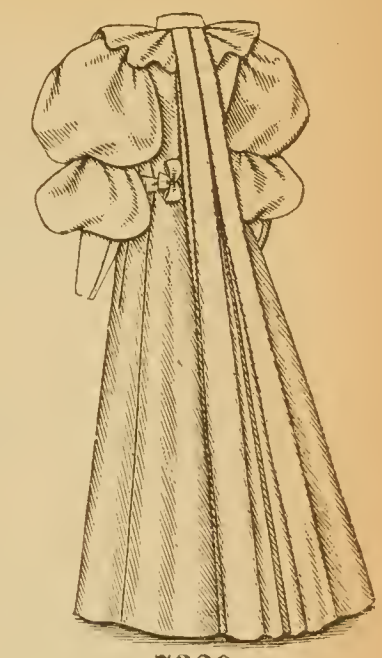
the revers to the throat. The revers are faced with the material. The coat is rendered smooth fitting by single bust and under-arm darts, side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps; and coat-plaits formed at the side-back seams are surmounted by buttons in regulation coat fashion. The rolling collar is high and close, being mounted on a deep band that is closed at the throat. A single row of stitching outlines the edges of curved openings to side pockets inserted in the fronts, and the free edges of the collar and revers are finished with two rows. The very large mutton-leg sleeves are shaped by inside and outside seams, and the fulness at the top is collected in forward and backward turning plaits that produce the broad-shouldered bouffant effect now in vogue; a smooth effect is maintained below the elbow, and shallow cuffs are simulated by a double row of machine-stitching.

Cheviot in solid colors or in two or more contrasting hues will make up stylishly in this manner, and so will reversible cloth, whipcord, heavy homespun, the fashionable covert and faced cloth, tweed and fancy coatings. Machine-stitching is the most appropriate finish on outside garments of this kind, and a lining of silk is usually added.

We have pattern No. 7365 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires twelve yards and a half of goods twenty-two inches wide, or six yards and a half forty-four inches wide, or five yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

The lower cape also falls in ripples and is rendered smooth fitting on the shoulders by single darts. The closing is made at the throat with a large oxidized clasp having a chain attached, and at the neck is a rolling collar mounted on a close-fitting high standing band. The rolling collar, which has flaring ends, is inlaid with velvet, and velvet is similarly applied to the revers, the cloth outside the velvet showing a row of stitching at its edges. The front and lower edges of the cape are decorated with an applied band of the material machine-stitched at both edges, the band on the upper cape being continued up each side of the center seam. A similar band covers the center seam of the lower cape.

The cape will make up handsomely in cloth, plush, camel's-hair or any preferred variety of cloaking, and the edges may be trimmed with Hercules braid, gimp, galloon or passementerie, or bands of the material may provide the



7339

View Showing Round Length and Only One Frill.



7339

Front View.



7339

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 42.)

LADIES' DOUBLE CAPE. (THE UPPER CAPE TO BE CLOSED OR OPEN AT THE BACK AND BOTH CAPES MADE WITH ROUND OR SQUARE LOWER CORNERS.)

(For Illustrations see Page 50.)

No. 7346.—Another view of this stylish cape, showing it made of covert cloth, with velvet for the collar facing and fancy bands for decoration, is given at figure No. 212 L in this magazine.

The cape may be assumed for dressy evening or afternoon wear or for ordinary occasions, according to its material and decoration. It is here portrayed made of light biscuit cloth, with chestnut-brown velvet for the collar facing and bands of the cloth for decoration. It extends just below the hips and consists of two circular capes of unequal depth, the capes being made with center seams. The upper cape may be open at the back, if preferred, and its front and back corners and also the lower front corners of the lower cape may be round or square, as shown in the engravings. The upper cape is reversed in enormous lapels and its circular shaping produces a smooth adjustment at the top and ripples below. garniture as in the present instance. A lining of taffeta or some pretty silk is invariably added.

We have pattern No 7346 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, calls for five yards and seven-eighths of goods twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a fourth fifty-four inches wide, with seven-eighths of a yard of velvet twenty inches wide for facing. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH REMOVABLE CHEMISETTE. (To be Made with Plaited or Gathered Sleeves.)

(For Illustrations see Page 50.)

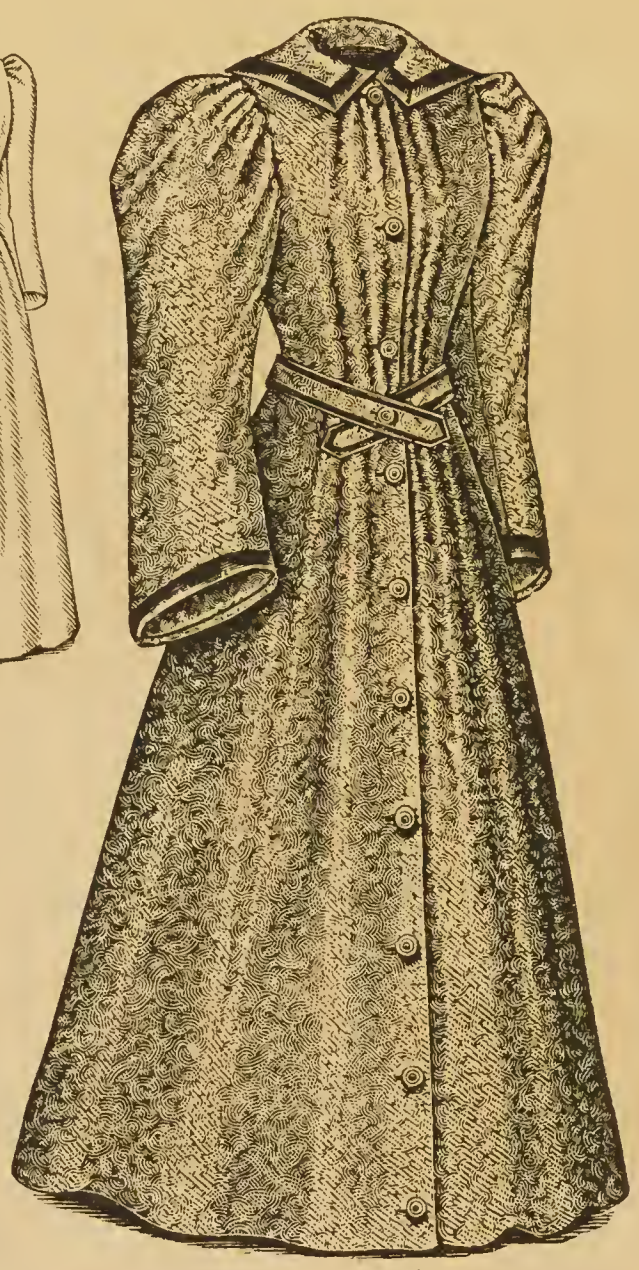
No. 7361.—Blue serge and red cloth are combined in this basque at figure No. 215 L in this magazine, with black braid for decoration.

The basque is an exceptionally good style to accompany the new *godet* skirts and is here represented made of bluet faced cloth. It is of becoming depth, extending just below the hips, and is of uniform outline. The stylish adjustment is effected by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button. The fronts are reversed at the top in fashionably broad lapels that meet the rolling collar in notches, and the closing is made in double-breasted style below the lapels with button-holes and buttons. Between the lapels is revealed a removable chemisette, which has a shallow cape back and is topped by a close-fitting standing collar, the collar and chemisette being closed invisibly at the center of the front. The one-seam *gigot* sleeve may be gathered at the top or arranged in up-turning plaits, as desired, the pattern providing for both styles, as pictured. The sleeve is arranged upon a lining shaped by the usual inside and outside seams and is smooth upon the fore-arm, the fulness above the elbow spreading with the voluminous effect now considered correct. The wrists are finished with two rows of machine-stitching and all the free edges of the basque are similarly completed.

The basque is very shapely and will be becoming both to stout and slender figures. The mode will make up attractively in cloth, serge, whipcord, hop-sacking, vicuna, velours, rock and plain crépon, tweed, cheviot and, in fact, all varieties of woollen goods in vogue. A simple decoration of braid or gimp may be applied if the severe finish of the tailor modes be undesirable.

We have pattern No. 7361 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires six yards of goods twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.





Front View.



Side-Back View.

Ladies' Bath, Invalid or Lounging Robe. (To be Made with a Standing or a Sailor Collar.)
(Copyright.)

(For Description see Page 42.)

LADIES' FRENCH BASQUE-WAIST, WITH PLAITS LAID ON.

(For Illustrations see Page 51.)

No. 7348.—Fancy cheviot and plaid silk are combined in this basque-waist at figure No. 209 L in this magazine.

This dressy basque-waist is shown made of slate-gray cloth and darker velvet. The adjustment is accomplished by single bust darts, under-arm gores and a curving center seam, and the closing is made at the center of the front. Three applied box-plaits are arranged on the back and on the front. The box-plait at the center of the front and back extends from the neck to the lower edge, and the plaits at each side meet in the shoulder seams; all the plaits are graduated to be narrowest at their lower ends, which are even with the lower edge of the waist. The sleeves are in leg-o'-mutton style, shaped by one seam only, and are mounted on coat-shaped linings. The adjustment of the sleeves on the forearm is comfortably close, and at the top the fulness is collected in forward and backward turning plaits that produce the broad-shouldered and bouffant effect now popular. At the neck is a standing collar which closes in front; it is covered with a crush collar that is finished at the ends to form frills and closed at the back. The belt is laid in soft folds and shirred and tacked at the center of the front, its frill-finished ends being fastened at the back.

This is an admirable basque for wear with any of the fashionable skirts, and for shopping, promenade and general wear it is trim and comfortable and is relieved of severity of outline by the plaits. It is also an excellent mode for a tailor-made suit. It is well suited to such materials as serge, flannel, cloth, whipcord, camel's-hair and the wool canvas weaves. Velvet or silk in a contrasting color. may be stylishly associated with any of the materials mentioned.

We have pattern No. 7348 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist for a lady of medium size, requires three yards of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it will need six yards twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH FANCY SAILOR-COLLAR AND REMOVABLE PRINCESS STOCK.

(For Illustrations see Page 51.)

No. 7364.—A pretty combination of crépon and ivory silk is pictured in this waist at figure No. 213 L in this magazine, with jet gimp and cabochons for ornamentation.

The basque-waist is fanciful in effect and will be appropriate for

dressy occasions. It is here pictured made of cascade-green cloth and decorated with lace insertion. The basque-waist extends but a trifle below the waist-line and is arranged on a lining that is closed at the center of the front and fitted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts meet at the lower corners and separate with a flare toward the shoulders, revealing a plastron that is permanently sewed at the right side and fastened with hooks and loops at the left side. At the top the fronts are smooth, but below the bust a becoming fulness is arranged in two overlapping, forward-turning plaits that flare prettily from the lower edge and are fancy-stitched along their folds, the hems of the fronts being stitched for the same distance. The broad, seamless back is smooth at the top and has fulness to correspond with the fronts collected in two backward-turning plaits at each side of the center, the plaits being fancy-stitched to position along their outer folds. Under-arm gores render the basque-waist smooth-fitting at the sides. A stylish feature of the waist is the fancy sailor-collar, which presents a square lower outline at the back and broad ends that are slightly hollowed and joined to the front edges of the fronts. A fanciful crush girdle follows the lower edge of the waist; it is shirred at the center of the back and at the left end and turned under at the right end and shirred to form a frill; and at the right side it is arranged in a tuck shirring, the tuck shirring and frill standing out prettily at each side of the front. The closing of the girdle is made at the left side with hooks and loops under the frill. The leg-o'-mutton sleeves, which are shaped by one seam only and made over coat-shaped linings, are of graceful proportions, being close on the forearm and having sufficient fulness gathered at the top to produce the bouffant effect now fashionable. At the neck is a standing collar, and over it is a Princess stock arranged on a close-fitting curate collar. The stock has double tuck-shirrings at each side that produce the effect of outstanding loops, and its frill-finished ends are closed at the back. The free edges of the sailor collar and the sleeves at the wrists are decorated with lace insertion. Greater simplicity can be attained by the omission of the sailor collar, stock and girdle.

The mode will appear very handsome when developed in silk, crépon, camel's-hair, cashmere, etc., and cotton fabrics may also be appropriately made up in this style. Lace insertion, embroidery, bands of jet or silk-cord passementerie will form effective decoration.

We have pattern No. 7364 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist of one material for a lady of medium size, calls for six yards and seven-eighths twenty-two inches wide, or three yards and a fourth forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. or 25 cents.



Front View. *Back View.*

LADIES' COAT. (KNOWN AS THE SURTOUT.) (COPYRIGHT.)

(For Description see Page 43.)

LADIES' WAIST. (TO BE MADE WITH LONG OR ELBOW SLEEVES.)

(For Illustrations see Page 52.)

No. 7345.—Another view of this graceful waist, showing it made of plain India silk and trimmed with moiré ribbon, is given at figure No. 210 L in this magazine.

This waist is an admirable mode for the fancy striped and plaid silks which are just now offered in such profusion for fancy waists, and is here shown made of plain silk and trimmed with ribbon. The waist is provided with a body lining that is adjusted closely by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The fronts, which join the seamless back in shoulder and under-arm seams, are drawn into soft folds by two spaced rows of shirrings at the top, and are arranged at the bust in a deep tuck-shirring, which is drawn out with puff effect and above which the fronts display the effect of a full yoke. The fulness below the bust is drawn closely to the center by four spaced rows of shirring, at the lower edge; and the back, which is shirred at the top and bottom, has its fulness drawn to the center at the bottom to give a tapering effect to the figure. The coat sleeves introduce butterfly puffs which extend to the elbow. The puffs are gathered at the top and bottom and arranged in two upturning plaits at the seam; and the butterfly effect is produced by two lengthwise rows of shirring which are tacked to the sleeve, the fulness between the shirrings forming a puff. The gathered lower edge of the puff is covered with a wrinkled ribbon that is tied in a pretty bow at the back of the arm. At the neck is a standing collar covered with a crush collar, the frill-finished ends of which are closed at the center of the back. The lower edge of the waist is covered with a crush belt, the ends of which are turned under and shirred to form broad frills and closed at the center of the back. The sleeves may be cut off below the puffs, and the crush collar may be omitted, as shown in the small illustration.

The waist is one of the most artistic of the new fanciful modes and will be becoming alike to young ladies and matrons. It will make up acceptably in plain or figured crêpe de Chine, silk crépon, plaid, striped, shot or checked silk, plaid brilliantine, shepherd's check woollen goods and various other fabrics devoted to fancy waists. It may accompany any of the new flaring skirts and may be of a single material or of a combination of fabrics, velvet being often introduced for the crush collar and belt. If decoration be desired, lace frills may fall over the shoulders; and when elbow sleeves are worn lace frills may droop from the edge.

We have pattern No. 7345 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires six yards and five-eighths of material twenty-two inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

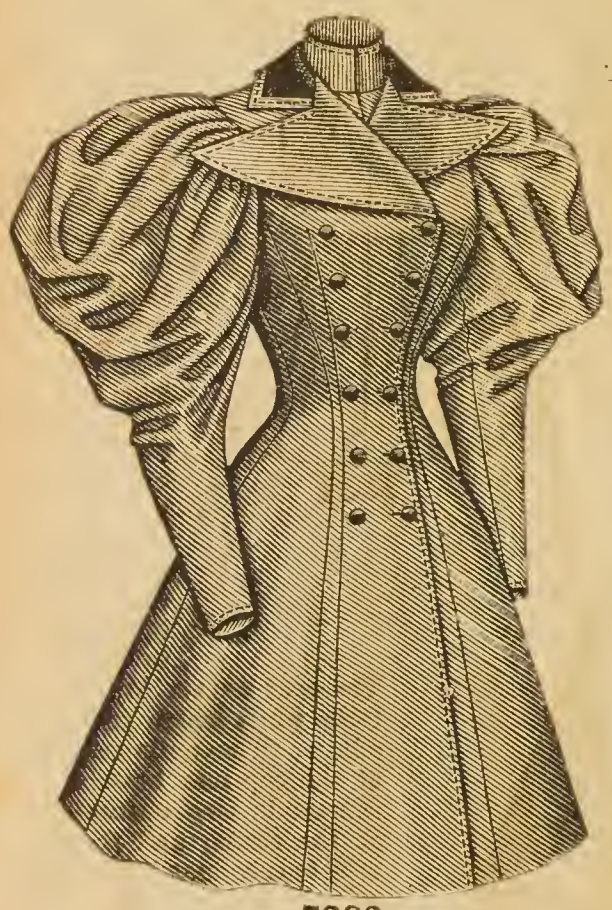
LADIES' SHIRT-BLOUSE. (To be Made with a Turn-Down or a Standing Collar.)

(For Illustrations see Page 52.)

No. 7368.—This convenient shirt-blouse, which implies comfort and neatness, is represented made of figured percale and finished with machine-stitching. The upper part of the blouse is a shallow, square, seamless yoke to which the full fronts and full, seamless back are joined. At the front edge of the right front is arranged a box-plait that is extended to overlap the yoke to the neck; and the fronts are gathered for a short distance at each side of the plait, the top of the back being gathered at the center. The blouse is drawn in closely to the waist by a tape inserted in a casing and is encircled by a belt that has pointed ends closed in front. The shirt sleeves are made with fashionable fulness and are gathered at the top and bottom and slashed at the back of the wrist, one edge of the slash being finished with a narrow underlap and the other edge with a moderately wide overlap that is pointed at the top; the slash is secured with a button-hole and button, and the sleeves are completed with square-cornered cuffs that are closed with link buttons. The neck may be completed with a rolling collar mounted on a shaped band or with a close standing collar, as illustrated. A patch pocket having a rounding lower outline and a hemmed upper edge is stitched to the left front.



7363



7363

Front View.



7363

Back View.

Ladies' Princess Coat-Basque, with Removable Chemisette. (To be Made with Gathered or Plaited Sleeves.) (Copyright.)

(For Description see Page 44.)

This mode is especially adapted to all washable fabrics and can be easily laundered. Percale, chambray, cotton cheviot, lawn, dimity, etc., are best suited to its development, and washable silk and light-weight China silk or surah may be selected if it is desirable to have goods that will not require too frequent renovating. Machine-stitching will form a neat and attractive finish. A silk or leather belt may take the place of the one provided by the pattern.

We have pattern No. 7368 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the shirt-blouse requires four yards and an eighth of goods twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide, with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. or 25 cents.

LADIES' COLLARS. (For Capes, Cloaks and Other Outside Garments.)

(For Illustrations see Page 55.)

No 7355.—Three of the most popular styles of collars for outside garments are here shown. One is a deep rolling collar having square ends that flare prettily in front; it is pictured made of cloth, with an edge decoration of fur, and is shaped by a center seam. This collar may be worn deeply rolled or standing, as illustrated. Another popular style is a turn-down collar which is shaped by a center seam and turned down over a shaped band that fits the neck closely, the square ends of the band closing at the throat; the ends of the collar flare slightly and the corners may be pointed or round, as shown in the engravings. This collar is made of cloth and inlaid with velvet. The remaining collar is on the Medici style; it is shaped with a center seam and rolls slightly at the back and deeply in front, where it is closed invisibly. This collar is made of cloth and decorated at the edge with fur binding.

Collars of this kind are adaptable to cloth of heavy or light weight, fancy cloaking, velvet, plush, silk, etc., and they may correspond or contrast with the garment they are to accompany.

We have pattern No. 7355 in three sizes, small, medium and large. In the medium size, the Medici collar requires three-fourths of a yard of goods twenty inches wide, or half a yard thirty inches or more wide. The rolling collar will need five-eighths of a yard of material twenty inches wide, or half a yard thirty inches or more wide. The turn-down collar needs half a yard of goods twenty inches wide, or three-eighths of a yard thirty inches or more wide, with a fourth of a yard of velvet twenty inches wide for the facing. Price of pattern, 5d. or 10 cents.

LADIES' NUN AND STOLE COLLARS. (For Adjustment to Basques, etc.)

(For Illustrations see Page 55.)

No. 7359.—The stole collar is again shown at figure No. 202 L and the nun collar at figure No. 203 L in this Delineator.

Collars of fanciful design continue to receive the favor of the followers of la Mode, and often they are a veritable economy, as, developed in moiré, velvet or some equally stylish fabric, they will freshen a partially worn basque or impart an air of elegance to one that is too severe. The nun and stole collars, which are the latest aspirants for popularity, are here shown made of plain woollen dress goods. The nun collar is deep and round and fashioned in circular style, and, as shown in the engravings, it may be made up all in one piece or in two sections that meet at the center of the back. Its ingenious shaping produces a smooth effect at the front and back and slight ripples on the shoulders.

The stole collar, which is also fashioned in circular style, forms a deep tab at the front and back and a similar tab on each shoulder. It falls quite smoothly and, like the stole collar, is closed invisibly at the throat. The lower edges of both collars are decorated with a band of fancy braid.

These collars may be added to long or short basques, or round waists, and may be made of the dress material or of satin, moiré, plain or watered velvet, miroir moiré or *gros de Londres*. The edge decoration may be lace insertion, fancy braid, spangle-and-jet gimp or passementerie, galloon, etc.

We have pattern No. 7359 in three sizes, small, medium and

large. In the medium size, the outside section of the nun collar requires five-eighths of a yard of material thirty-six inches or more wide, while the outside section of the stole collar calls for three-fourths of a yard thirty-six inches or more wide. Price of pattern, 5d. or 10 cents.

LADIES' BRETELLES, FOR BASQUES, ETC. (To be Made Round or Square at the Upper and Lower Edges.)

(For Illustrations see Page 53.)

No. 7358.—A simple house or street costume may be given a touch of elegance by the addition of bretelles of the same or a contrasting fabric. The bretelles here illustrated are adaptable to nearly all the plain basques and waists in vogue. They are represented made of plain dress goods. One bretelle is shaped in round outline at the top and may be either round or square at its lower edges both back and front, while the other bretelle is square at the top and shaped in square outline at the lower edges both back and front. Both bretelles are applied smoothly and are becomingly deep at the back and front, and stand out on the shoulders to give the fashionable broad effect. The bretelles are decorated at their lower edges with a band of lace insertion.

The quaint simplicity which is the most attractive feature of these bretelles will recommend them to women of conservative taste. The bretelles may be made up in moiré, satin, velvet, miroir moiré, etc., and may match or contrast in hue with the basque, waist or over-dress they accompany.

We have pattern No. 7358 in three sizes, small, medium and large. In the medium size, the outside section of either bretelle requires five-eighths of a yard of material thirty inches or more wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARS AND LAPELS. (For Single and Double Breasted Coats and Jackets.)

(For Illustrations see Page 54.)

No. 7349. — The collar and lapels here shown made of faced cloth are adaptable to long or short coats or jackets either on the single or double breasted order. Two styles of lapels and collars are designed for double-breasted garments. One style shows a rolling coat-collar that is made with a center seam and broad lapels that stand out in sharp points upon the sleeves well beyond the ends of the collar and lap in regulation double-breasted coat style at the bust. The other style shows a turn-down collar mounted upon a high standing band that closes at the throat. The lapels meet at the throat between the flaring ends of the rolling collar and lap widely below the bust. The lapels and collar are finished in true tailor style with a double row of machine-stitching. The lapels designed for single-breasted garments extend to the bust, where their ends lap slightly; they are fashionably wide, and meet the ends of the rolling coat collar, beyond which they extend in deep points. The collar is shaped by a center seam, and, like the lapels, is plainly finished.

Collars and lapels are usually of the same kind of material as the coat or jacket they accompany, and they may be completed plainly or with one or two rows of machine-stitching. If desired, facings of moiré, velvet or satin may be added to the collar and lapels or only the collar, but a plain finish is really in best taste.

We have pattern No. 7349 in three sizes, small, medium and large. Quantities for these collars and lapels are not given, because the amount required for them varies according to the way the collars and lapels are made up. Price of pattern, 5d. or 10 cents.

LADIES' DRAPED PUFF DRESS SLEEVE.

(For Illustrations see Page 54.)

No. 7370.—The draped puff sleeve is among the most striking novelties of the season and is seen in a variety of arrangements, two of the most graceful effects being here illustrated. The sleeve is represented developed in plain woollen dress goods, and is shaped by the usual seams along the outside and inside of the arm. It is gathered at the top and is covered above the elbow with an immense puff, which is gathered at the top and bottom. The puff may be draped at the top by three upturning, overlapping plaits tacked over the gathers to form long, flaring folds, or it may be draped at the center by three upturning plaits tacked to the sleeve under a ribbon rosette, to break into innumerable short folds and wrinkles. Both styles shown in the engravings are provided for by the pattern. The wrist is plainly finished.

The sleeve may be added to a short or three-quarter basque or fancy waist, and will usually be of the same kind of material as the garment it accompanies. If desired, the puff may be of velvet, miroir moiré, satin, *gros de Londres* or some other handsome fabric when crépon, velours, cloth, kersey, serge, etc., forms the sleeves. A wrist decoration of fancy braid, jet-and-spangle passementerie or ribbon arranged fancifully or in encircling rows, may be added, or a simple completion will suffice.

We have pattern No. 7370 in eight sizes for ladies from nine to



7365

Front View.



7365

Side-Back View.

Ladies' Long Coat. (Copyright.)

(For Description see Page 44.)

sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, calls for three yards and three-fourths of material twenty-two inches wide, or two yards either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



7346



7346

to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and five-eighths of goods twenty-two inches wide, or a yard and three-fourths either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



7346

Front View.



7346

Back View.

LADIES' DOUBLE CAPE. (THE UPPER CAPE TO BE CLOSED OR OPEN AT THE BACK AND BOTH CAPES MADE WITH ROUND OR SQUARE LOWER CORNERS.) (COPYRIGHT.)

(For Description see Page 45.)

LADIES' DRAPED TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (WITH FITTED LINING.) (TO BE MADE IN VENETIAN OR BELL STYLE AT THE BOTTOM.)

(For Illustrations see Page 54.)

No. 7340.—This graceful sleeve is shown developed in soft woollen goods and is arranged upon a smooth lining, which is shaped, like the sleeve, by inside and outside seams. It follows the outline of the arm closely below the elbow and spreads widely above the elbow and is gathered at the top, the fulness standing out with balloon effect on the shoulders and breaking into soft folds below. The artistic draped effect may be secured by two upturning, overlapping plaits at the back of the arm or by a single tacking to the lining at the front and back of the arm, the tacking at the plaits being hidden beneath a rosette of ribbon. The sleeve may extend over the hand in the pointed outline of the picturesque Venetian sleeve, or it may flare at the wrist in the popular bell mode, as shown in the engravings, the pattern providing for both styles. When fashioned in bell shape, it may be reversed to form a round cuff, as shown in the small engraving.

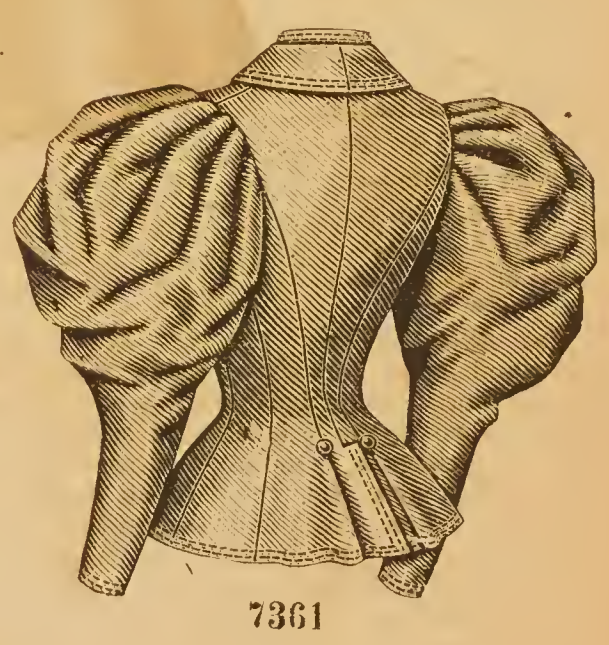
The sleeve is one of the most picturesque novelties introduced this season and may be added to a short or long basque, fancy waist or overdress. It will develop attractively in fancy striped, checked or figured silk, plaid, checked, striped or plain velvet and in all sorts of woollen goods either of standard or fancy weave, camel's-hair, cloth, rock crépon, serge, hopsacking, etc., being especially well suited to the mode.

We have pattern No. 7340 in eight sizes for ladies from nine



7361

Front View.



7361

Back View.

LADIES' BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.) (COPYRIGHT.)

(For Description see Page 46.)

LADIES' LEG-O'-MUTTON DRESS SLEEVE, ADJUSTED CLOSELY FROM THE WRIST TO ABOVE THE ELBOW, FORMING A LARGE PUFF AT THE TOP AND HAVING A FITTED LINING. (TO BE GATHERED OR PLAITED AT THE TOP.)

(For Illustrations see Page 55.)

No. 7377.—The latest style of mutton-leg sleeve follows the outline of the arm closely from the wrist to above the elbow and forms a huge balloon puff at the top. The engravings show it made of plain dress goods. A seam along the inside of the arm performs the shaping of the sleeve, and the usual inside and outside seams enter into the shaping of the lining upon which it is arranged. Three upward-turning plaits are laid in one edge of the seam near the top, and the voluminous fulness may be collected in gathers at the top or in forward and backward turning plaits, as preferred, the fulness in either case spreading into an immense balloon puff. The sleeve is interlined above the elbow with crinoline to preserve the fashionable bal-



7361

loon-expansion of the puff, and is plainly completed at the wrist.

The sleeve may be added to a plain or fancy basque or round waist and may be of the basque material or some pretty fabric of contrasting texture. Velvet, miroir moiré, satin, *gros de Londres* and all sorts of woollen goods are adaptable to the mode, and, if the simple wrist completion be undesirable, a decoration of ribbon, gimp, braid, etc., may be added.

We have pattern No. 7377 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and a half of goods twenty-two inches wide, or two yards either forty-four or fifty inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 5d. or 10 cents.

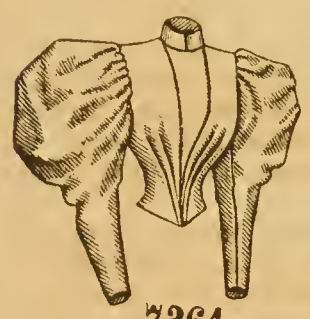
LADIES' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF.

(For Outside Garments.)

(For Illustration see Page 55.)

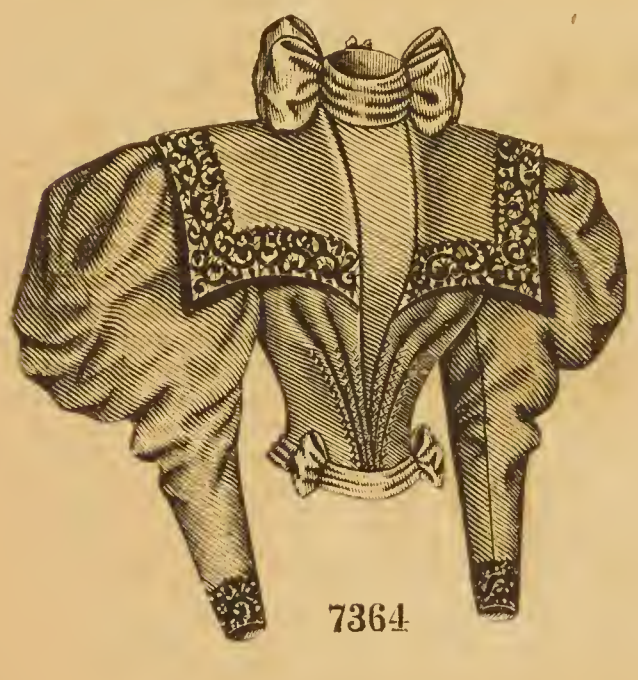
No. 7342.—Sleeves having voluminous puffs are seen in many of the new long and half-long coats and jackets, the style here illustrated made of cloth and velvet being most in vogue. The coat sleeve, which is, of necessity, large enough to slip on easily over the huge sleeves of the fashionable bodice, is shaped by an inside and outside seam, the fulness at the top being collected in gathers. It is quite smooth below the huge velvet puff, which extends to the elbow. The puff is gathered at the top and bottom to spread in balloon fashion and impart the droop that is a distinctive feature of the season's modes.

The sleeve will develop as satisfactorily in a single material as in a combination of fabrics, and beaver, chinchilla, melton, kersey, covert cloth and all sorts of fancy coatings and cloakings are adaptable to the mode.

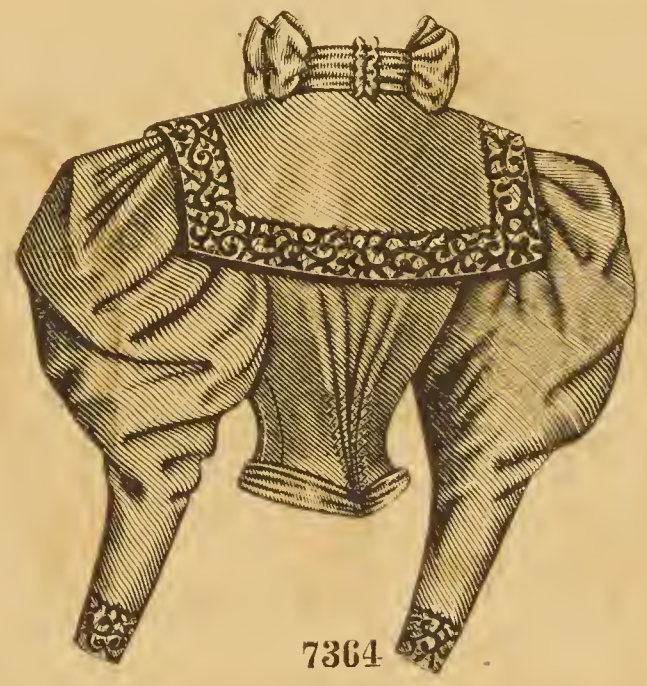


View without Accessories.

We have pattern No. 7342 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will require three yards of velvet twenty inches wide, and half a yard of cloth fifty-four inches wide. Of one material, it calls for three yards and a fourth twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 5d. or 10 cents.



Front View.



Back View.

Ladies' Basque-Waist, with Fancy Sailor-Collar and Removable Princess Stock. (Copyright.)

(For Description see Page 46.)

LADIES' HOOD. (FOR SLEIGHING, VOYAGING, ETC.)

(For Illustrations see Page 55.)

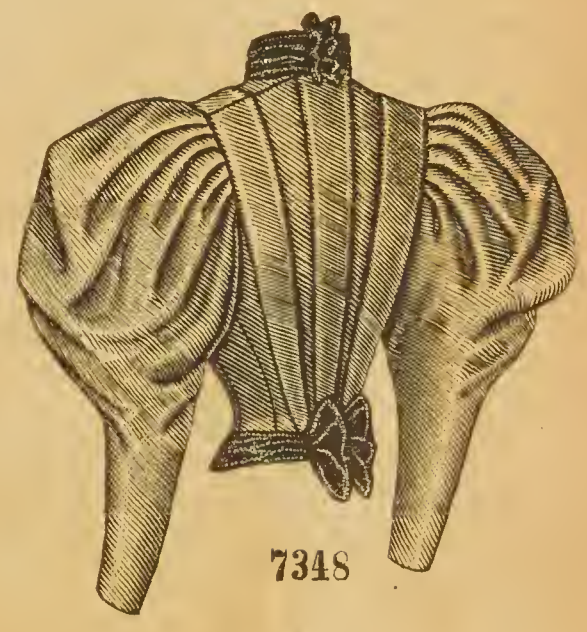
No. 7354.—This hood, which is developed in tan faced cloth and trimmed with ribbon and beaver fur, will form a most comfortable covering for the head during an ocean voyage or when driving in cold weather or sleighing. The front fits the head closely at the sides, and is arranged with pretty fulness at the top by downward-turning plaits at each side of the center of its back edge, and groups of upturning, overlapping plaits arranged a little back of its front edge, the plaits near the front edge flaring to form a becoming frill above the face. The back edge of the front is joined to an oval crown, which is narrowed to fit the head closely by a box-plait laid in the lower edge. The cape, which joins the lower edges of the front and crown, is sufficiently deep to afford protection to the neck and shoulders, and its circular shaping causes it to fall with the smooth effect of a deep cape-collar. The plaited ends of ribbon ties are attached underneath the front and the ties are bowed under the chin. A bow of similar ribbon decorates the hood at the back and also on top back of the frilled front edge. The front edge of the front is decorated with a band of beaver fur, which is continued around the free edges of the cape; and a band of similar fur covers the seam joining the front and crown. The hood is lined with silk.

Hoods of this kind are variously made of silk, cloth, serge and camel's-hair. An edge decoration of otter or beaver fur will form a most becoming framing for the face, and ribbon bows may be added or omitted, as preferred. Velvet or silk may be associated in the hood, the combining fabric being used for the crown and cape.

We have pattern No. 7354 in one size only. To make the hood calls for a yard and a fourth of goods twenty-two inches wide, or seven-eighths of a yard either forty-four or fifty-four inches wide, each with a yard and a fourth of lining silk twenty inches wide to line, and two yards and a half of ribbon two inches and three-eighths wide for the ties and to trim. Price of pattern, 7d. or 15 cents.



Front View.



Back View.

Ladies' French Basque-Waist, with Plaits Laid On. (Copyright.)

(For Description see Page 46.)

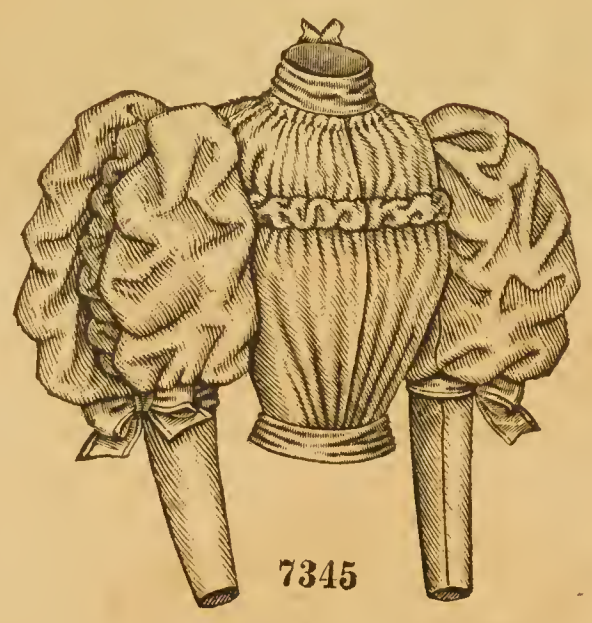
Stylish Top-Garments for Winter Wear.

(For Illustrations see Pages 19 and 21.)

Furs are most kindly regarded by feminine eyes from the first appearance of snow to the close of blustering March, and entire wraps, and even small adjuncts that partake of its warmth-giving nature are eagerly sought. The garments illustrated are readily available for velvet, fur and other heavy Winter fabrics, although, notwithstanding their appropriateness for these materials, light-weight fabrics may be used with quite as satisfactory effect when they are desired for wear in warm or moderate weather.



Figures Nos. 1 and 2 show developments of a cape cut by pattern No. 6995, which costs 10d. or 20 cents, and may be made up to present widely different effects. The garment may be made as a double cape with either circular or straight ruffles, or as a single cape with a single straight or circular ruffle. In these instances the single cape with a circular ruffle is shown. The material represented at figure No. 1 is Persian lamb. From a round, moderately deep yoke depends a circular ruffle that is joined with perfect smoothness to the yoke and falls below in slight ripples; and at the neck is a standing collar. The collar is becomingly covered with chinchilla fur, similar fur decorates the front and lower edges of the cape, and an upturning row of handsome point de Gène lace follows the lower edge of the yoke, the whole trimming producing a highly decorative effect. Ermine is pictured in the cape at figure No. 2, the garment being made with a single circular ruffle, as at the preceding figure, and garniture being contributed by Thibet. A band of Thibet follows the front and lower edges of both the yoke and cape and covers the standing collar, an exceedingly rich effect being produced.

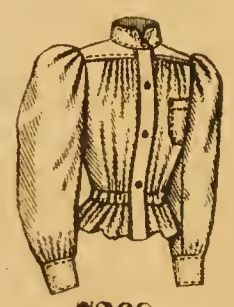


Front View. *Back View.*

Ladies' Waist. (To be Made with Long or Elbow Sleeves.) (Copyright.)

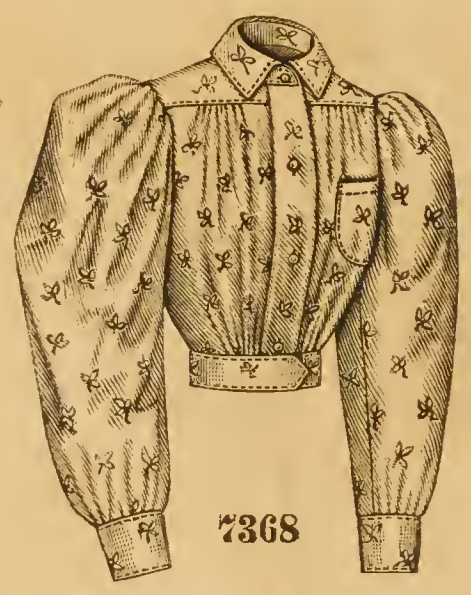
(For Description see Page 47.)

At figure No. 3 is depicted a short, round jacket that was developed in krimmer by pattern No. 7182, price 1s. or 25 cents. The jacket is exceedingly jaunty in style, its perfect adjustment and unusually attractive outlines giving it a *chic* air that is universally becoming. The fronts are double-breasted, the closing being made at the left side with three buttonholes and large krimmer-covered buttons; and above the closing they are reversed in wide lapels that form narrow notches with a rolling collar and extend in large points upon the one-seam mutton-leg sleeves, which are fashionably bouffant at the top and comfortably close at the forearm. The plain completion adopted is in strict accordance with the present development of the mode, but stitching or fur bindings may be applied as an edge finish on velvet or cloth.



The cape illustrated at figure No. 4 is richly developed in sealskin. It has three circular capes, the lower two of which are joined to a short yoke that is concealed by the upper one. At the neck is a rolling collar that is trimmed at its free edges with a band of Persian lamb, and each cape is decorated to correspond. The cape is of sufficient length to afford appreciable protection, extending to a short distance below the waist-line; and it may be duplicated by pattern No. 7166, price 1s. or 25 cents.

A dressy cape consisting of eight gores is portrayed at figure No. 5, black Astrahkan fur having been chosen for the cape and krimmer for decoration. The cape fits smoothly over the shoulders and about the neck, the gores being extended to form the collar, which stands high at the back and is rolled over slightly at the ends; and below the shoulders it falls in graceful, undulating curves about the figure. All the seams are overlaid with bands of krimmer, and the front edges of the cape and the upper edge of the collar are decorated with a band of similar fur. An equally rich and attractive effect could have been produced by using bands of Alaska sable for ornamentation. The cape was fashioned according to pattern No. 7009, which costs 1s. or 25 cents.



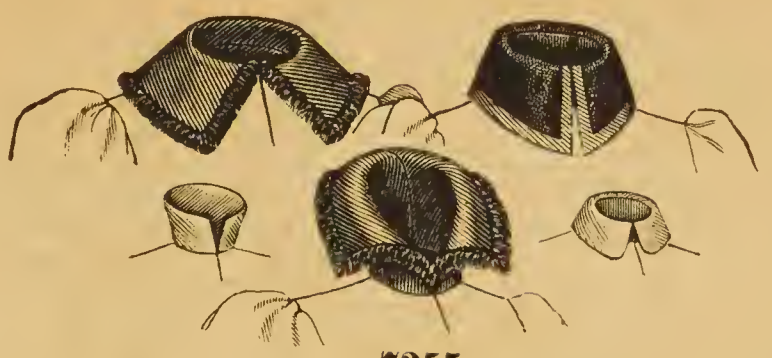
Front View. *Back View.*

Ladies' Shirt-Blouse. (To be Made with a Turn-Down or a Standing Collar.) (Copyright.)

(For Description see Page 48.)

An eminently practical and handsome cape is shown at figure No. 6, made up in an elegant combination of seal and monkey fur. The garment is thoroughly comfortable, extending nearly to three-quarter depth, and is fashioned in circular style, this mode of shaping permitting it to fall in rolling folds below the shoulders, although perfectly smooth at the top. At the neck is a Medici collar, the inside of which is cut from monkey fur; it stands high in characteristic fashion, and the upper edge is softly rolled at the back, while the ends are deeply reversed. Below the Medici collar at the back falls a cape collar, also of monkey fur, which presents a novel feature in its long tab-front ends. The cape-collar falls in graceful ripples at the back and over the shoulders, and is narrowed perceptibly toward the ends, which extend in tab fashion along both sides of the closing. The design is embodied in pattern No. 7215, price 1s. or 25 cents.

At figure No. 7 is portrayed a shorter cape that is notably dressy and will be a sufficiently warm wrap for the milder days of Winter. For it China seal was selected, with Alaska sable for garniture, the garment being made after pattern No. 7152, which costs 1s. or 25 cents. The cape proper depends from a round yoke, to which it is joined without fulness, its circular shaping, however, causing it to ripple prettily all round below the shoulders. The yoke is concealed by a cape collar, which falls in ripples like the cape and is edged with sable. The cape is also trimmed with sable, the front edge only being decorated, as a plainly finished lower edge is richer in effect. The garment is topped by a fraise collar that is laid in box-plaits all round and stands high at the back, the plaits flaring at the upper edge, with becoming effect.

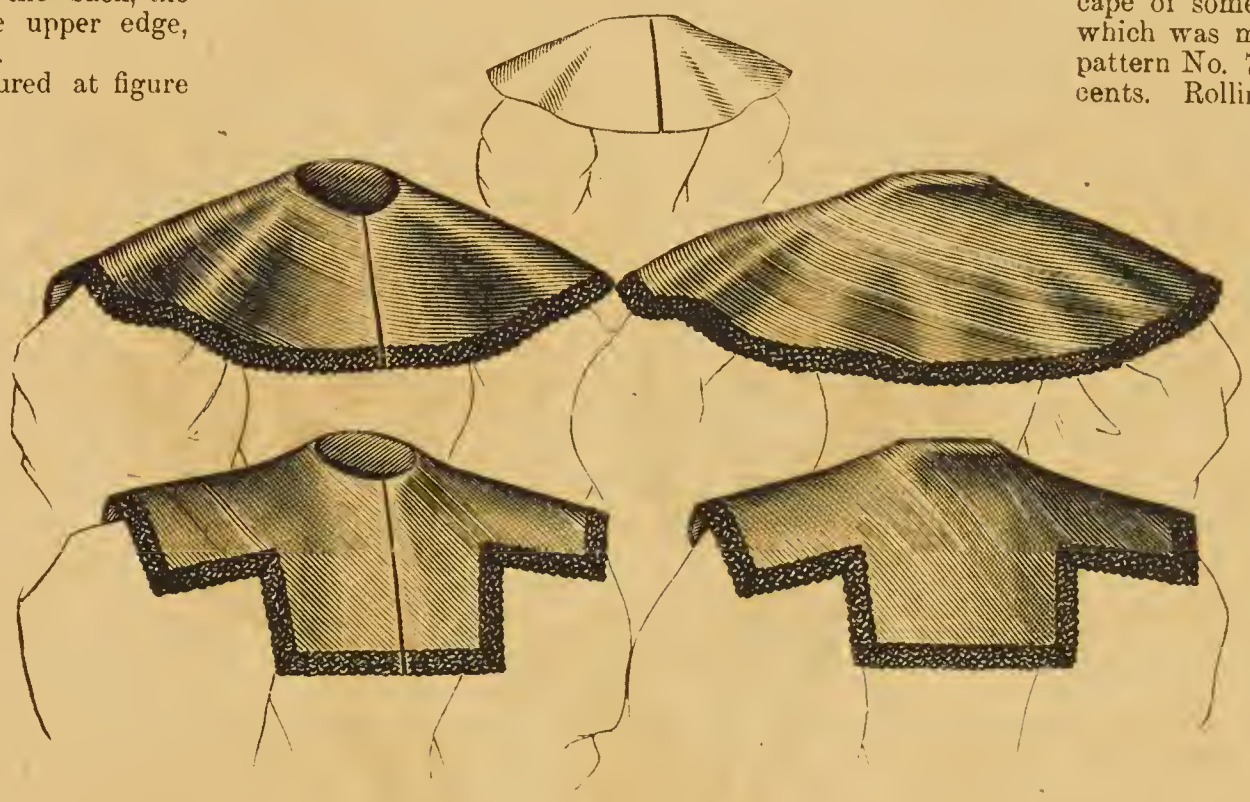


7355

LADIES' COLLARS. (FOR CAPES, CLOAKS AND OTHER OUTSIDE GARMENTS.) (COPYRIGHT.)

(For Description see Page 48.)

The garment pictured at figure No. 8 partakes of the nature of both a cape and a wrap, and for its development Persian lamb was chosen. It has a shaped back and fronts connected by sides, which arch stylishly over the shoulders and are left free for a short distance at the lower edge. At the neck is a deep collar that may be rolled flatly or, for greater protection, worn standing high all round. The cape-wrap was made according to pattern No. 7291, price 1s. or 25 cents, and was plainly completed in this instance, although decoration is permissible. All varieties of fur are adaptable to the mode, but choice should, of course, be made with reference to the age of the wearer, the design being appropriate for both elderly and youthful women. Velvet or seal-plush could also be used for it.



7359

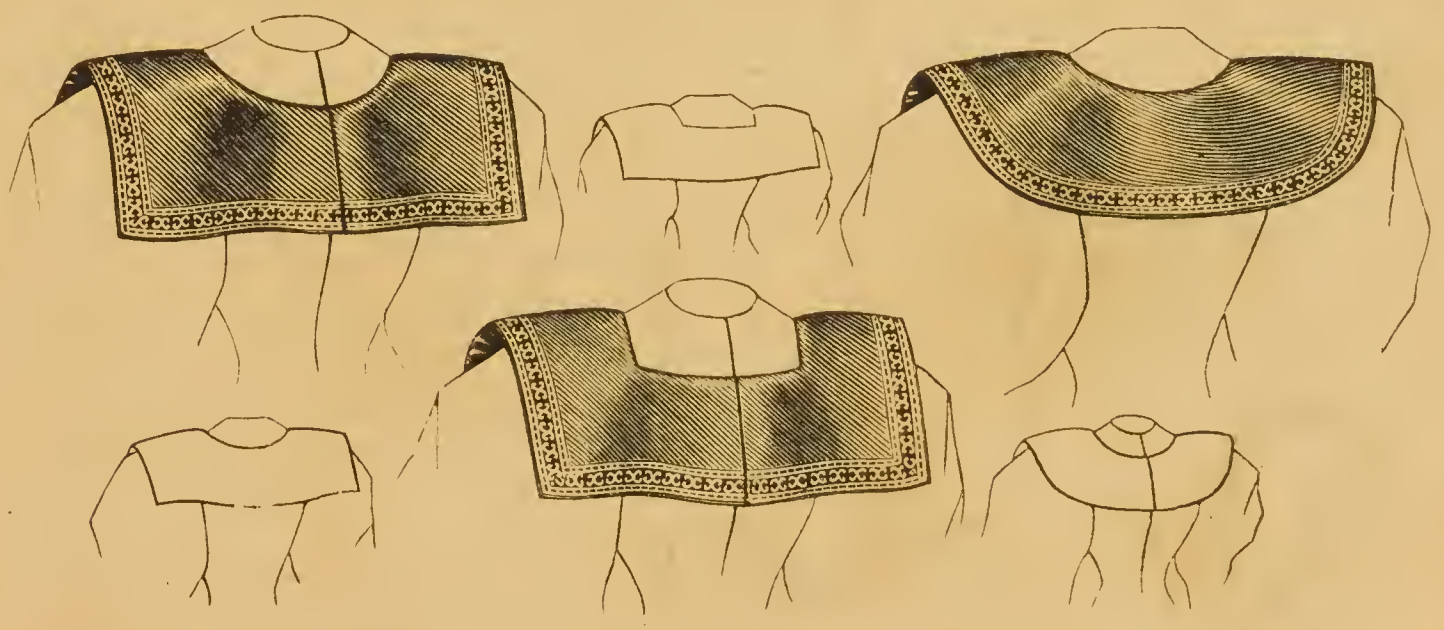
LADIES' NUN AND STOLE COLLARS. (FOR ADJUSTMENT TO BASQUES, ETC.) (COPYRIGHT.)

(For Description see Page 48.)

A jaunty cape-collar developed in seal-skin by pattern No. 7245, price 5d. or 10 cents, is shown at figure No. 9. The collar is considerably deeper at the front and back than on the shoulders, and, owing to its peculiar shaping, lies smoothly at the front and back and springs out in three well defined flutes on each shoulder. At the neck is a Medici collar, which is softly rolled at the back and reversed nearly its depth at the ends, revealing the throat prettily. The pattern also provides another style of collar, both being stylish for wear over jackets or three-quarter coats.

A long cape that is liked for general wear is represented at figure No. 10, Astrakhan having been selected for it. The cape is shaped to be smooth at the top and fall in graceful curves below the shoulders, and it is surmounted by a rolling collar of becoming depth, the ends of which flare widely. The pattern used for the making is No. 7274, price 1s. or 25 cents.

Figure No. 11 illustrates a shorter cape of somewhat similar outlines, which was made of Astrakhan by pattern No. 7299, price 10d. or 20 cents. Rolling folds are observed below the shoulders, although the adjustment at the top is perfectly smooth; and at the neck is a deep collar that is rolled flatly, but may be worn standing when extra warmth is desired. Heavy cloth, velvet or any preferred variety of fur may be used for the cape, and on cloth fur bindings may be applied for decoration.



7358

LADIES' BRETELLES, FOR BASQUES, ETC. (TO BE MADE ROUND OR SQUARE AT THE UPPER AND LOWER EDGES.) (COPYRIGHT.)

(For Description see Page 49.)

A jacket that is decidedly jaunty in effect is represented at figure No. 12, China seal and moiré Astrakhan being united in its present handsome development. The back is fitted snugly above the waist-line and springs out in a series of deep flutes below, and the double-breasted fronts are closed at the left side with cord loops and olive buttons. Above the closing the fronts are turned back in immense revers that stand out broadly over the bouffant leg-o'-mutton sleeves, which are of the moiré Astrakhan; and at the neck rises a large collar of the Medici order that rolls and flares in regulation fashion. When the collar is worn rolled flatly, its ends form long notches with the upper edges of the lapels, and

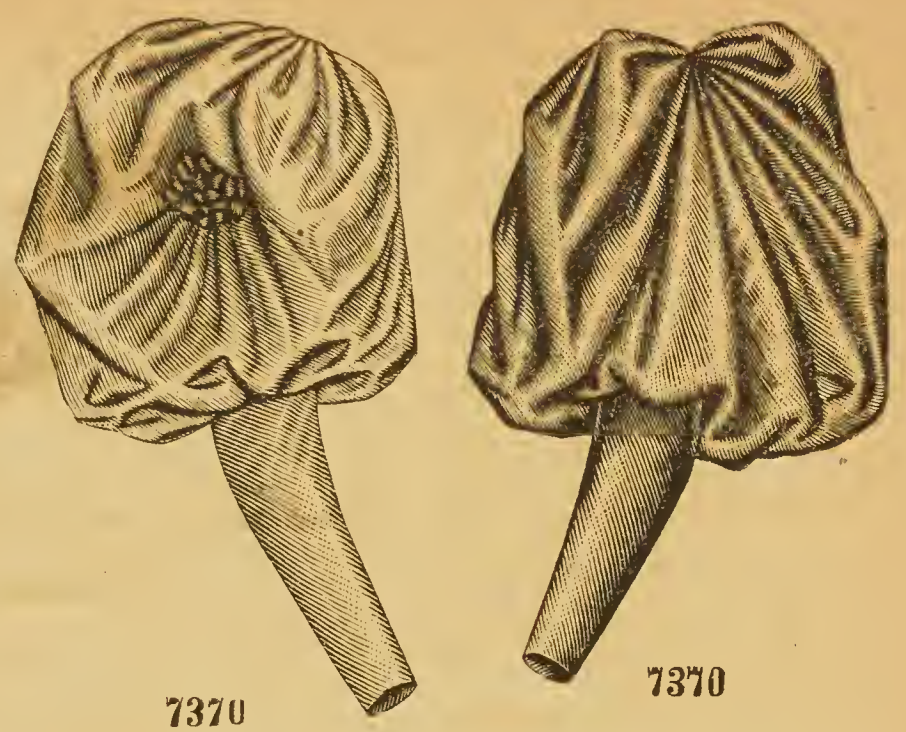
a bright muffler may be folded about the throat. The design is embraced in pattern No. 7246, price 1s. 3d. or 30 cents.

The cape-collar shown made of crmine at figure No. 13 is included in pattern No. 7245, price 5d. or 10 cents. It is shaped so as to fall smoothly at the front and back and to form two flutes on each shoulder; and the Medici collar at the neck is reversed its depth in front and softly rolled at the back. The collar is dressy for evening uses and, when made up in more serviceable furs, is also appropriate for street wear.

The cape illustrated at figure No. 14 presents most attractive features, which are advantageously displayed in black velvet elaborated with jet passementerie. The cape falls in full folds all round from a round yoke, to which it is gathered, and which is concealed by a collar that rises high about the neck and extends on each shoulder in three flaring box-plaits. At the center of the front and back the collar falls smoothly, and it is attractively outlined with jet passementerie. Pattern No. 6655, which costs 1s. or 25 cents, was used in the making.

Astrakhan cloth was used for the coat pictured at figure No. 15, and pattern No. 7243, price 1s. 3d. or 30 cents, was followed in its shaping. The back follows the outlines of the figure closely above the waist and displays coat-plaits below, and the fronts are in loose, double-breasted style. A rolling collar reverses the fronts in large lapels above the bust, below which a double-breasted closing is made with button-holes and large bone buttons. The lapels and collar are finished at the edges with a double row of stitching, as are also the free edges of pocket-laps that cover openings to pockets in the fronts. The sleeves are close-fitting yet comfortable on the forearm and spread broadly above the elbow, and each wrist is finished with stitching. The garment is, of course, quite as appropriate for smooth as for rough cloths, and a plain finish or one of stitching meets with the highest approval.

Outside garments of every description are, as a rule, handsomely lined with rich satin or plain or changeable silk, capes especially being improved by this addition. Capes are closed their entire depth or only at the throat, hooks and eyes being the mode of fastening usually chosen, although a frog is sometimes adjusted just below the throat.



LADIES' DRAPED-PUFF DRESS SLEEVE. (COPYRIGHT.)

(For Description see Page 49.)



LADIES' DRAPED TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (WITH FITTED LINING.) (TO BE MADE IN VENETIAN OR BELL STYLE AT THE BOTTOM.) (COPYRIGHT.)

(For Description see Page 50.)

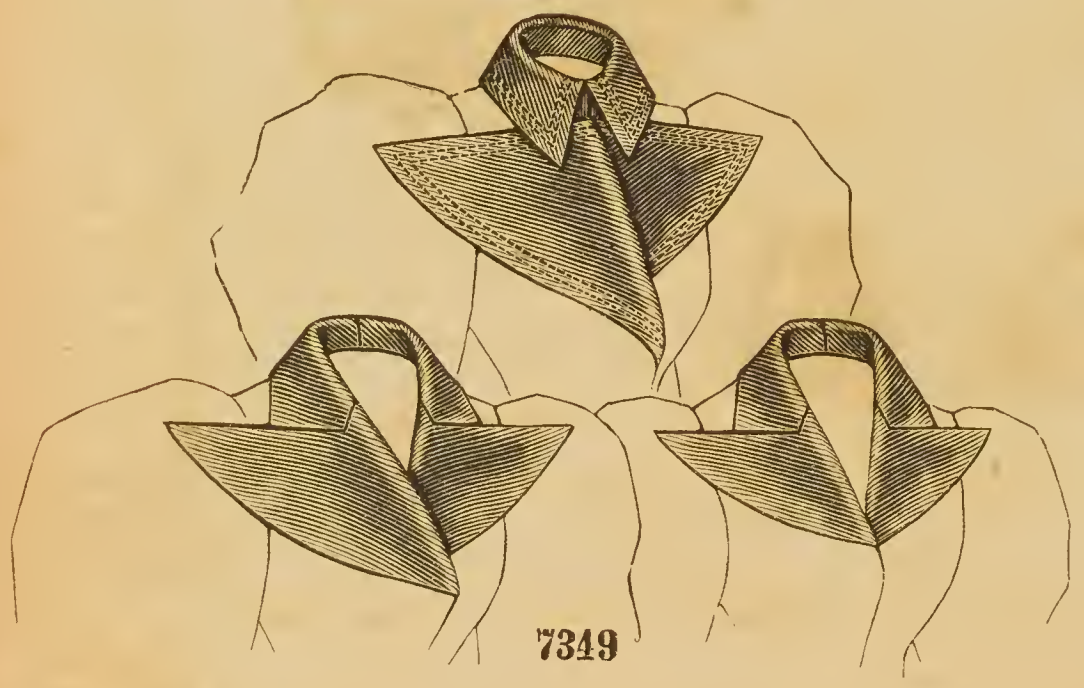
ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 23.)

Both the luxurious and the picturesque are suggested by Moorish appointments and decorations. The heavy draperies, the richly embroidered cushions and the soft, thick rugs, all of which are so essentially Oriental, present color schemes that appeal strongly to the artistic sense, and their sumptuousness stands out in bold contrast with the delicately carved grilles that belong as much to this particular style of decoration as do the dainty tabourets and graceful pottery that abound in the Moorish apartment.

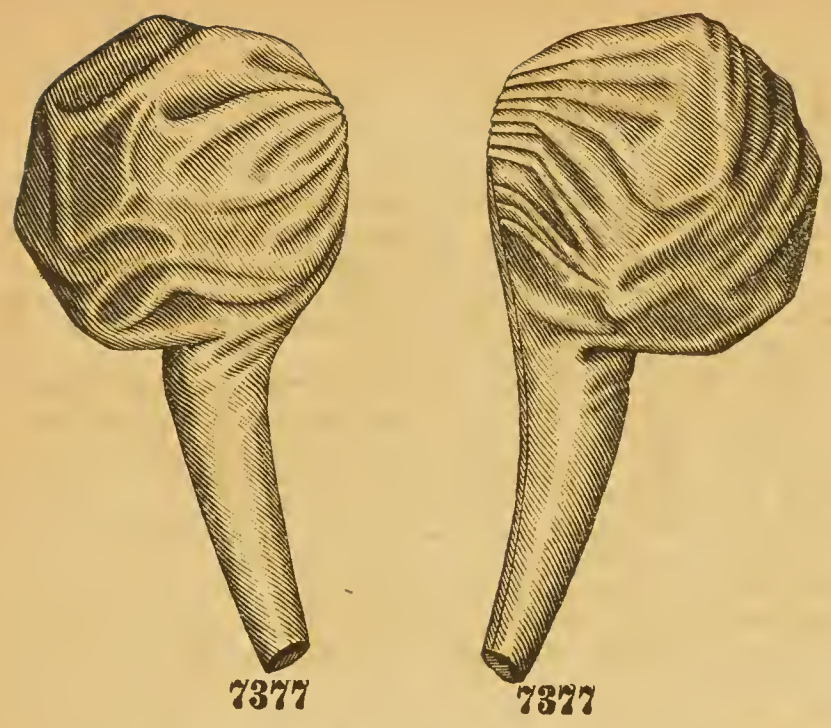
A partiality for Oriental effects in furnishing is often expressed by the home makers of good taste in the arrangement of a room that, by reason of its location, shape and architecture, is especially adaptable to such a purpose. Sometimes the Moorish chamber is used as a smoking room by the "lord of the manor" and his friends, to whom doubtless "My Lady Nicotine" seems all the more gracious among such pleasing surroundings; and quite as frequently the Oriental bower is devoted to the use of the housemistress and her boon companions, who enjoy the fragrant cup of afternoon coffee nowhere so well as in this retreat of luxury.

The modern house beautiful has something distinctive about every apartment, and as much as possible are the rigid and the conventional avoided in the appointments and their disposal. Simple yet tasteful ideas were carried out in arranging the several interiors shown on page 23. A delightfully cosy corner that could be in a living room or library is pictured in the first view. The Indian-red paper covering the wall furnishes a good background for the water-color, which is framed in maple; and in an angle near the picture is fitted a small oak bracket that supports a vase. The floor is of polished oak, and upon it lies a Turkish rug. The roomy Renaissance sofa has a fancy cherry frame and is upholstered in Gobelin rep. A massive cherry rack for holding newspapers or music stands near the sofa,



LADIES' COLLARS AND LAPELS. (FOR SINGLE AND DOUBLE BREASTED COATS AND JACKETS.) (COPYRIGHT.)

(For Description see Page 49.)



LADIES' LEG-O'-MUTTON DRESS SLEEVE, ADJUSTED CLOSELY FROM THE WRIST TO ABOVE THE ELBOW, FORMING A LARGE PUFF AT THE TOP, AND HAVING A FITTED LINING. (TO BE GATHERED OR PLAITED AT THE TOP.) (COPYRIGHT.)

(For Description see Page 50.)

and a gracefnl table bearing a lamp completes the tasteful furnishing. More pictnres could have been hung and an easy chair added; and if it had been desired to partially shut off the corner from the remainder of the room, a tall sectional screen could have been introduced.

The second view represents a trnly charming interior in which the Moorish fancy is carried to perfection. An Oriental rng nearly covers the stained wood floor, and its dnll tones harmonize with the dark-red painted wall, which is agreeably relieved by a painted gilt lattice frieze above wooden Moorish arches. An old silver shield is fixed high on the wall at one end, and against the same wall stands a mahogany cabinet containing an assortment of Moorish terra-cotta pottery. A growing plant in a fanciful jardinière upon a low stand forms a fitting decoration for the corner in which it is placed. The framework of a recess in this apartment is of oak to correspond with the arches that rnn all along the wall. Colnmns at each side snpport a shelf for more pottery, and between the colnmns at the lower part are graceful grilles. The recess is fnrnished with a settle upholstered in dark-blue silk and cnshioned with several pillows. Light is admitted by a window with small diamond panes that is hung with Swiss sash-curtains. A Moorish lamp swings from the center of the ceiling, and below it stands the incvitable tabouret, with a Moorish vessel in gilt and enamel, while another lamp is supported by a colnmn just outside the recess. The *ensemble* presented by this apartment is very effective, and the ideas may be followed with either more or less elaborateness.

The lowest view at the left side gives suggestions for a library. A fancy cartridge-paper showing small green fignres on an old-rose ground, and an Empire frieze in gold and green, covers the walls, and the pictnres hung on the only available wall space are framed in oak, to accord with the background. The polished floor is partly covered with a Smyrna rug, and upon it stand varions comfortable chairs, and a square library table upon which are placed a lamp and books. In the space between two well-filled oak book-cases is a low desk, which is a proper resting-place for the natural palm that is an ornament in almost every home nowadays. The doorway has a transom of spindle-work matching the other wood work, and below this a pole supports a velours portière showing green Empire wreaths on an old-rose ground.

The remaining view displays a pleasing glimpse of a hall through a wide doorway. A fanciful transom of grille-work is placed above a pole that supports a graceful drapery of old-gold silk, a small Wilton mat lies in the doorway, and beyond are seen an oddly shaped oak hall chair and a porcelain umbrella-stand.

If rugs are not desired in a Moorish apartment, fancy colored matting may be laid on the floor, and any of the Oriental furniture or ornaments now offered in such artistic varieties in the shops may be added, with good effect.

Slippers and gloves are often chosen to correspond, while stockings that match in hue the gown with which they are worn are counted correct. This arrangement is new and decidedly effective.

English corduroy is as popular as it was five years ago, being most admired in russet, fawn and kindred tints. With skirts of this material are usually provided bodices of plain black velvet, thick brocade or matelassé, the last-named fabric being especially popnlar for this combination. Black is stylishly united this season with all the brown shades, from écru to Havane, including the russet tones.

Cashmere is again in favor for evening wear at home, and is most artistic in fawn color, with a decoration of satin in any illuminating hue that is becoming. French cashmere is one of the most satisfactory materials made, as it endures laundering with impunity. The huge, under-draped sleeves that are now in vogue are more graceful in cashmere than in any other fabric.

Braiding is once more an admired decoration and is seen on the garments of both women and children.

Black satin, silk or moiré gowns are fashionably trimmed with ruches that are lined with white, amber, tan, fawn, rose or other colored satin or silk. One or three ruches may edge a skirt, and a similar ornamentation may be applied upon the waist and sleeves.

A white woollen house-dress may be acceptably adorned with pipings of fawn velvet, silk or satin or with silk passementerie in the same shade. A "red, red rose," or a rosette or bow of *cerise* velvet or satin may be placed on the left side of the collar and another on the girdle.

Jet garnitures in band points and individual designs are accorded greater favor than ever, and so also are silk embroideries that have been cut out to be underlaid with colored materials.

Jetted laces that are to be lined with silk, and also to be used in ruffles are shown in novel designs and are more effective than heretofore. They are most stylish on light-hued fabrics.

Black chiffon disposed in ruffles or plaitings is applied upon every sort of dress material, and is seen on the latest cloth street coats and wraps, as well as on evening gowns of every fashionable hue.

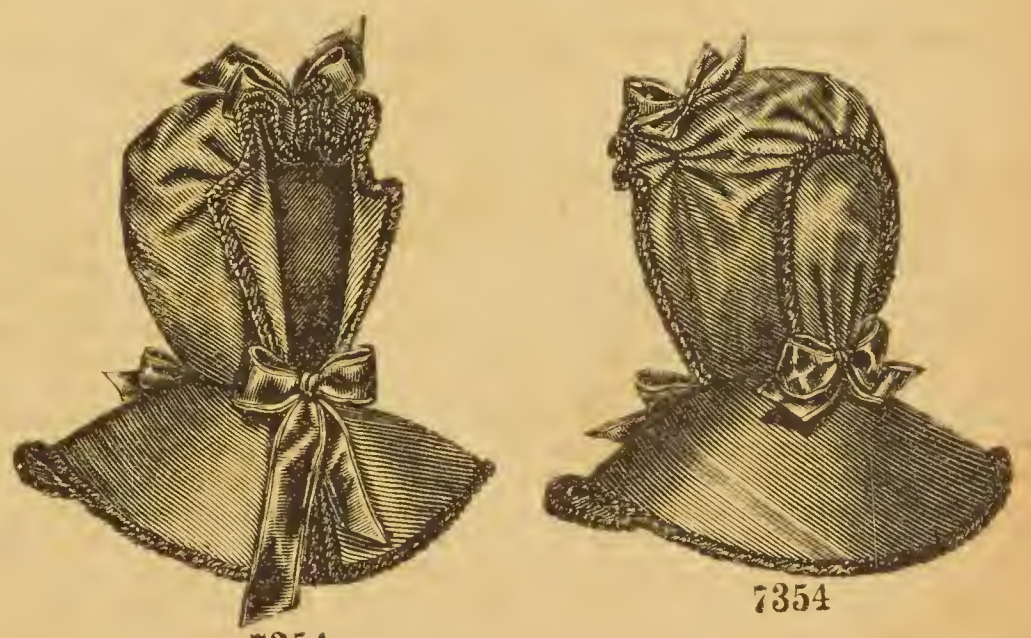
Satin-striped moiré in any of the fashionable colors and also in combinations of tints is cut bias and arranged in pipings, bands, ruffles and ruchings on woollen and other costumes.



7342

LADIES' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF. (FOR OUTSIDE GARMENTS.) (COPYRIGHT.)

(For Description see Page 51.)



Front View. *Back View.*

LADIES' HOOD. (FOR SLEIGHING, VOYAGING, ETC.) (COPYRIGHT.)

(For Description see Page 51.)

THE SKIRTS OF THE MONTH.

The way in which one's skirt is fashioned is of prime importance just now, if the wearer wishes to be stylishly gowned for either the house or the street. As the variety of new skirts is notably large, it is highly essential to choose those that are most becoming, and much thought must be given to this question, for no matter how fashionable the cut of a skirt may be, if it is unsuited to the wearer's figure, the good effect of the entire gown will be seriously impaired, if not entirely lost. The short, stout woman must be very conservative as regards the width of her skirts and the extent of their flare, while her tall, slender sister may wear skirts of great width without a doubt as to their appropriateness.

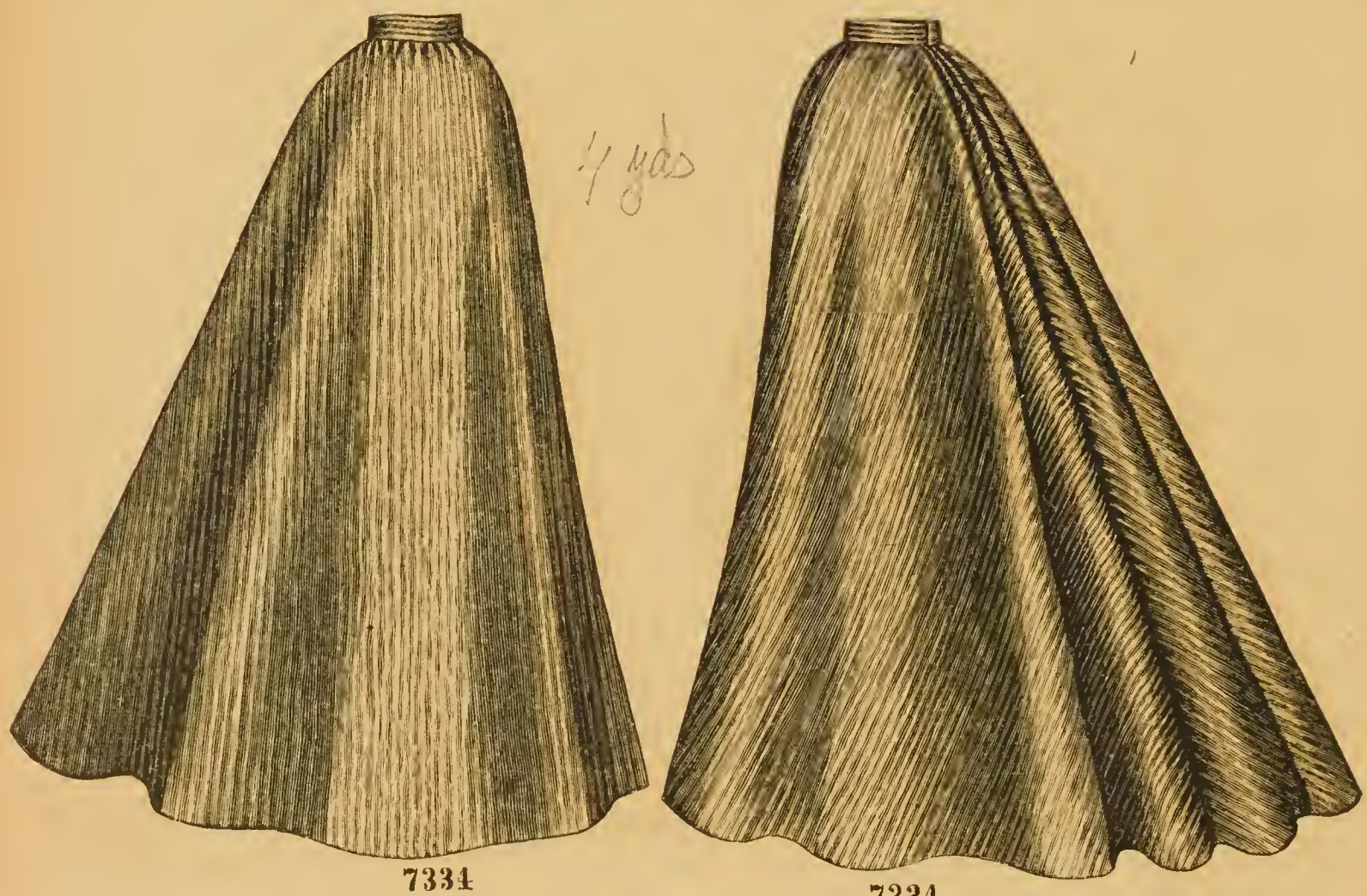
Whether one choose a skirt composed of two, three, four, five, seven or more pieces, or one of circular shaping in one piece, matters little; all the designs are equally stylish. A smooth fit at the belt in front and at the sides is desirable, whether the adjustment be obtained by the shaping or by the aid of darts or slight gathers; but below the hips the skirt should fall in funnel folds or graduated flutes, and at the back it should show deep, rolling *godet* plaits that are confined in a very small space at the belt and spread and enlarge toward the foot.

To give firmness to the folds and decision to the flare, skirts are frequently interlined with soft French hair-cloth to the knees across the sides and front and to the belt at the back. However, the use of the stiffening material is entirely a matter of taste, as a skirt of any style may be allowed to fall softly or stiffly, as preferred. Sometimes crinoline is used for slight stiffening, and there is a new interlining, called fibre or chamois cloth, that takes beautiful lines in sleeves as well as in skirts and is quite inexpensive, and not as troublesome as hair-cloth; but it is only desirable in house skirts.

An all-through lining of silk, percaline or fine cambric is now very generally used in skirts of all shapes. Sometimes the seams are all made together, and sometimes the lining and outside are seamed separately and the lining adjusted so that the edges of the seams do not show. The latter method is very neat and pretty, but comparatively troublesome, as great care is required in adjusting the lining; the lower edges of the lining and outside must be carefully joined and the lining turned underneath so that the seams come exactly even, and the seams must all be tacked invisibly together. Care must also be taken that neither the lining nor the outside is too long. This is a specially desirable way to adjust the lining, when interlining is used, as there will then be no break at the seams. The interlining should be tacked to the lining.

An underfacing is not used, but braid sewed on at both edges, or velveteen or corduroy binding is employed as an edge protection, being put on to come just far enough below the edge to protect it without showing. The dust ruffle or balayeuse is rarely used, because it requires to be frequently renewed to look well, and a shabby dust ruffle would spoil the looks of the handsomest skirt.

As regards garnitures, the flat varieties are best suited to the new skirts and are consequently most fashionable. Fur bindings, with or without headings of insertion, beads, gimp or ribbon, are rich and stylish; and folds, ribbons overlaid with insertion, and narrow bindings of velvet or silk are also effective. A very handsome and novel decoration is produced by cutting the cloth in a fancy design at the foot of the skirt or in long Vandykes at the top, to show a lining of bright or light color through the openings. This is known as perforated work and must be done by a professional.



Side-Front View. *Side-Back View.*

LADIES' CIRCULAR SKIRT, WITH FULNESS AT THE BACK ARRANGED IN FOUR BACKWARD-TURNING PLAITS. (COPYRIGHT.)

(For Description see this Page.)

LADIES' CIRCULAR SKIRT, WITH FULNESS AT THE BACK ARRANGED IN FOUR BACK WARD-TURNING PLAITS.

(For Illustrations see this Page.)

No. 7334.—Grosgrain silk is the material represented in this popular skirt at figure No. 208 L in this magazine, where it is worn with a long coat.

This style of skirt is liked for both silk and wool textures and is here represented made of novelty wool suiting. It is of circular shaping, with a slight, gathered fulness at the top of the front and sides, and considerable fulness at the back arranged in two deep, overlapping, backward-turning plaits at each side of the placket, which is made above the seam joining the bias back edges of the skirt. An interlining of hair-cloth at the back emphasizes the graceful appearance of the plaits, which expand toward the lower edge, where the skirt measures about four yards round in the medium sizes. The skirt falls in undulating curves at the front and sides and may, if desired, be interlined throughout with some stiffening material. The top of the skirt is completed by a belt.

The mode is especially adapted to wool goods, and may be made up in silk or cotton fabrics. The mode can be made dressy by the application of braid, velvet bands, passementerie, bias folds of the material, galloon or lace insertion, according to the material of the skirt, although it is very lady-like and stylish without decoration.

We have pattern No. 7334 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of

medium size, calls for six yards and an eighth of goods twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-PIECE BELL SKIRT, HAVING A SEAM AT THE CENTER OF THE FRONT AND BACK.

(For Illustrations see this Page.)

No. 7367.—This skirt is shown differently made up at figures Nos. 209 L and 211 L in this magazine.

The skirt falls in graceful flutes at the front and sides and in pronounced *godets* at the back and presents a decided bell flare toward the foot. For its development in the present instance two-toned novelty goods were chosen. The skirt is composed of two pieces that are gored at their front and back edges, which are joined in a seam at the center of the front and back. The shaping of the pieces produces a perfectly smooth adjustment at the top at the front and over the hips, and a slight fulness at the top of the back that is arranged in a box-plait at each side of the center-back seam, the box-plaits spreading with stately effect into the pronounced *godets*. The skirt is fashionably wide, measuring five yards at the bottom in the medium sizes, and the fulness may be held back by tapes. It is deeply underfaced with canvas, moreen and haircloth and may be interlined throughout with crinoline to accentuate the flare. The skirt is without decoration and the top is completed with a belt, a placket being finished above the center seam at the back.

The skirt will develop handsomely in rock or plain crépon, velours, camel's-hair, all-wool and silk-and-wool novelty goods and in such stylish silks as *gros de Londres, peau de soie, gros de Tours*, satin antiqué, miroir moiré and taffeta. A foot decoration composed of all-round bands of jet and spangle gimp, passementerie, braid or galloon may be added, if desirable.

We have pattern No. 7367 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards and a fourth of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7367

Side-Front View.



7367

Side-Back View.

LADIES' TWO-PIECE BELL SKIRT, HAVING A SEAM AT THE CENTER OF THE FRONT AND BACK. (COPYRIGHT.)

(For Description see this Page.)

LADIES' FULL CIRCULAR SKIRT, WITHOUT DARTS OR FULNESS AT THE TOP.

(For Illustrations see Page 58.)

No. 7328.—This skirt forms part of the handsome toilette pictured at figure No. 210 L in this DELINEATOR, where it is shown made of moiré and plainly completed.

The skirt is appropriate for figures that are short or tall, stout or slender, and is here pictured made of castor-brown cloth. It is made in a single piece with bias back edges joined in a center seam, and its circular shaping produces a perfectly smooth adjustment at the top without the aid of darts and the exaggerated flare at the bottom which characterizes modish skirts. At the bottom the skirt measures six yards in the medium sizes, and at the top it is joined smoothly to a belt. Its ingenious fashioning causes it to fall in rolling folds at the front and below the hips and at the back in well-defined funnel or *godet* folds that spread gracefully to the lower edge and are retained in their artistic pose by a strap attached across the back underneath. An interlining or a deep underfacing of canvas or hair-cloth may be added to the skirt to accentuate the flare. The placket is finished above the seam.

The variety in new skirts is so extended that all tastes seem to have been considered in their fashioning, and as each style has a large following, no one design can be termed the most desirable. This mode adapts itself particularly well to the wider grades of woollens and to fabrics that can be made up crosswise. Camel's-hair, bouclé, rock and plain crépon, tailor cloth and novelty goods of similar texture are appropriate for a skirt of this kind, and so are *gros de Londres*, miroir moiré and a novelty silk which displays an outside layer of silk on a foundation of canvas.

We have pattern No. 7328 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, requires seven yards and seven-eighths of goods twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR SKIRT, WITHOUT DARTS OR FULNESS AT THE TOP.

(For Illustrations see Page 59.)

No. 7325.—Another view of this skirt, showing it made of violet crépon and lavishly trimmed with jet gimp and rings, is given at figure No. 213 L in this DELINEATOR.

Novelty wool goods showing a mixture of heliotrope and black were here selected for the skirt, which is in circular shape with straight back edges joined in a seam at the center of the back. The expansion at the bottom is ample, the width being about four yards and a half in the medium sizes. The skirt is perfectly smooth at the top and falls in handsome rolling flutes all round, the flutes being produced by the circular shaping. The placket is made above the seam, and the top of the skirt is completed with a

belt. The skirt may be interlined with canvas, hair-cloth or crinoline, to give firmness to the flutes and decision to the flare.

The mode is suited to a wide range of fabrics, but especially to silk-and-wool mixtures, cloth, serge, camel's-hair and silk, and a decoration of braid, velvet or fur bands may be added.

We have pattern No. 7325 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for six yards of goods twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FOUR-GORED SKIRT, ARRANGED TO FORM FOUR *GODET* PLAITS AT THE BACK.

(For Illustrations see Page 69.)

No. 7332.—At figure No. 212 L this skirt is pictured made of cheviot and decorated with a band of white cloth and soutache braid.

The skirt presents the newest features in its stylish *godets* at the back; the expansion at the foot is of the approved width, and the adjustment at the front and sides is sufficiently close to accord with Fashion's demands. Olive-green cloth was here selected for its development. The skirt comprises four gores, so shaped as to have only enough gathered fulness at the top of the front and sides for an easy adjustment, while abundant fulness is arranged at the back in two box-plaits at each side of the center, the plaits spreading in graceful *godets* to the lower edge, where the skirt measures about five yards round in the medium sizes. The side-gores are very wide and the back-gores very narrow, so that the side-back seams come between the box-plaits at each side of the center. The placket is finished at the left side-back seam and a strap tacked underneath holds the *godets* in place. The *godets* are stiffened with an interlining of hair-cloth, crinoline or canvas, and the top of the skirt is completed with a belt.



7328

Side-Front View.



7328

Side-Back View.

LADIES' FULL CIRCULAR SKIRT, WITHOUT DARTS OR FULNESS AT THE TOP. (COPYRIGHT.)

(For Description see Page 57.)

In the variety of skirts now exhibited the simplest taste may find an appropriate mode, while those who follow the latest edicts of Fashion will find in the four-gored skirt with four *godets* at the back a desirably fashionable mode which will display the crinkled crépons, *gros de Londres* silk of lustrous surface or the less expensive camel's-hair mixtures and faced and covert cloths to advantage.

We have pattern No. 7332 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the skirt requires seven yards and a fourth of material twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SEVEN-GORED SKIRT, ARRANGED TO FORM FOUR *GODET* PLAITS AT THE BACK.

(For Illustrations see Page 61.)

No. 7329.—This skirt is again shown at figure No. 215 L in this DELINEATOR, the material being blue serge and the trimming braid.

The variety of skirts presented at this time prove that no one style dominates. Very wide expansion at the foot is liked by some, while others prefer a moderate distension, but the *godet* plaits at the back are quite generally approved. Fawn-colored camel's-hair was selected for the development of this skirt, which is of the seven-gored variety with a perfectly smooth adjustment across the front at the top and over the hips. The front-gore and the gore at each side are very wide and fall in shallow flutes; and the other four gores are at the back and are arranged in two box-plaits at the top at each side of the placket, which is made above the center seam. The plaits are quite narrow at the top, but expand gradually to the lower edge in graceful tubular folds that are rendered stately by an interlining of hair-cloth. The width of the skirt at the lower edge is about six yards round in the medium sizes, and the fulness is held well to the back by an elastic strap tacked to the seams on the inside just below the placket. The top of the skirt is completed by a belt.

Handsome silk that may be plainly corded or richly brocaded will make up stylishly in this manner, and a refreshing simplicity may distinguish them, for the shaping and adjustment of fulness in the skirt is so elegant that applied garniture is apt to detract from the beauty of their simplicity. All-wool and silk-and-wool dress goods will make up admirably by the mode, and so will some cotton fabrics of fine quality.

We have pattern No. 7329 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires ten yards of goods twenty-two inches wide, or five yards and five-eighths either forty-four or fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' GORED PETTICOAT, WITH FOUR *GODET* PLAITS AT THE BACK.

(For Illustrations see Page 61.)

No. 7333.—A petticoat of this kind is desirable with the new skirts, as it serves to retain the flare and folds in the required position. One view represents it made up in black moreen and the other in plain silk. The petticoat has a front-gore, a gore at each side and four back-gores, which are very narrow at the top and very wide at the bottom. The front-gore and side-gores are shaped with the aid of three darts at each side to fit smoothly over the hips, and each back-gore is arranged in a box-plait, the plaits being narrow at the top and flaring into *godet* or organ-pipe folds that are held well to the back by an elastic strap tacked underneath. The petticoat is of stylish width at the bottom, where it measures three yards and a quarter in the medium sizes, and is decorated at the

front and sides with a ruffle of the material finished at the top to form a self-heading. A placket is finished at the left side underneath the first *godet* plait and closed with buttons and button-holes, the buttons being sewed to an underlap. The top of the petticoat is completed with a belt, which forms a casing back of the side-front seams for tapes that draw the back as closely as desired.

A petticoat of this kind developed in white, black or gray haircloth is just now much liked, as it obviates the necessity of stiff and heavy interlinings in the dress skirt and accentuates the desirable flaring effect at the bottom. The mode is also adaptable to plain or fancy silk, taffeta, satin, moiré, moreen, gloria, brilliantine, sateen and other fabrics that are devoted to garments of this kind.

We have pattern No. 7333 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the petticoat for a lady of medium size, calls for eight yards of material twenty-two inches wide, or five yards and a fourth thirty-three inches wide, or four yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

Fashionable Hats and Bonnets.

(For Illustrations see Pages 14 and 15.)

Figure No. 1.—Ladies' *Capote.*—Dahlia-colored velvet forms this bonnet, and two Brazilian birds with gorgeous plumage are perched on the circular crown, their open beaks confronting each other and their outstretched wings being adjusted to give width and height. Velvet strings are secured under a velvet rosette at each side and should be tastefully bowed under the chin.



7325
Side-Front View.



7325
Side-Back View.

Ladies' Circular Skirt, without Darts or Fulness at the Top. (Copyright.)

(For Description see Page 57.)

Figure No. 2.—Ladies' Calling Bonnet.—With a tailor-made suit a cloth bonnet to match will be in good taste, and this example, made of brown cloth, is a stylish mode to follow. Brown ribbon artistically bowed is placed at the back, the tall loop adding height and grace. A small bunch of violets is placed at the base of the bow and a band of brown Astrakhan outlines the bonnet, which is completed by velvet strings that are fastened with a fancy pin.

Figure No. 3.—Ladies' Felt Hat.—This stylish hat is of myrtle-green felt. The brim is deeper in front than at the back and is moderately fluted. Lemon-colored ribbon rosettes provide a pretty decoration in front and at the back, and a black aigrette towers high above each rosette at the back.

Figures Nos. 4 and 5.—Ladies' Bonnet.—This handsome bonnet is shown in a front view at figure No. 4. It is formed of jet and the decoration is placed at the back, consisting of a bow of orange satin ribbon, a jet aigrette, and fine yellow flowers. The bow spreads broadly, each loop forming a background for a cluster of flowers, and the aigrette stands upright between the loops. The velvet strings are bowed daintily at the left side.

A back view is given at figure No. 5, the effect of the trimming seen at this point being exceedingly *chic.*

Figure No. 6.—Ladies' Theatre Hat.—The crown of this dainty hat is composed of black velvet, and cherry-red velvet outlines it across the front and terminates at each side in outstanding fluted loops. The soft folds are caught at the center and held in place by a steel buckle, and a similar buckle secures the loops at each side. A black bird is perched on the crown, its beak peeping over the edge; and the long tail feathers standing upright at the back add height to the low, round crown.

Figure No. 7.—Ladies' Theatre Hat.—White point de Gène lace, white ostrich feathers and apple-green silk were used to make this hat, the lace being heavy and in very open design. Although the shape appears severe in outline, it is a picture hat that frames the face artistically and can be bent if necessary to suit special types.

Figure No. 8.—Misses' Velvet Hat.—Golden-brown velvet was chosen for this picturesque hat, which is poked in front and upturned at the sides. Graceful ostrich plumes almost wholly conceal the crown, two standing plumes curl daintily at their ends, and a loose knot of velvet secures all the tips at their base.

Figure No. 9.—Ladies' Theatre Hat.—Youthful women will find this a becoming hat. It is of écru net generously decorated with leaves, violets and a jet aigrette. The aigrette rises high above the low crown and at its base are clustered the violets, the leaves mingling prettily with them and drooping over the crown. A narrow band of black velvet edges the brim and another decorates it at the center.

Figure No. 10.—Ladies' Promenade Hat.—Sapphire-blue velvet, ribbon and silk and black *coq* feathers and a fancy aigrette enter into the construction of this hat, which is a becoming shape with a low crown, and a moderately wide brim that is turned against the crown at each side. A soft puff of silk relieves the turned-up brim from too severe an outline, and *coq* feathers droop over the elaborate disposal of velvet, ribbon and silk that conceals the crown.

Figure No. 11.—Ladies' Jet *Capote.*—Rosettes of *ciel*-blue ribbon decorate the front and sides of this *capote*, and Mercury wings in which gold and jet are mingled stand high above the crown at the back, a rosette being tacked low under each wing at the side.

Figure No. 12.—Ladies' Velvet Hat.—This hat is composed of black velvet, and a rich shade of violet satin is curiously yet artistically arranged in a French-looking bow. The wide outstanding loops are especially becoming when the hair is worn off the face and loosely waved and puffed at the sides.

Figure No. 13.—Ladies' Carriage Hat.—This hat of jet has a conical crown that is surmounted by an aigrette which rises from the center of a circle composed of tiny pink ostrich tips. The hat is encircled about its outer edge with pink velvet that is formed into two outstanding loops at each side, the loops being secured by fancy buckles. Streamers of velvet fall at the back, being caught near the top with chiffon rosettes.

FIGURE No. 14.—LADIES' WALKING HAT.—This green felt hat has a silk binding, and the brim is upturned at the sides. Rosettes of bright Magenta satin are placed at the base of the crown in front, and the rosettes are connected by a softly wrinkled section of satin that forms a foundation for a handsome gilt buckle. A profusion of green plumes droops gracefully over the brim and crown.

FIGURE No. 15.—LADIES' RECEPTION HAT.—Myrtle-green velvet edged with jet forms this dainty *chapeau*, and its decoration is artistic and stylish. It is a plateau with convoluted brim. At the side is a pink satin rosette, and at the front is a jet ornament, while pink ostrich tips and a jettted aigrette cover the crown. The hat could be worn at the theatre, the opera or an afternoon tea or reception, and if appropriate colors are chosen, it will be dressy and becoming.

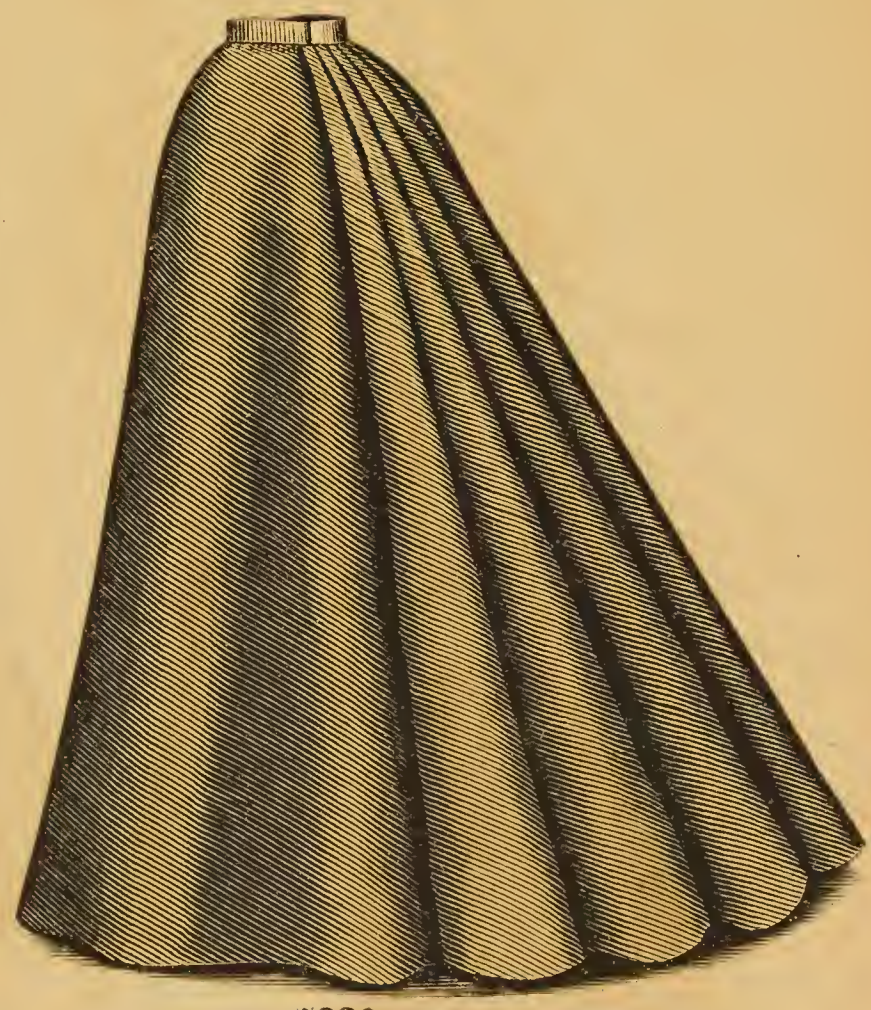
FIGURE No. 16.—YOUNG LADIES' HAT.—For ordinary wear this hat will be very serviceable, and it is sufficiently dressy to wear at informal entertainments. Black felt, Magenta velvet, black quills and pretty Rhinestone buckles enter into the construction of the *chapeau*. The velvet is drawn in loose folds about the crown and is formed at the sides into tasteful loops that are secured with buckles at their base; the quills are attached back of the loops on the left side and provide a simple yet effective adornment.

FIGURE No. 17.—LADIES' HAT.—This hat is of black velvet trimmed with satin ribbon and silver buckles. The crown is encircled by ribbon laid in soft folds, and the full bow arranged at each side of the crown is formed into two standing loops which are moderately high, and two smaller loops that rest on the fancifully rolled brim, a buckle securing each bow.



7332

Side-Front View.



7332

Side-Back View.

LADIES' FOUR-GORED SKIRT, ARRANGED TO FORM FOUR *Godet* PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 58.)

NOVELTIES IN LINGERIE.

(For Illustrations see Page 17.)

Never were the styles in neck-dressing more universally becoming than they are at present. The soft stock-collar, with its array of bows, loops or rosettes, exerts a softening influence upon the face and, besides, confers a dressy air upon the bodice which it supplements.

The broad effect, which is usually contributed by loops or bows, still continues in high favor, and, as a rule, is arranged at the back, although the location is more a matter of personal fancy than of fashion.

The depth and fluffiness of a stock collar, whether of silk or velvet, should be regulated by the shape and length of the neck, which, when short and plump, requires moderation in both regards.

Fancy yokes are provided for both high and low necked bodices and are often the sole ornaments of the gowns upon which they appear. Such adjuncts are invariably becoming.

FIGURE No. 1.—FANCY V-YOKE.—For this pretty accessory a pointed yoke was cut from black moiré and shows in a small V between a framing of black point Venise insertion. A frill of lace edging to match falls from the yoke with great fulness, and is headed by black moiré ribbon that is disposed in bows on the shoulders; and a crush collar of moiré is at the neck. A plain bodice of silk or wool goods may be embellished with such a yoke for theatre or concert wear.

FIGURE No. 2.—TAFFETA STOCK.—This stock is made of cream taffeta, which is laid softly in folds upon a plain collar and formed at the back in two great outstanding loops that suggest the spread wings of a butterfly. Between the loops is fastened a silver buckle. This fashion is only suited to a long, slender neck.

FIGURE No. 3.—LOW-NECK GARNITURE.—An effective dressing for a low-cut bodice is here represented. A moderately full frill is fashioned from white chiffon, and over it falls a Vandyke trimming of butter-colored point Venise lace, while a ruching of chiffon is arranged at the neck. Bruges, Maltese or any of the fashionable heavy laces may be used over a frill of silk or satin, with charming effect, and where the frill is made of such material, it will preferably match the bodice.

FIGURE No. 4.—RIBBON STOCK, WITH LACE FRILL.—The stock in this dainty arrangement is made of bluet silk laid in three overlapping folds. At each side of the center in front in placed a rosette of silk, in the center of which is fastened a small Rhinestone buckle. From the stock, in front, flows a frill of cream point de Gène lace that is deeper at the center than at the sides. Chiffon could be used instead of lace, if preferred.

FIGURE No. 5.—SILK STOCK.—Yellow corded silk was used for this collar, which is wrinkled over a high plain collar and formed in a spread bow at the back. A shirring is made at each side of the center, to obviate the use of a separate cross-piece. The arrangement is at once practical and pretty.

FIGURE No. 6.—RIBBON STOCK.—A becoming effect is achieved in this stock with light-blue grosgrain ribbon that is sufficiently wide to dispose in wrinkles over a plain collar. At the back a four-looped, square bow is formed of the ribbon, with charming results. Velvet ribbon could be similarly made up.

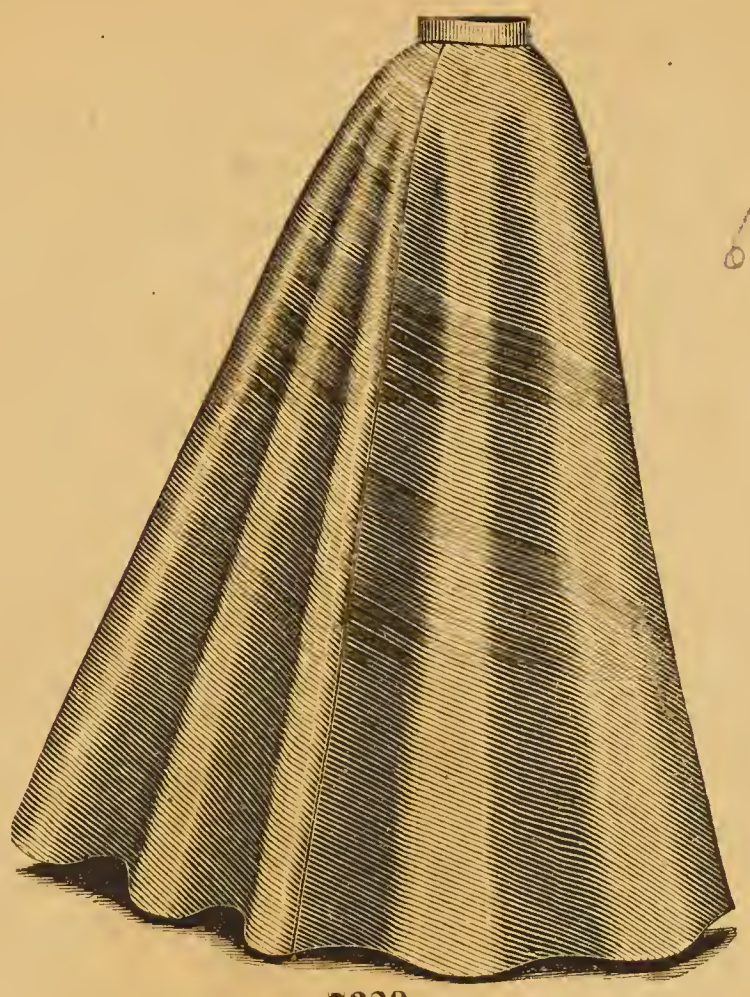
FIGURE No. 7.—ELABORATE ROUND YOKE.—The bodices of dinner or theatre gowns may be much improved by the application of yokes

of this character. The fancy is shown carried out in black net-top point Venise lace edging, and net to match, in conjunction with black ribbon. The yoke is cut from the net and is shirred at the top, and to the bottom is fulled lace edging that forms epaulettes, and between the epaulettes a frill, in the center of which is folded a box-plait. Ribbon is ingeniously arranged in bows across the shoulders and in folds across the bust, and the center is caught up under a rosette, the joining of the edging to the yoke being thus concealed. A plain, folded ribbon stock furnishes the neck completion.

FIGURE No. 8.—FANCY CAPE-COLLAR.—Point Venise lace in the new *ficelle* or twine shade, and white chiffon are associated in this dressy neck-decoration. The collar is deep and rounding, and in front are long, stole-like ends that are cut obliquely at the bottom and edged with chiffon frills. A jabot of chiffon falls in many folds at the top, and the chiffon is continued narrowly in cascades down the inner edges to the end frill, to which it is invisibly seamed.

FIGURE No. 9.—FANCY SQUARE YOKE.—The dainty yoke here illustrated is intended to adorn a square-necked bodice, and cream point *lièrre* lace of considerable depth was used in its construction. A line of shirring is made at the neck edge and another some distance below, to produce a soft puffing. The lower shirring is concealed by white ribbon, which heads a frill of lace and is arranged in fanciful bows at the corners. The lace flows full over the shoulders in suggestion of epaulettes, and with a long jabot effect in front and back of each shoulder. A shell ruching of cream *lisse* provides a pretty neck-finish.

FIGURE No. 10.—FANCY ROUND YOKE.—White chiffon was used in the construction of this yoke, which is round and full, and may be adjusted upon a low, round-necked bodice. The upper and lower edges of the yoke are shirred, and the lower edge is concealed by *cerise* taffeta ribbon, which is caught up at the center and near each shoulder under a trio of tiny white ostrich tips, the ends standing stylishly erect on the shoulders. From each group of feathers an end of ribbon starts and vertically crosses the yoke to the ribbon collar, which supplies a pleasing neck-finish and is provided with a flat bow at the back. The yoke is very effective, and may be made of Liberty silk, with insertions of lace. None of these dainty adjuncts is represented by a pattern; but very little difficulty should be experienced in reproducing any one of them from the illustration. Any preferred method of trimming may be followed.



7329

Side- Front View.



7329

Side-Back View.

LADIES' SEVEN-GORED SKIRT ARRANGED TO FORM FOUR *Godet* PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 58.)



7333

Side-Front View.



7333

Side-Back View.

LADIES' GORED PETTICOAT, WITH FOUR *Godet* PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 58.)

Styles for Misses and Girls.

FIGURES NOS. 219 L AND 220 L.—MISSES' AFTERNOON TOILETTES.

(For Illustrations see this Page.)

FIGURE No. 219 L.—This consists of a Misses' blouse-waist and skirt. The blouse-waist pattern, which is No. 7351 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 76. The skirt pattern, which is No. 7323 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is shown again on page 78.

The very general fancy for skirts and waists that contrast is here pleasingly expressed in the toilette. Liberty satin in a light-tan shade shot with yellow was selected to make the blouse-waist, which



FIGURE No. 219 L.

FIGURE No. 220 L.

FIGURE No. 219 L.—MISSES' AFTERNOON TOILETTE.—This consists of Misses' Blouse-Waist No. 7351 (copyright), price 10d. or 20 cents; and Skirt No. 7323 (copyright), price 1s. or 25 cents. FIGURE No. 220 L.—MISSES' AFTERNOON TOILETTE.—This consists of Misses' Knife-Plaited Blouse-Waist No. 7327 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7357 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 62 and 63.)

is made on a well fitted lining that has all the usual darts and seams and is closed at the center of the back. The front is connected with the backs by shoulder and under-arm seams, and the blouse is shirred once at the neck edge, twice a little below the neck and three times at the waist-line and tacked to the lining at these shirrings. The blouse falls with deep frill effect over the top of the skirt. Enormous puffs, that are gathered at the top and bottom and along the seams and draped by tackings, conceal the coat-shaped sleeves to the elbow, and dainty bows of brown ribbon decorate the puffs at the inside and outside of the arm. Braces of brown ribbon start from under rosettes at the waist-line and are carried to the shoulders, where they terminate under rosettes of ribbon corresponding with those at the waist-line. At the neck is a standing collar covered with a crush collar of ribbon that closes at the back under a rosette of ribbon, and a similar rosette is placed at each side of the collar.

The skirt is made of brown serge. It is smooth at the top and has a sufficient flare at the bottom to render it thoroughly stylish, and the fulness is massed at the back in three *godet* plaits that spread gracefuly toward the lower edge. Gathers may take the place of the plaits at the back, if preferred. A band of tan cloth decorates the lower edge of the skirt, and over it at regular intervals brown ribbon straps are applied in pairs, each pair being topped by a very tiny rosette.

In a toilette made after this style a young maiden will be suitably arrayed for dancing school and for various festive occasions. If a becoming shade of silk be chosen for the blouse and the skirt be of a harmonizing hue, a becoming and pleasing toilette will be assured. The skirt may be made of serge, cheviot, wool canvas, cashmere or silk-and-wool novelty goods, and the blouse may be of plain or fancy silk, crépon, chiffon, or cashmere in pale tints.



FIGURE No. 221 L.—MISSES' COSTUME.—This illustrates Pattern No. 7344 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 64.)



FIGURE No. 222 L.—MISSES' BLOUSE-WAIST.—This illustrates Pattern No. 7335 (copyright), price 10d. or 20 cents.

(For Description see Page 65.)

FIGURE No. 220 L.—This consists of a Misses' knife-plaited blouse-waist and three-piece skirt. The blouse-waist pattern, which is No. 7327 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 77 of this DELINEATOR. The skirt pattern, which is No. 7357 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 78.

Blue-and-gold changeable taffeta was here chosen to make the blouse-waist, and mixed cheviot for the skirt. The knife-plaited blouse-waist has the effect of an accordion-plaited waist, and its Raglan sleeves give it a decidedly novel air. A fitted lining that is closed in front insures a trim appearance, the plaited portion being arranged over it. The fronts are joined to the back in shoulder and under-arm seams, and the plaits are held in place by being firmly tacked to the lining, the fronts drooping slightly over the ribbon belt. The sleeves are arranged on coat-shaped linings, and are extended to the neck,

where they are finely plaited and included in the neck with the standing collar. The fulness at the arm's-eye is gathered, and a close adjustment is maintained below the elbow. Rosettes of silk are placed against the standing collar over the plaits at the tops of the sleeves, and a similar rosette is arranged over the closing of the belt.

The three-piece skirt has fulness at the back only, and is shaped to present a graceful flare at the lower edge and slight flute folds at the front and sides. The fulness is collected at the back in two box-plaits that spread gradually toward the bottom of the skirt. A double row of machine-stitching made at hem depth provides a neat and appropriate decoration.

So attractive are toilettes of this kind, that no young miss should be without a fancy waist of silk or surah to wear with one or various skirts. Fancy taffeta, surah, India and China silk and many novelty silks will make up stylishly in a blouse-waist of this description, and rosettes of the silk or of ribbon may be added. The skirt may be suitably developed in any of the wool or silk-and-wool goods in vogue, but prevailing taste requires that it should contrast prettily with the waist. Any pretty decoration may be added to the skirt, if liked.



FIGURE NO. 223 L.—MISSES' BASQUE.—This illustrates Pattern No. 7362 (copyright), price 10d. or 20 cents.

(For Description see Page 65.)

FIGURE NO. 221 L.—MISSES' COSTUME.

(For Illustration see Page 63.)

FIGURE No. 221 L.—This illustrates a Misses' costume. The pattern, which is No. 7344 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 70 of this publication.

The costume is here pictured made up in a combination that is very becoming to young girls—shot-gray cloth, darker velvet and coral-pink silk. The full vest, which is revealed between the revers, is gathered at the top and bottom and secured to the lining, which is closed at the center and fitted by single bust darts, under-arm and side-back gores and a curving center seam. The fronts of the waist are smooth at the top, and are each laid at the lower edge in two forward-turning plaits; and they are separated from the seamless back, which is arranged in a box-plait at each side of the center, by under-arm gores that insure a trim and smooth adjustment at the sides. The fanciful revers of velvet give a dressy appearance to the fronts; they are widest on the shoulders and across the bust, taper gradually to points at the lower edge, and are decorated with a piping of silk and three large pearl buttons arranged at equal intervals near the outer edge. The sleeves are in leg-o'-mutton style and are shaped by inside and outside seams and mounted on coat-shaped linings; the fulness at the top is collected in gathers that give the fashionably bouffant effect, and the close arrangement on the forearm is in accord with prevailing fashions. A revers ornament of velvet is placed decoratively on the upper side of the wrist at the inside seam, and is ornamented with a piping of silk and small pearl buttons. The standing collar is covered with a crush collar of silk that fastens at the back under an Alsatian bow, and a wrinkled belt of silk encircles the waist and closes in front under an Alsatian bow.

The skirt is composed of a front-gore, and two wide gores, the bias back edges of which are joined in a seam at the center of the back. The skirt is perfectly smooth at the top of the front and sides, all fulness being removed by darts; and at the back the fulness is formed into a single box-plait at each side of the placket, the plaits spreading gradually toward the lower edge. The front seams are piped with silk, and in front of each seam are three groups of three medium-sized pearl buttons which extend more than half-way to the top of the skirt.



FIGURE NO. 224 L.—MISSES' LONG COAT.—This illustrates Pattern No. 7366 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 66.)

A pretty party dress for a miss may be made up by the mode in plain, fancy or shaded silk, chiffon over silk, vailing, crépon or cashmere, a dainty evening tint being chosen. For church, school, calling or the promenade, novelty dress goods, cloth, serge, cheviot, whipcord, etc., will make up tastefully, with velvet or silk for the vest, collar, belt and bows.

FIGURE NO. 222 L.—MISSES' BLOUSE-WAIST.

(For Illustration see Page 63.)

FIGURE NO. 222 L.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7335 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 76 of this publication.

The wardrobe of a young girl will be incomplete if it does not contain one or more fancy waists, for which so many styles are presented that every type of beauty may easily be suited. Figured rose cashmere was here used to make the blouse-waist, which has for its foundation a well fitted lining having all the usual darts and seams and closed at the center of the front. The full fronts are gathered at the neck and shoulder edges and at the waist-line, and are separated by under-arm gores from the seamless back, which is gathered at the neck and waist-line, all the gathers being tacked to the lining. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; they are gathered full at the top, where they stand out stylishly from the arm, and are close below the elbow. The standing collar is covered with a crush collar that closes at the back. Two crosswise rows of satin ribbon decorate each sleeve near the top, and similar ribbon is arranged in a dainty bow on each shoulder and is brought down the front to the waist-line, where its ends are concealed by a ribbon belt that is closed in front under a graceful bow.

A waist of this kind is to be commended for its youthfulness and good style, and also because it need not be made of expensive material. Very often a remnant of silk, cashmere, crépon or vailing in a becoming tint will be found sufficient to make it as here represented. Velvet or satin ribbon will form effective garniture.



FIGURE NO. 225 L.—MISSES' DRESS.—This illustrates Pattern No. 7326 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 67.)



FIGURE NO. 226 L.—GIRLS' DRESS.—This illustrates Pattern No. 7330 (copyright), price 1s. or 25 cents.

(For Description see Page 67.)

FIGURE NO. 223 L.—MISSES' BASQUE.

(For Illustration see Page 64.)

FIGURE NO. 223 L.—This illustrates a Misses' basque. The pattern, which is No. 7362 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 75 of this magazine.

The basque, which extends well over the hips, is here shown made of cinnamon cloth shot with green, cream cloth and emerald-green velvet. It is trimly fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed in double-breasted style with button-holes and

polished horn buttons. The fronts are reversed at the top to form pointed lapels, which meet the rolling collar in notches, and between which a removable chemisette of cream cloth is revealed. The sleeves, which are in leg-o'-mutton style, are shaped by one seam only and are mounted on coat-shaped linings; they are close on the forearm, and the fulness at the top is laid in upturning plaits that permit the sleeve to droop from the shoulder to the elbow in many soft folds and pretty cross-wrinkles. The collar is inlaid with velvet, the free edges of the lapels and the front edge of the basque being decorated with silk cord.

The basque may be worn with a circular, gored, draped or full skirt of the same or a contrasting material, and its appearance may be materially altered by changing the chemisette, which gives the garment a very youthful air, particularly when it is of a bright hue that contrasts prettily with that of the basque. Faced or covert cloth, whipcord, zibeline, camel's-hair, cheviot, serge and wool canvas are some of the materials admirably adapted to the mode. A velvet facing on the collar is effective when it is deemed desirable.

The felt hat is decorated with velvet, ribbon and jet.



FIGURE No. 227 L.—MISSES' VASSAR GOWN.—This illustrates Pattern No. 7336 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 67.)

FIGURE No. 224 L.—MISSES' LONG COAT.

(For Illustration see Page 64.)

FIGURE No. 224 L.—This illustrates a Misses' coat. The pattern, which is No. 7366 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 73 of this magazine.

A comfortable and thoroughly protective top-garment is here shown made of shot-green coating and darker velvet. The fronts lap and close in double-breasted style with button-holes and buttons, and are well fitted by single bust and under-arm darts. Side-back gores and a curving center seam complete the adjustment, the side-back seams disappearing at the top of well pressed coat-plaits,



FIGURE No. 228 L.—MISSES' PRINCESS EMPIRE GOWN.—This illustrates Pattern No. 7373 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 68.)

each of which is marked at the top by a button, while the center seam ends a little below the waist-line at the top of coat-laps. The fronts are reversed at the top in broad lapels, which are inlaid with velvet. The high rolling collar is similarly inlaid with velvet and is sewed to a shaped band that is secured closely about the throat by a hook and loop, the pointed ends of the collar flaring stylishly below. Curved openings to inserted pockets are conveniently located in the fronts, and are outlined with machine-stitching. The large sleeves are in leg-o'-mutton style, shaped by one seam only; they are arranged in forward and backward turning plaits at the top and the adjustment on the forearm is fashionably close.

Diagonal, heavy homespun, Scotch cheviot, English suitings that show bright flecks of color, and also faced cloth, whipcord and rough-surfaced coatings are well suited to the mode, and with any of them, velvet, silk or Astrakhan may be employed upon the collar and lapels. A simple finish of stitching may be added, or passementerie, gimp or soutache braid may decorate the collar and revers.

The green silk hat is tastefully trimmed with jet ornaments and an aigrette.

FIGURE No. 225 L.—MISSES' DRESS.

(For Illustration see Page 65.)

FIGURE No. 225 L.—This illustrates a Misses' dress. The pattern, which is No. 7326 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 71 of this magazine.

The dress is especially attractive in design, and although one material may be used throughout with good results, the chief features of the mode are most effectively displayed when two textures or colors are combined. In the present instance light-bluet India silk is tastefully united with fawn serge in the development of the dress, and white lace insertion and two widths of satin ribbon in a dark shade of bluet contribute pretty garniture. A deep hem completes the bottom of the straight, full skirt, which falls in graceful folds all round from gathers at the top, where it is joined to the round body. The body has a lining adjusted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. Smooth-fitting, bias side-fronts and side-backs separate widely at the center and extend to within yoke depth of the top, and between and above them are revealed full front and back portions of silk that are drawn into soft folds by gathers at the neck, shoulder and lower edges. Wide ribbon overlaid with lace insertion decorates all the edges of the side-fronts and side-backs, except the joined under-arm edges. At the neck is a crush collar of silk, the frill-finished ends of which are closed at the center of the back. The sleeves, which are shaped by inside and outside seams, display full puffs that droop over the elbow and are prettily draped at the top by overlapping plaits tacked under ribbon rosettes; a wrinkled ribbon extends from the rosettes to the top of the side-fronts and side-backs and a band of insertion over wide ribbon encircles each wrist. Ribbon rosettes are set at the front corners of the side-fronts both top and bottom; and long, streaming ends of narrow ribbon depend from the rosettes at the lower corners, with stylish effect.

Camel's-hair, cashmere, novelty goods, crépon and illuminated cheviot will make up well by the mode, and, if desired, plain or fancy silk of any variety may be associated with any of these fabrics. Lace insertion, passementeric, fancy braid and ribbon are garnitures that are particularly suitable for dresses made after this fashion, and they may be disposed in countless pretty ways suggested by personal fancy.



FIGURE No. 229 L.—MISSES' LOUNGING-ROBE.—This illustrates Pattern No. 7376 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 68.)

FIGURE No. 226 L.—GIRLS' DRESS.

(For Illustration see Page 65.)

FIGURE No. 226 L.—This illustrates a Girls' dress. The pattern, which is No. 7330 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and receives further illustration on page 72 of this DELINEATOR.

The dress is practical for house or school wear. Dark-red cloth was here used in the making, with a pretty ornamentation of red silk rosettes and feather-stitching done with white silk. The skirt is full and round and is finished at the bottom with a hem, along the top of which a row of feather-stitching is worked, producing a very ornate effect. The skirt falls in pretty folds all round from the body, to which it is gathered. The body is made over a smooth lining fitted by single bust darts and under-arm seams and displays a round yoke at the top. In the front at each side of the center and in the back at each side of the closing, which is made invisibly at the center, are formed tucks and single box-plaits so arranged as to produce the effect of double box-plaits. An applied belt encircles the waist, and silk rosettes are set at the lower edge of the yoke and on the belt at each side of the front, with decorative effect. Further ornamentation is supplied by a rosette jauntily placed on each shoulder, and a row of feather-stitching encircles the collar, which is of the moderately high standing order. The puff sleeves are made over linings having the usual shaping seams at the inside and outside of the arm; they are softly wrinkled by gathers at the upper and lower edges, and the portions of the linings revealed at the wrists are faced with the cloth decorated at the bottom with a row of feather-stitching.

The dress is very simple and tasteful in design and is an excellent one for general wear. Cheviot, serge and other woollen textures of serviceable weave are appropriate for dresses of this kind, and silk or velvet may be used for the collar, belt, yoke and cuff facings. Ribbon, fancy stitching, gimp, fancy braid, etc., may be applied for decoration.

FIGURE No. 227 L.—MISSES' VASSAR GOWN.

(For Illustration see Page 66.)

FIGURE No. 227 L.—This illustrates a Misses' gown. The pattern, which is No. 7336 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is again portrayed on page 75 of this issue.

The gown falls in unrestrained folds about the figure and will be as much favored for a night-robe as for a wrapper or lounging-robe. In this instance it is shown made of figured rose India silk, and simplicity of construction characterizes it throughout. The fronts, which close at the center, are separated from the seamless back at the top by the sleeves, which extend to the neck; while under the arm they are separated from the back by under-arm gores that give a desirably smooth effect at the sides. Four spaced rows of shirring are made at the top of the gown, and are drawn in to fit a shallow yoke-stay that is shaped by shoulder seams, the top of the gown being arranged to form a full frill about the neck. The sleeve has but one seam and is turned under at the bottom and shirred to form a frill finish.

The serviceable cashmeres in becoming shades are well suited for the development of the gown, and so are vailing, serge, camel's-hair, crépon and soft silk.

FIGURE NO. 228 L.—MISSES' PRINCESS EMPIRE GOWN.

(For Illustration see Page 66.)

FIGURE NO. 228 L.—This illustrates a Misses' gown. The pattern, which is No. 7373 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is presented in three views on page 69 of this publication.

A stylish combination of colors and fabrics is here represented, the materials shown being hydrangea-blue and darker blue silk, with hydrangea-blue plaited chiffon for the square yoke, and ribbon matching the darker silk for decoration. Picturesqueness and a pleasing simplicity characterize the dress, which will be worn at social gatherings to which misses are admitted, or when the youthful wearer is to assist the elder members of the family at an afternoon tea or reception. The gown is made over a Princess of lining fitted by single bust and under-arm darts and side-back gores, and the closing is made at the center of the back. The flowing front is gathered at the center across the top and is made clinging at the sides by under-arm darts that are taken up with the corresponding darts in the Princess; and the flowing back is gathered at the top at each side of the closing. A yoke of plaited chiffon covers the Princess above the gown front and back, and its lower edge is concealed by ornamental sections of the dark silk. The section in front is gathered at each end, and also at the center, where it is completed by a ribbon bow, while the ends pass into the arms'-eyes and under-arm darts; and the sections at the back are similarly arranged. The coat-shaped sleeves fit the arm closely from wrist to elbow and are supplemented by huge puffs that are gathered at the top and bottom and decorated at the top with ribbon arranged in many loops; and each sleeve is completed at the wrist with loops of ribbon. The standing collar is covered with a stock collar of the dark silk that is softly wrinkled and formed into outstanding loops at the sides by tuck-shirrings, the frill-finished ends being closed at the back.

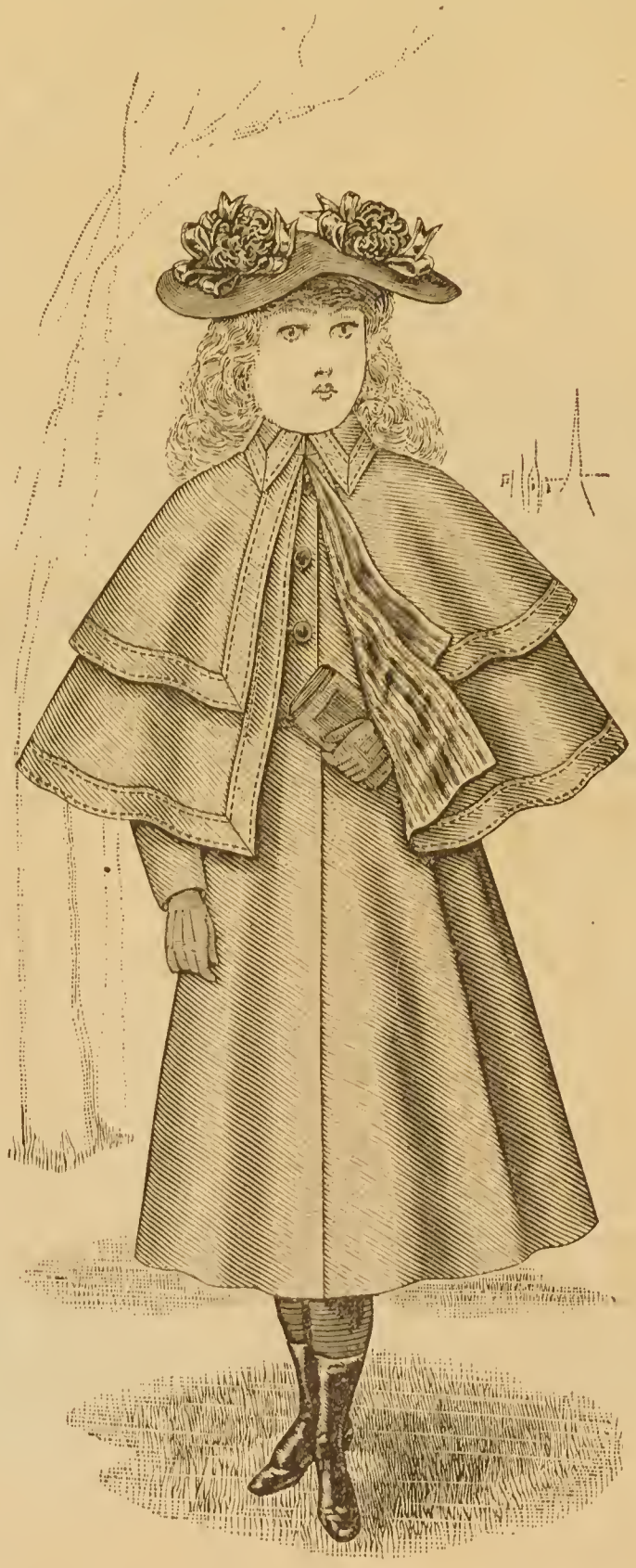


FIGURE NO. 230 L.—GIRLS' COAT.—This illustrates Pattern No. 7352 (copyright), price 10d. or 20 cents.

(For Description see Page 69.)



FIGURE NO. 231 L.—GIRLS' COAT.—This illustrates Pattern No. 7360 (copyright), price 1s. or 25 cents.

(For Description see Page 70.)

The mode is decidedly picturesque and will conceal defects in the figure as well as set off advantages. A single material may be used for the entire gown, and such fabrics as cashmere, crépon, vailing, Henrietta, silk, etc., will be appropriate. Dark shades of silk or cashmere may be charmingly lightened with chiffon or *mousseline de soie* in dainty bright colors.

FIGURE NO. 229 L.—MISSES' LOUNGING-ROBE.

(For Illustration see Page 67.)

FIGURE NO. 229 L.—This illustrates a Misses' lounging-robe. The pattern, which is No. 7376 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently depicted on page 74 of this DELINEATOR.

The robe is designed for use as a bath, lounging or invalid gown, and for its development in the present instance violet eider-down flannel all-over embroidered in white was chosen. The fronts are closed all the way down the center with buttonholes and buttons, and are disposed with graceful fulness at each side of the closing by gathers at the top. A becoming smooth effect over the hips is produced by long under-arm darts, and the back is nicely conformed to the figure by a curving center seam which terminates below the



FIGURE No. 232 L.—GIRLS' DRESS.—This illustrates Pattern No. 7379 (copyright), price 1s. or 25 cents.

(For Description see Page 70.)

waist-line above extra fulness underfolded in a double box-plait, the outer folds of which flare in fan fashion to the lower edge. Short straps attached at the side seams support the belt, which draws the gown as closely to the figure as may be desired, its pointed ends being crossed at the center of the front. The sleeves flare in bell fashion at the wrists, and are gathered at the top to stand out with the stylish broad effect upon the shoulders. At the neck is a sailor collar which falls in square outline at the back; this collar may be omitted in favor of a close-fitting standing collar, if preferred, both collars being included in the pattern.

The gown is so graceful in its fashioning that, when developed in pretty fabrics, the youthful wearer may assume it to receive her girl friends at home. For an invalid's gown, the style may be made up in some soft woollen, such as eider-down or French flannel; and when a bath-robe is desired, it may be developed in Turkish towelling. A simple completion will suffice, although an edge decoration of braid or ribbon may be chosen for the belt, collar and sleeves. A heavy tassel-tipped cord may take the place of the belt provided by the pattern, and frequently ribbon ties are used to confine the fulness at the waist.

FIGURE No. 230 L.—GIRLS' COAT.

(For Illustration see Page 68.)

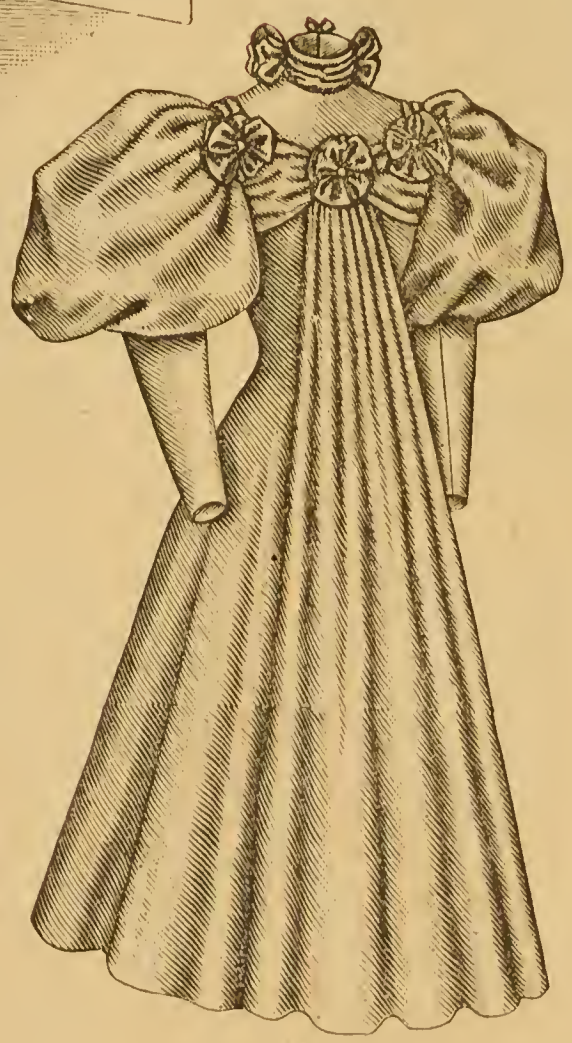
FIGURE No. 230 L.—This illustrates a Girls' coat. The pattern, which is No. 7352 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is presented in three views on page 73 of this publication.

The little maiden who is arrayed in this quaint and pretty coat will be prepared for any weather. Tobacco-brown cloth was in this instance selected to make it, and a striped silk lining adds a bright touch of color. The body of the coat reaches to the waist-line and is closed at the center with button-holes and buttons, and the fronts are separated from the seamless back by side-back gores that insure a smooth adjustment at the sides. To the bottom of the waist is joined the skirt, which is in four gored sections that are smooth at the top of the front and sides, the fulness being massed at the center of the back in two backward-turning plaits at each side of the seam joining the bias back edges. The double cape increases the garment's warmth and is a noticeably stylish feature; the capes are smooth at the top and fall with slight fulness below the shoulders in consequence of their skilful shaping. The rolling collar has flaring ends and is sewed to a shaped band that is closed in front. The one-seam leg-o'-mutton sleeves are mounted on similarly shaped linings; they have abundant fulness at the top that is collected in forward and backward turning plaits, while the adjustment below the elbow is close and comfortable. The free edges of the collar and capes are decorated with a band of the cloth stitched at both edges.



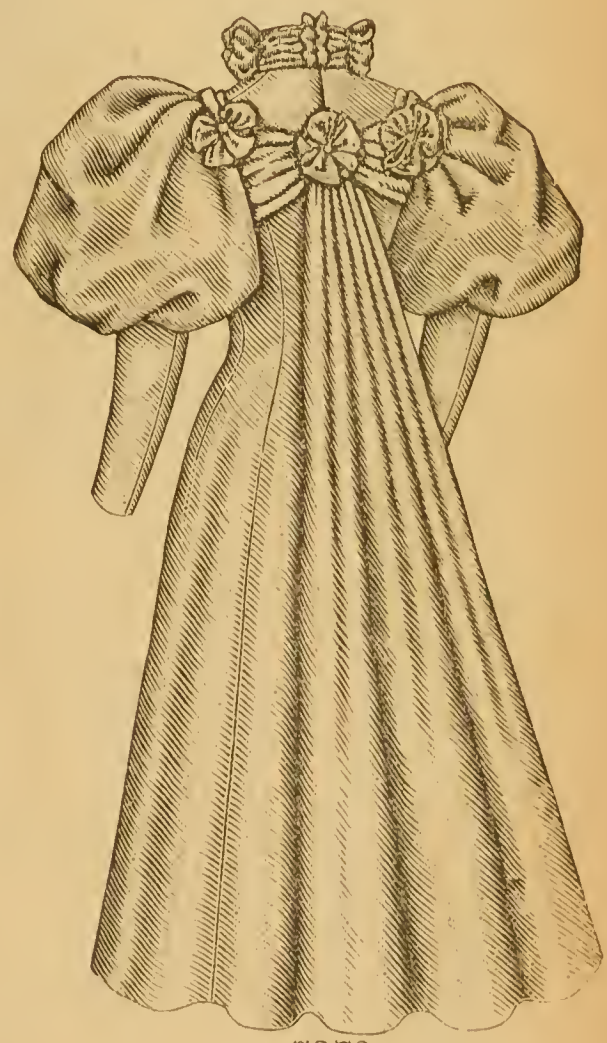
7373

The coats for girls yield to the sway of Fashion, yet they have attained a degree of comfort and elegance that commends them to sensible mothers who appreciate the importance of the double cape and the thoroughly protective length and style of the newest outside garments. A coat of this kind may be made of rough or smooth faced cloth, cheviot, diagonal,



7373

Front View.



7373

Back View.

MISSES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 70.)

chinchilla, or even all-wool suiting goods that are of sufficient weight to be amply protective. Machine-stitching will provide a neat and stylish decoration, and a silk lining is to be commended on account of the ease of adjustment produced by its use.

The felt hat is trimmed with ribbon and feathers.

FIGURE NO. 231 L.—GIRLS' COAT.

(For Illustration see Page 68.)

FIGURE NO. 231 L.—This illustrates a Girls' coat. The pattern, which is No. 7360 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is presented in four views on page 74 of this magazine.

A stylish top-garment suitable for best or school wear is here shown developed in navy-blue rough coating. The fronts are reversed in very broad lapels and are closed in double-breasted style below the lapels with button-holes and buttons. The usual gores and a center seam complete the admirable adjustment of the garment and the back displays an underfolded box-plait below the center seam and coat-plaits at the side-back seams. The rolling collar, which is mounted upon a close-fitting standing collar, is inlaid with dark-blue velvet, and velvet is similarly applied to the lapels. Attached underneath the rolling collar is a deep cape, the circular shaping of which secures a smooth adjustment over the shoulders and rolling folds below. The cape is lined with plaid silk, and the pointed hood which is included in the pattern is omitted in the present instance. The sleeves, which are shaped by inside seams, are sufficiently full to slip on easily over the fashionably full dress sleeves and are plainly finished at the wrists. The coat is provided with inserted side-pockets, for which curved openings are made in the fronts.

The coat will make up attractively in cloth, cheviot, tweed, serge, whipcord, kersey or melton, and velvet collar and lapel facings may be added or omitted, as preferred. The cape and hood lining will usually be of bright plaid silk, surah or taffeta, and a completion of machine-stitching may be applied to the edges of the coat, if desired. For school and every-day wear a dark-green cloth trimmed with black cord gimp would be quite serviceable.

The hat is a broad shape in fine fur felt, becomingly decorated with ribbon and ostrich tips.

FIGURE NO. 232 L.—GIRLS' DRESS.

(For Illustration see Page 69.)

FIGURE NO. 232 L.—This illustrates a Girls' dress. The pattern, which is No. 7379 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured differently developed on page 72 of this publication.

The dress is fashioned in a decidedly quaint and picturesque style, and for its development in the present instance novelty goods showing a dahlia figure upon an illuminated dahlia-and-green ground were chosen. The skirt is full and round and is finished at the bottom with a deep hem, and its top is gathered and joined to the body, from which it falls in graceful folds all round. The front of the body, which is mounted upon a dart-fitted front of lining, is disposed in soft folds at the center by gathers at the top and bottom, and the folds appear with the effect of a full vest between the ends of fanciful bretelles, which cross the shoulders smoothly and are narrowed to points at their front ends, while their back ends flare widely at each side of the closing. The simple shaping of the body is completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. The one-seam *gigot* sleeves, which are mounted upon linings having the usual seams along the inside and outside of the arm, are smooth and comfortably close-fitting upon the forearm; their fulness at the top is collected in gathers and their wrists are decorated with braiding. The close-fitting standing collar is adorned with fancy braiding, and the free edges of the bretelles are trimmed to correspond.

The dress illustrates a simple and effective mode by which to develop the pretty silk-and-wool mixtures that are so extensively used for girls' dresses. It will also make up attractively in cashmere, serge, flannel, zibeline cloth or foulé, and, if liked, the bretelles may be of velvet, silk or some other contrasting material.

MISSES' PRINCESS EMPIRE GOWN. (TO BE MADE WITH A HIGH OR LOW NECK AND LONG OR SHORT SLEEVES.)

(For Illustrations see Page 69.)

No. 7373.—Hydrangea-blue silk and silk of a darker hue form the combination shown in this gown at figure No. 228 L in this magazine, and ribbon matching the dark silk provides the garniture.



7344

Front View.



7344

Back View.

MISSES' COSTUME, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 71.)

The gown is a fac-simile of a new Empire gown for ladies and is admirably suited to a girlish, graceful figure. It may be made with a low, square neck and short puff sleeves or with a high neck and long sleeves, as illustrated. Pigeon-gray crépon was here selected for the gown, with pink ribbon for the stock and for decoration. The gown is closed at the back and is made over a Princess that is closely adjusted by single bust and under-arm darts and side-back gores. The Princess is covered at the top by a square yoke that is shaped by shoulder seams and sewed over the upper edges of the full front and full back. The front, which is fitted by under-arm darts taken up with the corresponding darts in the Princess, is gathered at the top, and the back is gathered at the top at each side of the closing, the fulness being arranged entirely at the center and falling in flowing folds to the bottom, where the dress measures three yards and a quarter in the middle sizes. At each side of the fulness the gown fits smoothly over the Princess, the effect being exceedingly graceful. An ornamental touch is given the gown by wrinkled ornaments, which cross the front and

back at the lower edge of the yoke. The ornaments are gathered at their side edges, which pass into the arms'-eyes and under-arm darts; and the front ornament is gathered up closely at its center and the back ornaments at their back ends, which are secured with hooks and loops under a large rosette of ribbon, a similar rosette being tacked over the center of the front ornament. At the neck is a standing collar covered with a wrinkled stock that is formed into double, outstanding loops by tuck shirrings at each side, the frill-finished ends closing at the back. The coat-shaped sleeves are covered to the elbow by voluminous puffs that are gathered top and bottom and spread into numerous folds and pretty wrinkles. Ribbon straps that are softly wrinkled cross the shoulders, following the arms'-eyes, and terminate at the top of the ornaments underneath ribbon rosettes.

The mode will be an excellent one to use in making up lace or chiffon over a silk lining, and the lovely crépons that come in the pale tints so appropriate for young girls will also be selected when the gown is intended for party wear or formal occasions. Cashmere, Henrietta and goods of like weave, as well as plain and fancy silks, are adapted to the mode, for which velvet or satin ribbon will form suitable decoration.

We have pattern No. 7373 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the gown requires ten yards and a fourth of goods twenty-two inches wide, or seven yards and a fourth thirty inches wide, or five yards and an eighth forty-four inches wide, each with three yards and a half of ribbon three inches wide for the crush collar and to trim. Price of pattern, 1s. 3d. or 30 cents.



7326

Front View.



7326

Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' COSTUME, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 70.)

No. 7344.—Velvet, cloth, silk and shot cloth are combined in this costume at figure No. 221 L in this DELINEATOR, velvet pipings and pearl buttons providing handsome decoration.

The fanciful fashioning of the costume makes it adaptable to combinations of handsome materials for dressy wear, and it is very stylishly developed in the present instance in brown-and-red cloth and primrose-yellow silk, with pipings of brown velvet and large buttons for decoration. The skirt is of the new three-piece variety, and much of its attractiveness lies in the two rolling *godets* or funnel folds that appear at the back. The front-gore is arranged between two wide gores that extend to the back, where their bias back edges are joined in a center seam. The front and sides of the skirt are fitted smoothly at the top by darts, and the fulness at the back is collected in a box-plait at each side of the center seam, the box-plait spreading gradually into *godet* or funnel folds, which are made more pronounced by an interlining of canvas, moreen or hair-cloth. The skirt measures a trifle more than two yards and three-quarters at the bottom in the middle sizes, and is deeply underfaced with the interlining material at the front and sides to produce the desirable flare. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The short round basque-waist is made over a smooth lining fitted by single bust darts, under-arm and side-back gores and a center seam. Its fronts open over a full vest of silk, that is arranged upon a smooth lining and disposed in soft folds by a single row of gathers at the top and two rows at the bottom, the vest being sewed to the right lining-front and secured with hooks and loops at the left side. The fronts are smooth at the top, and the fulness below the bust is collected in two forward-turning plaits at each side; and over their flaring front edges are rolled fanciful revers, which are piped with velvet and decorated with three large buttons. The back of the waist, which is separated from the fronts by under-arm gores, displays at each side a box-plait that is stitched along its under folds, and all the fulness at and above the waist-line is removed by a dart at each side underneath the box-plait. The *gigot* sleeves are mounted upon smooth linings, which, like the sleeves, are shaped by the customary inside and outside seams. They are gathered at the top to stand out with balloon effect above the elbow and are smooth upon the forearm, the wrists being finished with pipings of velvet. At the neck is a close-fitting standing collar covered with a crush stock of silk, the gathered ends of which are covered by an Imperial bow of silk arranged at the back. The lower edge of the waist is covered with a crush girdle, the gathered ends of which are closed at the center of the front underneath a large Imperial bow to correspond with the one on the stock. The girdle has a seam at the center of the back and is gathered at the seam and tacked to position.

The costume is fashioned in a style that is very becoming to immature figures. It will make up attractively in rock crépon, velours, silk-and-wool mixtures and in such standard woollens as camel's-hair, serge, cashmere, etc. Velvet in one of the new bluet or dahlia shades may form the full vest and crush collar, or a single material may be used throughout, with velvet ribbon, fancy braid or gimp for decoration.

We have pattern No. 7344 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and three-eighths of cloth fifty-four inches wide, with two yards of silk twenty inches wide. Of one material, it calls for eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 7326.—Fawn serge and bluet India silk are combined in this dress at figure No. 225 L in this DELINEATOR, with ribbon and lace insertion for decoration.

The dress possesses the charm of simplicity and is exceedingly stylish in effect. Novelty dress goods and plain silk in the new shade of cascade-green were here chosen to make the dress, and velvet ribbon supplies the decoration. The body is a round waist that is quite fanciful in effect. It has a full front that is gathered

at the neck and along the shoulder seams and lower edges and shaped to show between and above bias side-fronts that pass into the under-arm seams. The waist has backs and side-backs disposed to correspond with the fronts, and the body is made over a fitted lining, which is adjusted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Under-arm gores produce a graceful effect at the sides, and the side-fronts and side-backs are outlined with velvet ribbon that terminates in double loops at the lower edge of the front and back. At the neck is a standing collar covered with a crush collar of silk disposed in soft folds by gathers near the ends, which are finished to form frills; and two rosettes of velvet decorate the front of the collar, one being placed at each side of the center. The coat-shaped sleeves are concealed to the elbows by huge puffs that are gathered top and bottom and spread in numerous wrinkles that are especially graceful. The puff is draped by three upturning plaits that are lightly tacked just forward of the shoulder seam under a bow of velvet ribbon. The straight, full skirt is deeply hemmed at the bottom and gathered at the top and sewed to the bottom of the waist, falling in becoming folds about the figure. It is of stylish width, measuring three yards round at the bottom in the middle sizes.



7379
Front View.

7379
View without Bretelles.

7379
Back View.

GIRLS' DRESS, WITH FANCY BRETELLES. (COPYRIGHT.)

(For Description see this Page.)

Many lovely combinations are suggested by this mode, which is particularly recommended to misses of slender figure. Blue serge and red silk can be tastefully united, or green silk with old-rose novelty goods, and if one material be admired, it can be used throughout with dressy results, although greater elaboration can be obtained by combining silk or velvet with wool goods.

We have pattern No. 7326 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, calls for four yards and three-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it requires eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7330
Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' DRESS, WITH FANCY BRETELLES.

(For Illustrations see this Page.)

No. 7379.—By referring to figure No. 232 L in this magazine, this dress may be seen made of figured novelty goods and decorated with black braiding.

The dress may be made simpler by omitting the bretelles, as shown in the small engraving. Green novelty goods were here chosen for its development, and white soutache braid forms an attractive decoration. The full front, which is arranged over a lining front that is fitted by single bust darts, is gathered at the neck and lower edges, the gathers being drawn well to the center. The adjustment of the waist is completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. Fanciful bretelles that are deeply notched in front to form fancy points extend to the waist-line in front, cross the shoulders and terminate at the back in square ends that meet at their upper corners and flare below. The sleeves are in leg-o'-mutton style, shaped by one seam and mounted on coat-shaped linings; they are close on the forearm, and the fulness at the top is collected in gathers that cause the sleeve to droop in many pretty folds and wrinkles to the elbow. At the neck is a standing collar of becoming height. The deeply hemmed skirt is gathered at the top and sewed to the bottom of the waist, falling in pretty folds about the figure. The collar and wrists are trimmed with two rows of coiled soutache braid, and a single row of the coiled braid decorates the edges of the bretelles.

This mode is appropriate for ordinary or best wear, according to the materials of which it is made. For school uses cashmere, novelty wool suiting, serge, camel's-hair, etc., will be selected on account of their comfort and durability, and for best wear crépon, silk and the silk-and-wool novelty goods will make up stylishly. Lace insertion, velvet ribbon or soutache braid will adorn most of these fabrics suitably.

We have pattern No. 7379 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, calls for six yards and an eighth of goods twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7330.—Dark-red cloth is pictured in this dress at figure No. 226 L in this magazine, and dark-red silk rosettes and white feather-stitching provide the decoration.

The dress introduces some novel features, which are shown to advantage in the present instance in mixed cheviot. It has a full, round skirt, which is deeply hemmed at the bottom and gathered at the top to fall in pretty folds from the round body, the shaping of which is simply accomplished by shoulder and under-arm seams.



7330
Back View.

GIRLS' DRESS. (COPYRIGHT.)

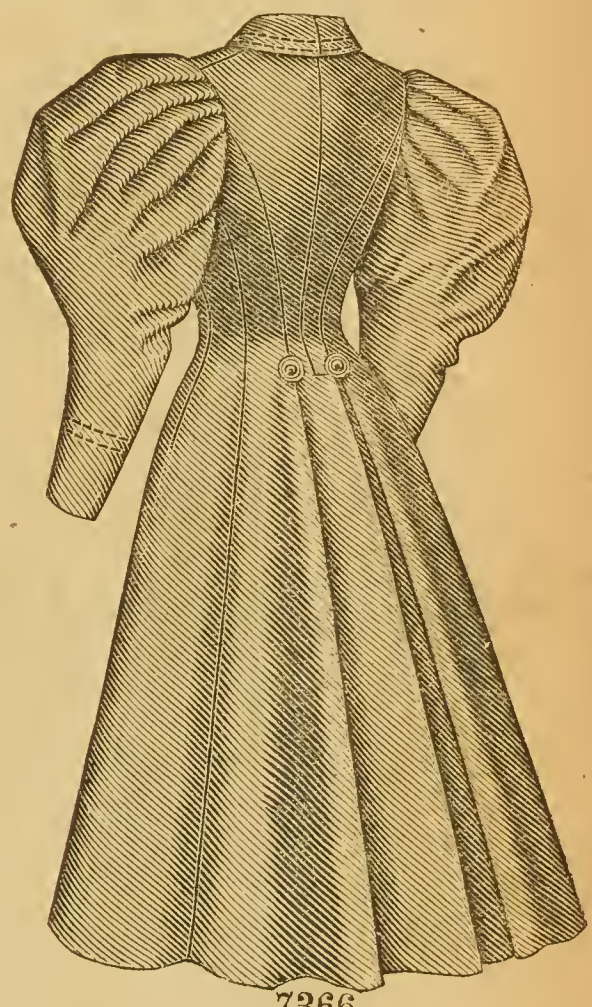
(For Description see this Page.)

The front and back of the body are cut in low, round outline at the top, and arranged upon a smooth high-necked lining that is fitted by single bust darts and under-arm and shoulder seams. The low-necked portions display, at each side of the center of the fronts and back a broad box-plait, which is stitched along its underfolds and overlaps a forward and backward turning tuck with the effect of a double box-plait; and the body lining is covered at the top with a round yoke shaped by shoulder seams. The closing is made invisibly at the center of the back, and the lower edge of the body is finished with a belt, the upper and lower edges of which are trimmed with a row of braid. The full puff sleeves are gathered at the top and bottom to droop prettily, and the smooth two-seam linings over which they are arranged are covered below the sleeves with round cuff-facings of the material trimmed at the wrists with a row of braid. The moderately high standing collar, which forms a becoming neck-completion, is decorated at the upper and lower edges with braid, and a row of braid defines the lower edge of the yoke.



7366

Front View.



7366

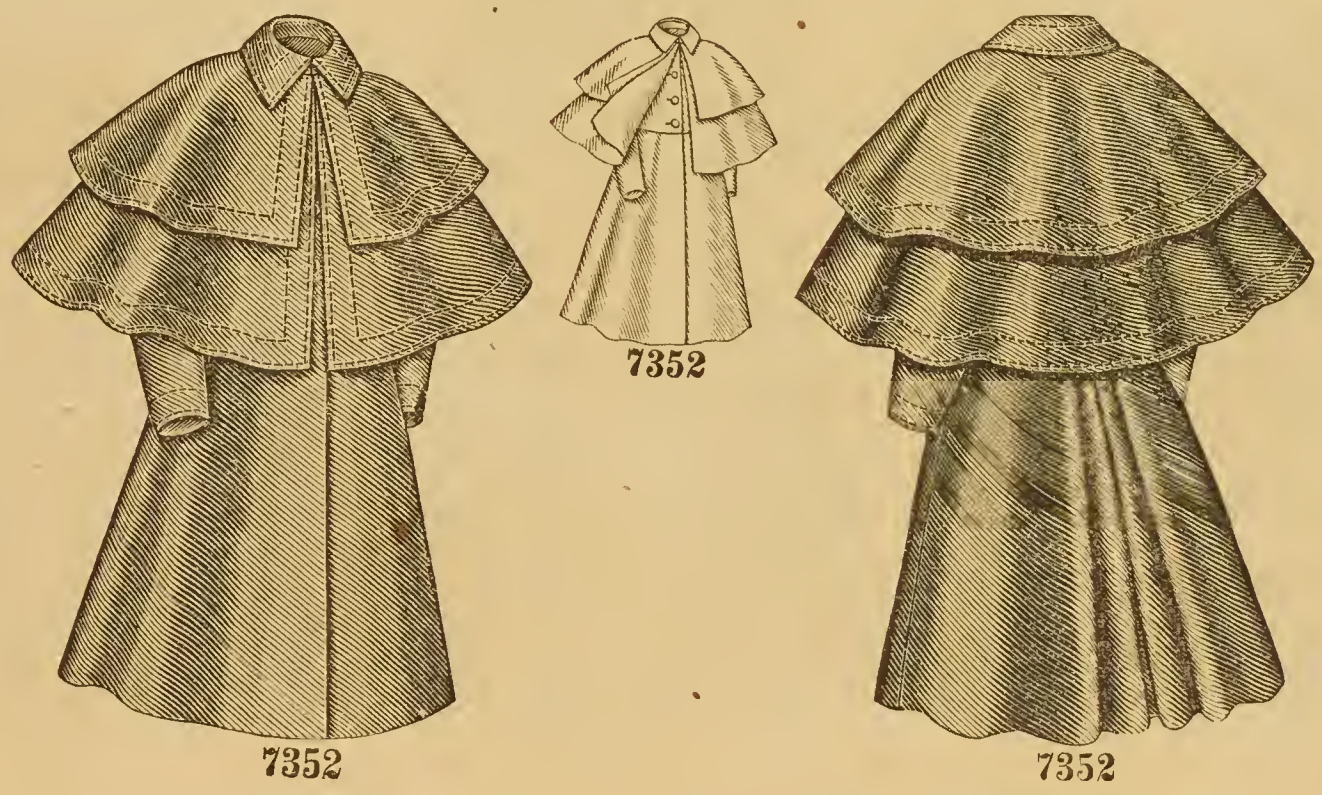
Back View.

MISSES' LONG COAT. (COPYRIGHT.)

(For Description see this Page.)

The little dress will make up attractively in mixed suiting, Scotch mixtures, cashmere, serge, flannel, crépon and various other seasonable goods of both plain and fancy weave. The yoke may be of velvet, Bengaline or any other heavy silk, or of the material overlaid with bands of insertion, rows of braid or gimp.

We have pattern No. 7330 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and three-fourths of goods twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



7352

Front View.

7352

Back View.

GIRLS' COAT, WITH DOUBLE CAPE. (COPYRIGHT.)

(For Description see Page 74.)

MISSES' LONG COAT.

(For Illustrations see this Page.)

No. 7366.—By referring to figure No. 224 L in this magazine, this coat may be observed made of shot coating, with velvet for the collar and revers facings.

One of the most fashionable top-garments for misses is a close-fitting coat extending to the bottom of the dress and closed in double-breasted style. Such a coat is here shown developed in dark-blue melton and finished with machine-stitching. The close adjustment is effected by single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under long coat-plaits that are each marked at the top with a button. The fronts are reversed at the top in very broad lapels, below which the closing is made in double-breasted style with button-holes and buttons; and the closing at the throat is made with a hook and loop. The *gigot* sleeves, which are shaped by inside seams only, are sufficiently large to slip on easily over the immense dress sleeves in vogue and are smooth upon the forearm, the fulness at the top being collected in forward and backward turning plaits that spread into soft folds and wrinkles above the elbow. The sleeves are decorated with two rows of stitching arranged to outline round cuffs, and the edges and flaring ends of the rolling collar, which is mounted upon a close-fitting, high standing band, are followed by two rows of stitching. The openings to side pockets inserted in the fronts are outlined with machine-stitching, and the edges of the lapels are finished to correspond with the edges of the rolling collar.

The coat will make up attractively in beaver, melton, chinchilla and other cloths suitable for Mid-winter, and with quite as satisfactory results in whipcord, covert cloth and the various other fabrics devoted to garments for the intermediate seasons. A collar facing of velvet may be added, if desired, and a finish of stitching will be the most appropriate mode of completion.

We have pattern No. 7366 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for eight yards and a fourth of goods twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and a half fifty inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

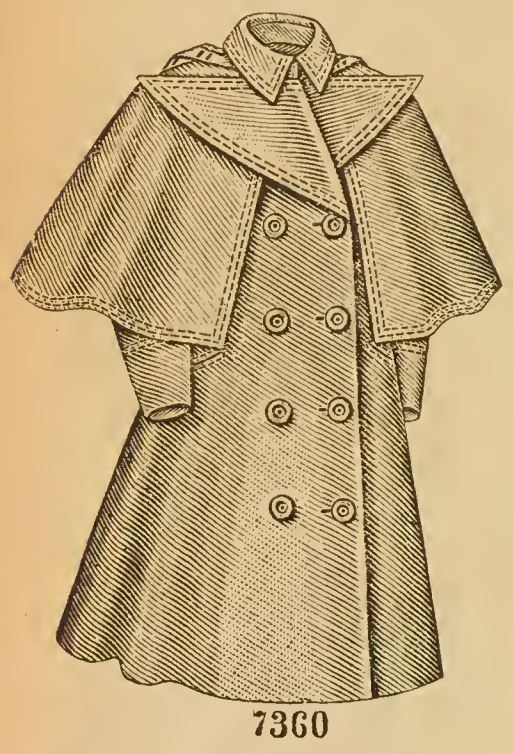
GIRLS' COAT, WITH DOUBLE CAPE.

(For Illustrations see Page 73.)

No. 7352.—Light cloth is pictured in this coat at figure No. 230 L in this Delineator, and a striped silk lining and bands of the cloth furnish the decoration.

The coat is here represented made of navy-blue cloth and finished with machine-stitching. The fronts of the short body close at the center with button-holes and buttons, and are separated from the seamless back by side-back gores that produce a smooth adjustment. The skirt, which is composed of four sections gored at the seams, is laid in two backward-turning plaits at each side of the center seam and joined smoothly to the body; it falls in slight ripples at the sides, and the plaits flare in fan fashion to the lower edge. The deep double cape is a suitable and stylish accessory; the deeper cape is fitted at the top by a dart on each shoulder, and the shorter cape is without darts but is perfectly smooth at the top. Both capes fall below the shoulders in scanty ripples that result entirely from their shaping. The collar turns down from the top of a high band which is closed with a hook and loop in front, the ends of the collar flaring prettily. The sleeves are in leg-o'-mutton style shaped by one seam only; the fulness at the top is collected in forward and backward turning plaits, and a close adjustment is maintained below the elbow; they have wide linings of farmer satin to insure their easy adjustment and removal. The free edges of the collar, sleeves and capes are completed in tailor style with two rows of machine-stitching.

Cloth that has a smooth or fleecy surface may be selected to make the coat and so may all the novelty coatings and some heavy suitings. Machine-stitching will provide the most suitable decoration. For best wear a coat of light-tan melton with a changeable silk lining shading from yellow to peach would be dainty and dressy, and if decoration be desired Alaska sable bands could be used.

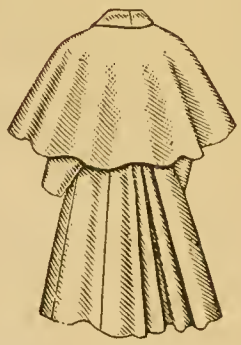


Front View.



Back View





GIRLS' COAT. (TO BE MADE WITH OR WITHOUT A CAPE AND HOOD.) (COPYRIGHT.)

(For Description see this Page.)

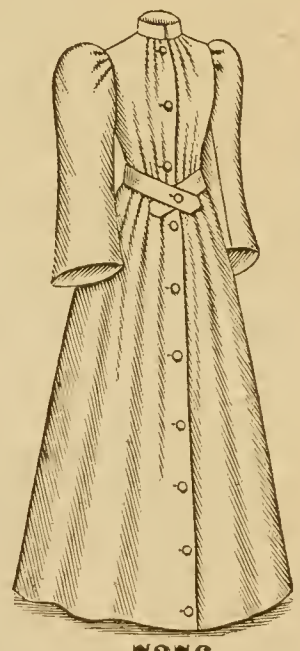
We have pattern No. 7352 in eight sizes for girls from two to nine years of age. To make the coat of one material for a girl of eight years, requires seven yards and a half twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' COAT. (TO BE MADE WITH OR WITHOUT A CAPE AND HOOD.)

(For Illustrations see this Page.)

No. 7360.—This coat is pictured made of navy-blue rough coating at figure No. 231 L in this magazine, with velvet for facings and plaid silk for linings.

A very jaunty and comfortable top-garment suitable either for school or best wear is here shown developed in deep-garnet cloth, with plaid silk for the hood lining. The loose fronts are reversed at the top in broad lapels, below which the closing is made in double-breasted style with button-holes and buttons; the closing at the throat is effected with a hook and eye. The adjustment is close at the back and sides, being made by under-arm and side-back gores and a curving center seam, the center seam terminating below the waist-line above extra fulness that is underfolded in a broad box-plait, and the side-back seams disappearing under long coat-plaits. The one-seam *gigot* sleeves are voluminous at the top, where they are gathered to stand out fashionably on the shoulders, and are finished with two encircling rows of machine-stitching made to outline round cuffs. At the neck is a rolling collar mounted on a standing collar which is closed at





Front View.



Back View.

MISSES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.) (COPYRIGHT.)

(For Description see Page 75.)

the throat. The ends of the rolling collar flare widely and its edges are finished with two rows of machine-stitching. Two rows of stitching finish the edges of the lapels and a single row follows the edges of curved openings to side pockets inserted in the fronts. Attractive accessories of the coat are the cape and hood, which may be omitted, if undesirable. The cape extends to a stylish depth, and its circular shaping produces a smooth adjustment at the top and a series of rolling folds below the shoulders; it is overlapped at the top by the lapels and its front edges flare widely, and all its free edges are finished with two rows of machine-stitching. The hood is fashioned in pointed Capuchin style; it is shaped by a seam extending from the top to the outer edge at the center, and its outer edge is reversed to show the lining of bright plaid silk.



7362

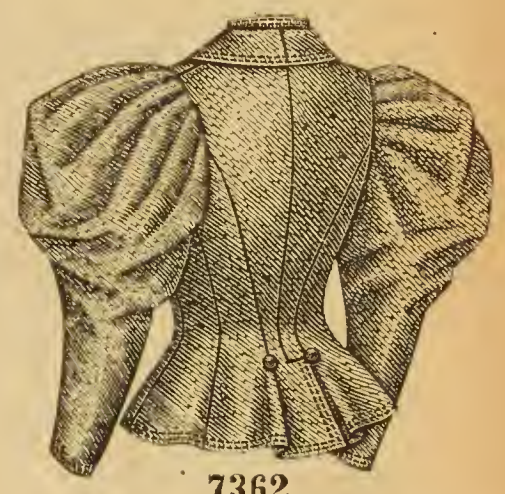
The coat is an excellent mode by which to develop the various inexpensive plain and fancy coatings which have been introduced this season. Cloth, serge, camel's-hair and the heaviest varieties of dress goods are adaptable to this mode for mild-weather uses, and a stylish storm coat may be fashioned from rubber-finished cloth or repellent cloth. The finish adapted in the present instance will be almost invariably chosen.

We have pattern No. 7360 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, requires seven yards and a half of goods twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and three-eighths fifty-four inches wide, with two yards and a fourth of plaid silk twenty inches wide to line the cape and hood. Price of pattern, 1s. or 25 cents.



7362

Front View.



7362

Back View.

MISSES' BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' BATH, INVALID OR LOUNGING ROBE. (TO BE MADE WITH A STANDING OR A SAILOR COLLAR.)

(For Illustrations see Page 74.)

No. 7376.—This robe is shown made of heliotrope eider-down flannel all-over embroidered in white at figure No. 229 L in this issue. The practical robe is here represented made of light-blue eider-down flannel and decorated with ribbon binding. It reaches to the floor and is quite *négligé*. The fronts are gathered at the top at each side of the closing, which is made at the center with button-holes and buttons, and are fitted gracefully at the sides by under-arm darts. The back is adjusted by a center seam, which terminates at the top of an underfolded double box-plait that gives a graceful fulness to the skirt at the center of the back. A belt with pointed ends is supported by short straps tacked at the waist-line over the side seams and is closed in front with a button-hole and button, the ends being crossed. The neck may be finished with a sailor collar, which is square at the back and has square ends that flare prettily in front; or with a high standing collar, as illustrated. The sleeves are shaped by one seam and are gathered moderately full at the top and present a decided bell flare at the wrist. The edges of the sleeves, collar and belt are decorated with ribbon binding.



7336

Front View.



7336

Back View.

MISSES' VASSAR GOWN. (TO BE USED AS A WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN.) (COPYRIGHT.)

(For Description see Page 76.)

Good taste and attractiveness may distinguish a robe of this style if becoming shades of flannel, cashmere, Eider-down flannel, Turkish towelling, etc., be selected to make it. On flannel and cashmere ribbon binding will provide a neat and tasteful finish.

We have pattern No. 7376 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment calls for seven yards and an eighth of goods twenty-seven inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' BASQUE, WITH REMOVABLE CHEMISETTE. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.)

(For Illustrations see this Page.)

No. 7362.—This basque is shown made of brown and cream cloth, with velvet for the rolling-collar facing, at figure No. 223 L in this magazine.

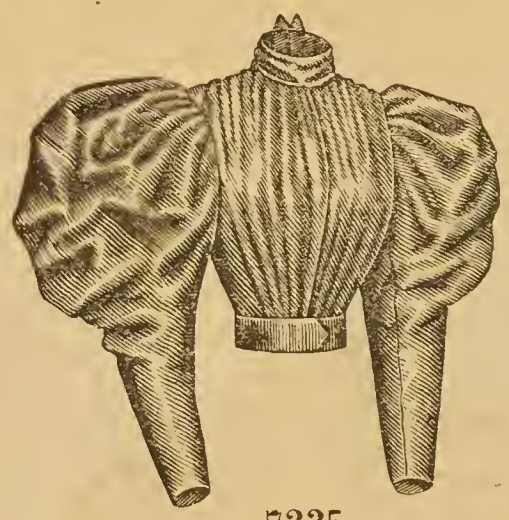
The removable chemisette is a commendable feature of this double-breasted basque, because white or colored percale or linen chemisettes may alternate with one of the material, thereby giving variety of effect at small expense. Shot suiting was here selected for the basque. The fronts are closed in double-breasted style with buttons and button-holes, and are rendered smooth fitting by single bust darts which extend to the lower edge; they are reversed above the bust to form pointed lapels that meet the rolling collar in notches. Between the lapels is displayed a chemisette, the fronts of which are joined to the short cape back in shoulder seams; it is finished with a standing collar and closed invisibly at the center. The close adjustment of the basque is completed by under-arm and side-back gores, and a well curved center seam that terminates below the waist-line at the top of coat-laps; and coat-plaits, which are marked at the top with a button, are formed below the waist-line of the side-back seams. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; they have fashionable fulness at the top that may be collected in gathers or in upturning plaits, as preferred, and are close on the forearm. The collar of the chemisette and all the free edges of the basque are finished with machine-stitching.

The mode is appropriate for cloth, silk-and-wool or all-wool textures and many cotton fabrics, and when made of the cloth, machine-stitching may provide the completion.

We have pattern No. 7362 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque calls for four yards and three-fourths of goods twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.

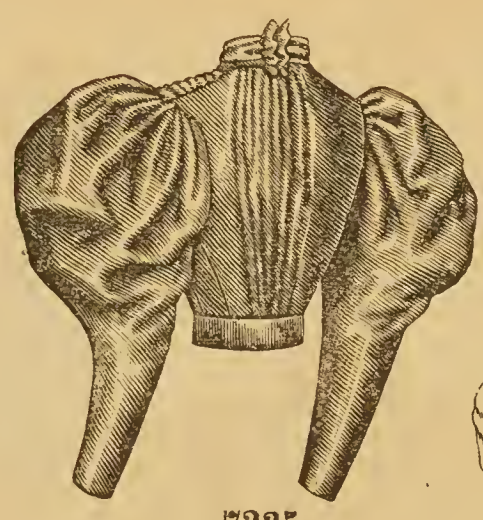
MISSES' VASSAR GOWN. (To be Used as a Wrapper, Lounging-Robe or Night-Gown.)

(For Illustrations see Page 75.)



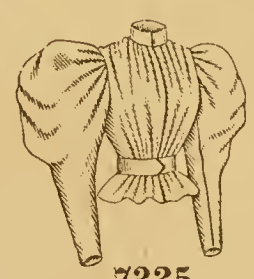
7335

Front View.



7335

Back View.



7335

Misses' Blouse-Waist. (With Fitted Lining.) (Copyright.)

(For Description see this Page.)

The blouse-waist is in great favor for development in plain and fancy silks and light wool materials to wear with contrasting skirts. It is here shown made of silk and has a full back and full fronts separated by under-arm gores that produce a smooth effect at the sides; and is arranged on a shorter lining fitted by single bust darts, under-arm and side-back gores and a curving center seam. The full fronts are gathered at the neck and shoulder edges and at the waist-line at each side of the closing, which is made at the center; and the back is gathered at the neck and waist-line, the fulness being drawn well to the center. The sleeves are in leg-o'-mutton style, shaped by one seam only and mounted on coat-shaped linings; they are gathered at the top to spread in broken folds to the elbow, below which a close adjustment is maintained. At the neck is a standing collar covered with a crush collar, the frill-finished ends of which are closed at the back. The crush collar may be omitted, if a plain collar be preferred. The waist is encircled with a pointed belt closed at the front.

Blouse-waists of this kind are liked for wear with full or gored skirts or those that are slightly draped and may be made up in checked, striped, changeable or plain silk or surah.

We have pattern No. 7335 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist requires four yards and a half of goods twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' TWO-SEAM COAT-SHAPED SLEEVE, WITH PUFF. (For Outside Garments.)

(For Illustration see this Page.)

No. 7343.—Havana-brown velvet and dark tan-colored cloth were selected to make this sleeve, which is a popular style for long or short coats and jackets. The puff is abundantly full and is gracefully arranged on the coat sleeve, which is shaped by an inside and outside seam and fits the forearm smoothly. The puff is gathered at the top and bottom and droops in many pretty folds.

Two materials can be tastefully combined in this manner, or a single fabric may be used throughout.

We have pattern No. 7343 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves needs two yards and five-eighths of velvet twenty inches wide, with half a yard of cloth fifty-four inches wide. Of one material, they require two yards and seven-eighths twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 5d. or 10 cents.



7343

Misses' and Girls' Two-Seam Coat-Shaped Sleeve, with Puff. (For Outside Garments.) (Copyright.)

(For Description see this Page.)

MISSES' BLOUSE-WAIST. (With Fitted Lining.)

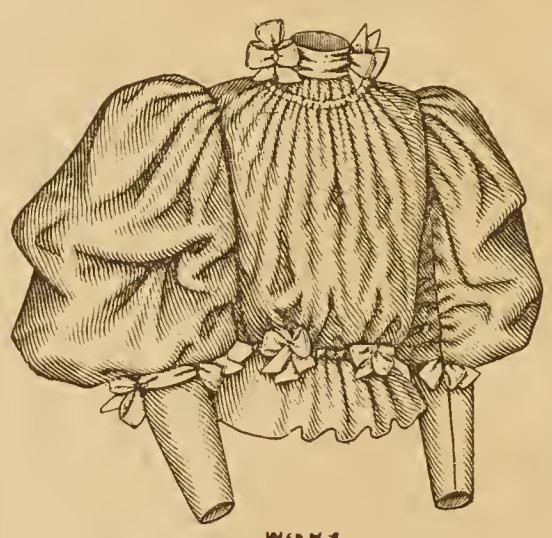
(For Illustrations see this Page.)

No. 7336.—By referring to figure No. 227 L in this Delineator, this gown may be seen made of figured India silk and plainly completed.

The gown is here portrayed developed in blue China silk. The full, loose fronts and full, loose back are separated at the sides by under-arm gores and on the shoulders by the full sleeves, which extend to the neck. The hemmed front edges are closed to a desirable depth with button-holes and buttons and are lapped and tacked below the closing. The gown is turned under at the top and shirred to round yoke depth, the shirrings being evenly spaced and secured by tackings to a round yoke-stay shaped by shoulder seams; and the top of the garment forms a pretty standing frill about the neck. The sleeves are turned under at the wrists and shirred to form pretty frills about the hands, the shirrings being tacked to a narrow stay.

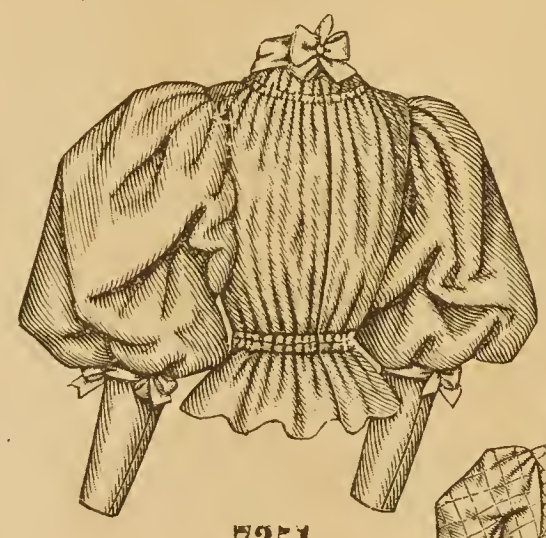
The gown will make up attractively in India or China silk, surah, plain or printed lawn, cambric and other fabrics used for such garments.

We have pattern No. 7336 in nine sizes for misses from eight to sixteen years of age. To make the gown for a miss of twelve years, requires eight yards and three-fourths of goods twenty-two inches wide, or six yards and three-fourths thirty inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



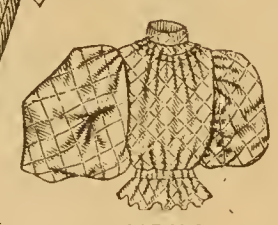
7351

Front View.



7351

Back View.



7351

Misses' Blouse-Waist. (With Fitted Body-Lining.) (To be Made with Long or Elbow Sleeves.) (Copyright.)

(For Description see this Page.)

MISSES' BLOUSE-WAIST. (With Fitted Body-Lining.) (To be Made with Long or Elbow Sleeves.)

(For Illustrations see this Page.)

No. 7335.—Another view of this stylish waist is given at figure No. 222 L in this magazine, where it is pictured made of cashmere and trimmed with satin ribbon.

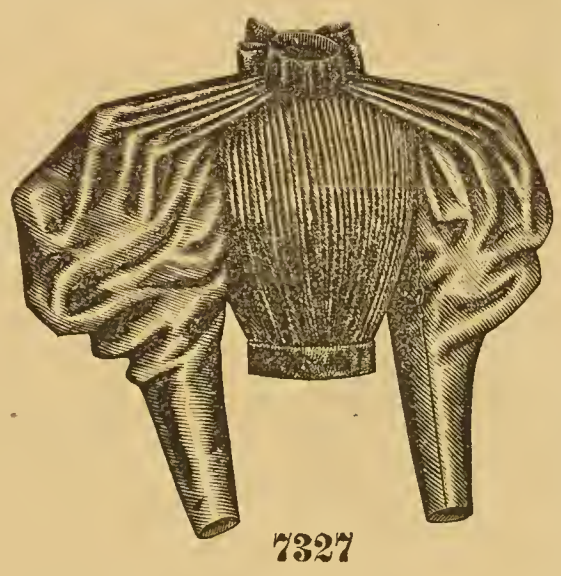
No. 7351.—This waist forms part of the stylish afternoon toilette seen at figure No. 219 L in this Delineator, where it is pictured made of Liberty

satin shading from tan to yellow and decorated with brown ribbon.

The blonse-waist is an attraetive style by which to develop the nnmcrons novelty silks in plaid, striped, shot and fignred designs that are so extensively used just now. The waist may be made up straight or bias, as shown in the ilinstrations, the straight effeet being shown in plain China erêpe and the bias effect in wool goods. Thc full front and backs are joined in shoulder and under-arm seams and arranged upon a body lining, whieh extends only to the waist-line and is snugly adjnsted by single bust darts and under-arm and side-back gores. The fulness at the top of the waist is evenly distributed by a row of gathers at the neck and a double row of shirring a short distance below, and the fnlness at the waist-line is drawn by three rows of shirring that are tacked to the lining, the lower part of the waist falling with frill effect over the skirt. The closing is made invisibly at the eenter of the back. The coat-shaped sleeves have large draped puffs extending to the elbow and gathered at the top and bottom and also along thc seam, the simple draping being effected by two tackings. The lower edges of the puffs are concealed by wrinkled sections of ribbon, upon which rosette bows of similar ribbon are arranged at the front and back of the arm. If desired, the sleeves may be made up in elbow length, as shown in the small engraving. At the neck is a close-fitting standing collar closed at the back and covered with a crush stock of ribbon that is decorated at the back and at each side of the front with a rosette bow of ribbon. A fnll rosette-bow decorates the blouse-waist at the waist-line at each side of the front.

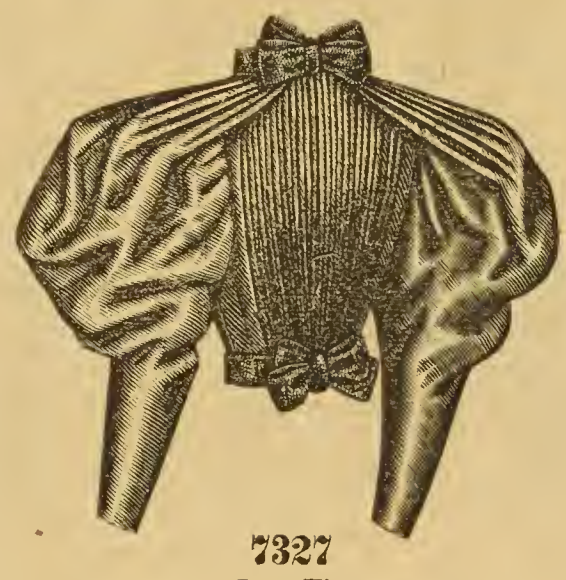


7327



7327

Front View.



7327

Back View.

MISSES' KNIFE-PLAITED BLOUSE-WAIST (HAVING THE EFFECT OF AN ACCORDION-PLAITED WAIST), WITH RAGLAN SLEEVES AND A FITTED LINING. (COPYRIGHT.)

(For Description see this Page.)

The mode is desirable for striped, checked, plain and changeable silk, surah, taffeta, India or China silk or any stylish woollen goods. The new plaid brilliantines are especially well adapted to the mode, and velvet, satin or moiré ribbon may trim it daintily.

We have pattern No. 7351 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist cut bias requires five yards and three-fourths of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and five-eighths forty-four inches wide. The garment cut lengthwise needs four yards and seven-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' KNIFE-PLAITED BLOUSE-WAIST (HAVING THE EFFECT OF AN ACCORDION-PLAITED WAIST), WITH RAGLAN SLEEVES AND A FITTED LINING.

(For Illustrations see this Page.)

No. 7327.—Taffeta showing blue and gold is the material represented in this waist at figure No. 220 L in this DELINEATOR, where it forms part of a stylish toilette.

Very attractive features are shown in the blouse-waist, which is here pictured made up in silver-gray silk and decorated with velvet ribbon. The fnll fronts, which close at the center, are laid in very fine forward-turning plaits at the neck and shoulder edges and at the waist-line, and the seamless back is laid in fine side-plaits to correspond. The waist is made on a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam, and the plaits are lapped and tacked to the lining at the waist-line. The fronts droop prettily over a belt, whieh encircles the waist and closes in front. The belt is covered with a belt of velvet ribbon that is finished at the back with a full bow of velvet ribbon. At the neck is a standing collar overlaid with velvet ribbon; it closes at the back under a dainty loop bow of the ribbon. The Raglan sleeves, which are novel in style and abundantly full, are each shaped by a seam along the inside of the arm and arranged upon a coat-shaped lining. They are extended to the neck, where they are laid in forward and backward turning plaits and are gathered at the arm's-eye, while on the forearm they are comfortably adjusted.

Fancy silk, chiffon, satin, surah and delicate gauzes that can be plaited and arranged over a silk lining of some bright color will be most appropriate for the mode, whieh is dressy and may be suitably worn with a plain or draped skirt. Silk and satin in sneh shades as *cerise* and blue are quite popular for these waists, and when covered with plaited or gathered chiffon the effect is charming. The mode, however, will develop equally well in all sorts of silks and in many varieties of softly woven all-wool or silk-and-wool dress goods.

We have pattern No. 7327 in seven sizes for misses from 10 to 16 years of age. For a miss of twelve years, the blouse-waist requires five yards and three-fourths of material twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7369

MISSES' AND GIRLS' SAILOR COLLARS. (COPYRIGHT.)

(For Description see this Page.)

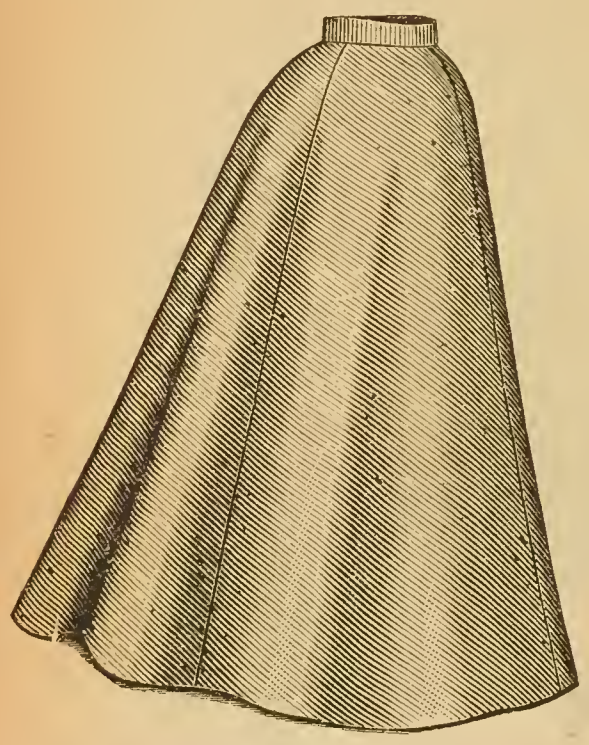
MISSES' AND GIRLS' SAILOR COLLARS.

(For Illustrations see this Page.)

No. 7369.—The various styles of sailor eollars here represented are made of navy-blue serge and decorated with white braid. They all present the usual square outline at the back and are qnite deep. One style exhibits a shield of blue serge that is extended in a shallow cape across the back and topped by a standing collar closed at the back, both collars being decorated with four rows of braid; the long, tapering ends of the sailor collar meet in points and terminate low on the shield. When adjusted the shield laps under the blouse or waist, so that it is visible only above the ends of thc collar. Another style of sailor collar has broad ends and is adjusted on a similarly shaped shield made without a standing collar; its ends are slightly hollowed and meet at their front corners, and the neck of the shield and the frec edges of the collar are decorated with four rows of braid. The remaining collar has the same square

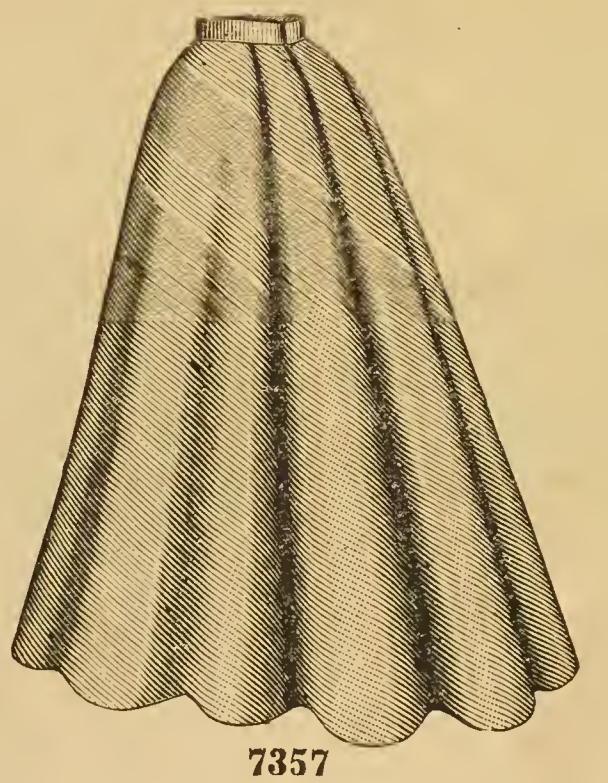
outline at the back, and closes at the throat; its ends may flare sharply in deep points or may be prettily rounded, as illustrated; the decoration consists of four rows of braid at the edge.

Blouse or shirt waists may be completed with collars fashioned in sailor style, and yachting, bicycling and many suits of wool or cot-



7357

Side-Front View.



7357

Side-Back View.

MISSES' THREE-PIECE SKIRT, WITH FULNESS ARRANGED TO FALL IN TWO FLOWING BOX-PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

ton may be rendered stylish by one of these simple yet dressy accessories. Braid will be the most appropriate decoration. The mode may be made up in a combination of fabrics or colors, and in such cases decoration may be omitted.

We have pattern No. 7369 in eight sizes from two to sixteen years of age. For a miss of twelve years, the collar closing at the throat needs half a yard of goods twenty-seven inches wide; while the shield and either of the other collars will require one yard twenty-seven inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' THREE-PIECE SKIRT, WITH FULNESS ARRANGED TO FALL IN TWO FLOWING BOX-PLAITS AT THE BACK.

(For Illustrations see this Page.)

No. 7357.—This skirt is shown made of fancy cheviot and finished with machine-stitching at figure No. 220 L in this magazine.

The skirt displays very graceful outlines and is here pictured developed in cheviot in a popular fuchsia shade. It is of the fashionable three-piece variety, having a narrow front-gore arranged between two wide gores which extend to the center of the back, where their bias back edges are joined in a seam. The shaping of the gores produces a decided flare at the bottom and a smooth effect at the front and over the hips, and the fulness is collected at each side of the placket, which is made above the center seam, in a broad box-plait that widens gradually all the way down, the plaits flowing with very graceful effect to the lower edge. The skirt is fashionably wide, measuring fully three yards round at the bottom in the middle sizes, and may be deeply under-faced with canvas, hair-cloth or crinoline to make the flare more pronounced. The top of the skirt is completed with a belt.

This skirt may accompany any of the new basques or blouse-waists, and will develop attractively in cloth, serge, cheviot, whipcord, camel's-hair, French and English covert cloth, velours, goat's-hair crépon and novelty goods of all stylish varieties. A foot decoration of bands of velvet, ribbon, braid, gimp, galloon or passementerie or tiny folds of velvet, satin or silk may be added, or a finish of one or several rows of machine-stitching, or the simple completion chosen in the present instance may be adopted.

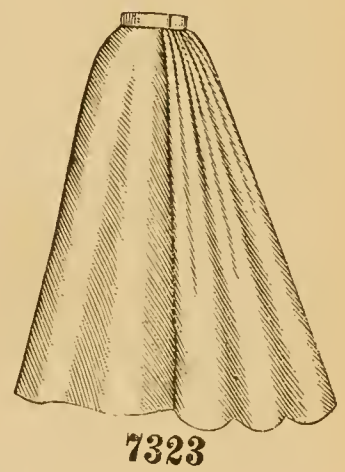
We have pattern No. 7357 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt will require three yards and five-eighths of goods twenty-two inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SKIRT. (TO BE GATHERED OR MADE WITH THREE *GODET* PLAITS AT THE BACK.)

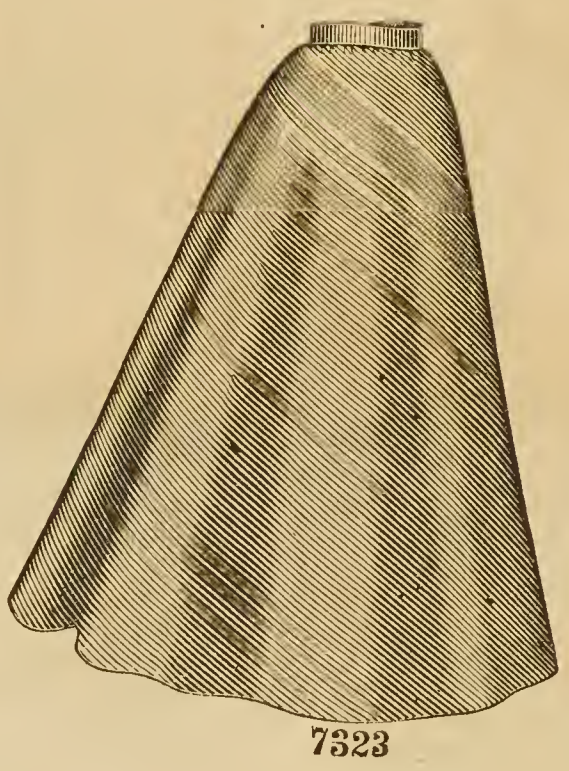
(For Illustrations see this Page.)

No. 7323.—At figure No. 219 L in this magazine this skirt is shown made of brown serge and trimmed with a band of biscuit-colored cloth and brown ribbon.

The skirt, which is here represented developed in plain woollen goods of seasonable texture, displays graceful *godet* plaits at the back and the distended appearance that is so pronounced a feature of the latest modes for ladies. It has a wide, circular front, which is shaped to produce slight fulness at the top and a decided flare toward the bottom, and three back-gores that are wide at the bottom and very narrow at the top, where they are arranged in small box-plaits, the plaits widening into three pronounced *godet* folds. The stately effect of the *godets* is preserved by an interlining of canvas, crinoline or hair-cloth and a strap tacked to them underneath; and the front may be deeply underfaced with similar stiff material to emphasize the flare. The skirt is of fashionable width at the bottom, where it measures three yards and a half in the middle sizes, and the very slight ful-

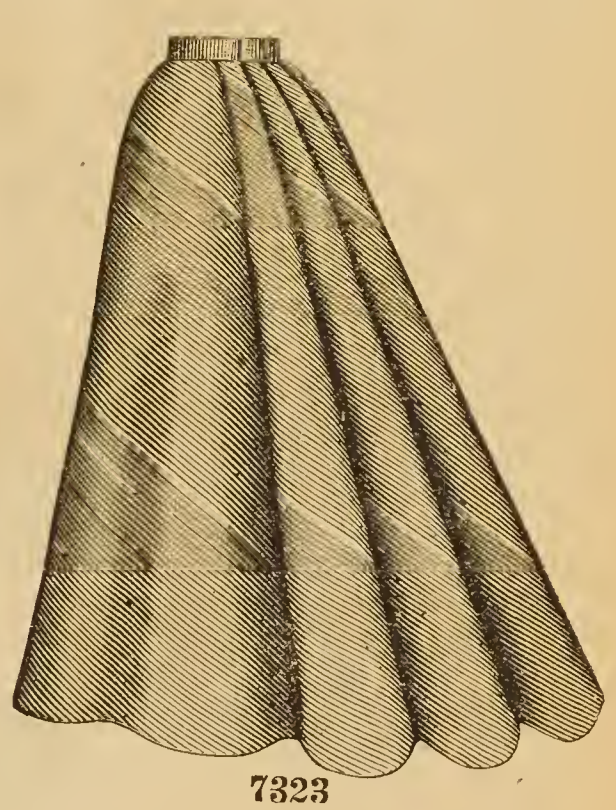


7323



7323

Side-Front View.



7323

Side-Back View.

MISSES' SKIRT. (TO BE GATHERED OR MADE WITH THREE *Godet* PLAITS AT THE BACK.) (COPYRIGHT.)

(For Description see this Page.)

ness at the top of the front is collected in gathers. A placket is finished above the first seam from the center of the back at the left side, and the top of the skirt is completed with a belt. The fulness at the top of the back-gores may be collected in gathers, if preferred, as shown in the small illustration.

The skirt will make up fashionably in cloth, serge, cheviot, camel's-hair, cashmere, hopsacking and plaid, striped, figured and shaded novelty goods of all kinds. If a plain finish be undesirable, a foot trimming consisting of several encircling bands of velvet, ribbon, gimp, fancy braid, jet or silk passementerie, etc., may be added in any pretty way preferred.

We have pattern No. 7323 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs four yards and three-eighths of goods twenty-two inches wide, or two yards and an eighth forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

Styles for Little Folks.

FIGURE No. 233 L.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE No. 233 L.—This illustrates a Child's coat, granny bonnet and muff. The coat pattern, which is No. 7347 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen differently made up on page 82 of this magazine. The bonnet pattern, which is No. 7371 and costs 5d. or 10 cents, is in four sizes for little girls from one to seven years of age, and is again portrayed on page 82. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies, and is also shown on its accompanying label.



FIGURE No. 233 L.

FIGURE No. 234 L.

FIGURE No. 233 L.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 7347 (copyright), price 10d. or 20 cents; Granny Bonnet No. 7371 (copyright), price 5d. or 10 cents; and Muff No. 6613 (copyright), price 5d. or 10 cents. FIGURE No. 234 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—This illustrates Little Girls' Coat No. 7324 (copyright), price 10d. or 20 cents; and Bonnet No. 7341 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 79 and 80.)

The coat represents an exceedingly quaint and pretty style, and is depicted in the present instance made of Sicilienne, and dark velvet overlaid with lace, with beaver fur for decoration. The body of the coat is short and round and is shaped by under-arm and shoulder seams, and from it depends the skirt, which is in gored circular shape. The skirt is perfectly smooth where it joins the body at the front and sides, while below, at the sides, it falls in pretty ripples; and the fulness at the back is arranged in a box-plait at each side of the center seam, the plaits spreading in close imitation of the *godets* so much admired in ladies' garments. Falling some distance below the body, and almost entirely concealing it, is a cape, the circular shaping of which renders it smooth at the top and causes it to undulate gracefully all round below the shoulders. The front edges of the cape flare slightly at each side of the closing, which is made at the center of the front with button-holes and buttons; and deep slashes made at the sides reveal the puff sleeves prettily. All the free edges of the cape are attractively decorated with a band of beaver, and similar fur edges the rolling collar, and also the wrists of the coat-shaped sleeves, over which puffs droop to the elbow.

The coat materials are tastefully united in the bonnet, which has a smooth front that is stiffened by an interlining to flare picturesquely over the face. The front is joined smoothly to a full crown that is disposed in pretty folds by plaits at the front and lower edges, the shape being preserved by a lining consisting of a circular center and a plain side. From the lower edge of the bonnet falls a curtain, which, by reason of its circular shaping, is smooth at the top and ripples below. Ribbon ties are bowed under the chin, and a fancy bow of ribbon is set over the joining of the front and crown at the top. A band of fur trims the free edges of the curtain and front and a wrinkled section of Sicilienne covers the joining of the front and crown.

The muff is of beaver fur lined with satin. It consists of an out-

side section having its end joined in a seam, and an inside section the ends of which are also seamed. The side edges of the outside and lining are joined, those of the lining being turned under and stitched to form casings, which hold elastics that draw the fulness up closely.

All kinds of seasonable coating fabrics and heavy dress goods are appropriate for the coat, and fur bindings, braid or passementerie are suitable trimmings. The bonnet may be of silk or velvet or may match the coat, and for the muff any preferred variety of fur or heavy cloth may be chosen.

FIGURE NO. 234 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 79.)

FIGURE NO. 234 L.—This illustrates a Little Girls' coat and bonnet. The coat pattern, which is No. 7324 and costs 10d. or 20 cent, is in seven sizes for little girls from two to eight years of age, and is differently represented on page 81 of this magazine. The bonnet pattern, which is No. 7341 and costs 5d. or 10 cents, is in four sizes for little girls from one to seven years old, and may be again seen on page 82.

A very becoming and practical street toilette for wee maidens is here portrayed. In this instance the coat is pictured developed in a combination of light-brown shot cloth and dark-brown velvet, with ermine fur for decoration. The garment has a rather short, round body, from which depends a gored skirt that presents a smooth effect at the front and is formed at the back in three box-plaits which flare toward the lower edge. The fronts are folded back their entire depth in large revers which extend in points on a cape that is shaped in circular style, the cape being smooth on the shoulders and falling in very slight ripples below. The edges of the revers and cape are effectively decorated with a band of ermine fur, and similar fur follows the edge of the rolling collar at the neck. Drooping quaintly from beneath the cape are puff sleeves, which are gathered at their upper and lower edges and arranged over coat-shaped linings that are revealed to deep cuff depth at the wrist, and are finished with cuff facings of velvet decorated at the wrist edges with bands of fur. The cape may be omitted when a less fanciful top-garment is desired.

The bonnet is made of the velvet. It has a full front that is turned under at its back edge and gathered to form a frill about a circular center; and a revers with rounding corners is arranged in front at each side. The bonnet is rendered comfortable by an interlining, and a silk lining consisting of a circular center and a front gathered to the center; and to the lower edge of the bonnet is joined a curtain having a rounding lower outline. The back edges of the revers are decorated with a band of ermine, and a bow of ribbon is set at the front of the bonnet between the revers. Ribbon ties are prettily bowed under the chin.

Comfortable coats for little girls are made of smooth or rough surfaced cloth or plain or fancy coating, and fur and braid are the decorations most approved. The bonnet may be made up to match the coat or it may be of silk or velvet in any becoming hue.



FIGURE NO. 235 L.—CHILD'S DRESS.—This illustrates Pattern No. 7350 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 235 L.—CHILD'S DRESS.

(For Illustration see this Page.)

FIGURE NO. 235 L.—This illustrates a Child's dress. The pattern, which is No. 7350 and costs 10d. or 20 cents, is in eight sizes for children from two to nine years of age, and is shown in two views differently made up and trimmed on page 81 of this DELINEATOR.

The long blouse-body and short skirt of the dress are wonderfully becoming to very little folks, and the garment may be worn with or without a guimpe. Taffeta silk and satin ribbon in a delicate pink hue were selected for its development in the present instance, and satin ribbon decorates it handsomely. The lining which supports the blouse is closed at the center of the back and is fitted by under-arm gores. The front and backs of the blouse are gathered along the shoulder seams and around the low neck and are joined in under-arm and shoulder seams; the blouse is also gathered at the lower edge and at belt depth above, and the fulness droops over the belt in correct blouse style. The short, deeply hemmed skirt is gathered at the top and sewed to the bottom of the blouse, falling in graceful folds about the figure. The short, puff sleeves are gathered at the top and bottom and prettily draped to their smooth linings, and a cording of silk finishes the lower edges. From the neck falls a gathered Bertha of satin ribbon headed by a box-plaited ruche of silk. Three upright bands of ribbon decorate the blouse, spreading downward from beneath the Bertha and terminating at the ribbon belt under rosettes of ribbon; and similar bands adorn the skirt, each being completed at the lower end with a rosette.

Dainty little dresses will be made up after this fashion in pure white nainsook, fine cambric and many washable fabrics, but for very dressy purposes delicately tinted silks will be selected and decorated with satin or velvet ribbon as illustrated.

CHILD'S DRESS, WITH LONG BLOUSE-BODY AND SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 81.)

No. 7350.—This dress is shown daintily made up in white silk and ribbon at figure No. 235 L in this magazine, a pretty disposal of ribbon contributing the decoration.

The dress is fashioned in the quaint English style and may be worn with or without a guimpe. It is here represented made of white crépon and embroidered chiffon edging and decorated with white satin ribbon and a ruching of chiffon edging. The short skirt is full and round and finished at the bottom with a deep hem, and the top is gathered and joined to the long body, which is shaped in low, round outline at the top. The full front and full backs of the body are joined in shoulder and under-arm seams and arranged upon a lining fitted by under-arm gores and closed at the back. The front and backs are gathered at the top and along the shoulder edges, and the lower edge is drawn by two rows of gathers arranged at belt depth apart, the fulness drooping with full blouse effect over a belt, which finishes the lower edge. The belt is covered with a band of white ribbon decorated at the center of the back and front and at each side with large rosette-bows of similar ribbon. The closing is made at the center of the back with button-holes and buttons; and to the top of the body is joined a Bertha frill of embroidered chiffon edging that is headed with a box-plaited ruching of chiffon insertion. The full, short puff sleeves, which are arranged upon smooth linings, are gathered at the top and bottom and simply draped by tackings to the lining beneath full rosette-bows at the front and back of the arm.

The dress is a charming mode by which to develop pretty plain, figured or spotted silk, cashmere, serge, flannel and various other suitable woollens. The skirt may be trimmed with satin ribbon, fancy braid or feather-stitching, and, if desired, the dress may be worn with a guimpe of China silk, wool, nainsook or lawn.

We have pattern No. 7350 in eight sizes for children from two to nine years of age. For a child of five years, the dress needs two

yards and seven-eighths of crépon forty inches wide, with a yard and five-eighths of chiffon edging four inches and a half wide. Of one material, it requires five yards and a half twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.



7350

Front View.



7350

Back View.

CHILD'S DRESS, WITH LONG BLOUSE-BODY AND SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

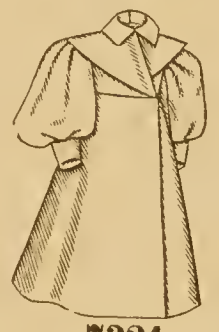
(For Description see Page 80.)

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 7324. — Another view of this coat is given at figure No. 234 L in this magazine, where it is shown made of cloth and velvet and decorated with ermine.

The pointed revers and deep cape are noticeably dressy features of the coat, which is here pictured made up in tobacco-brown faced cloth and decorated with fur. The quaint, short waist is simply shaped, the fronts being joined to the seamless back in shoulder and under-arm seams. The fronts, which are folded back to form large, pointed revers, are broadly lapped, and the invisible closing is made diagonally from the throat to the waist-line. To the waist is joined a gored skirt that is in five sections; the skirt is perfectly smooth at the front and sides and is arranged at the back in three box-plaits that stand out prominently and widen gradually toward the lower edge. The cape has a rounding lower outline and square ends and is smooth at the top; it entirely conceals the body at the back, underlaps the revers broadly and is attached beneath the rolling collar, which is made with a center seam and flaring ends. The full puff sleeves are arranged over coat-shaped linings, which are revealed to cuff depth and faced with the material; the sleeves are gathered at the top and bottom, and their lower edges are decorated with a band of fur. The edges of the cape, collar and revers are decorated with fur. The effect of the coat without the cape is shown in the small illustration.



7324

View without Cape.



7324

Front View.



7324

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

Quaint little coats are made up in this way in beaver, faced and covert cloth, and camel's-hair in such shades as old-rose, electric, Gobelin or navy blue, forest, myrtle or hunter's green, etc. Astrakhan, chinchilla, or bands of ermine or China seal will provide an appropriate completion.

We have pattern No. 7324 in seven sizes for little girls from two to eight years of age. To make the coat for a girl of five years, will require six yards of material twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT, WITH GORED CIRCULAR SKIRT.

(For Illustrations see Page 82.)

No. 7347. — This little coat is shown made up with the cape slashed at figure No. 233 L in this DELINEATOR, the materials chosen for it being velvet overlaid with lace, and Sicilienne, and the trimming fur band.

The practical little garment is jaunty in appearance, and its weight and warmth may be increased or lessened by the use or the omission of the cape, as shown in the engravings. It is here illustrated made of cloth and trimmed with fur binding. The short waist, which is shaped by shoulder and under-arm seams, has a seamless back and is closed with button-holes and buttons at the center of the front. The gored circular skirt is smoothly joined to the waist; it is in four, gored sections, that are joined in a seam at the center of the back and in side seams that are in line with the under-arm seams of the body. A single box-plait is formed at each side of the center seam, the plaits flaring in deep rolling flutes; and the circular shaping produces a stylish flare and shallow flutes at the sides. The neck is finished with a rolling collar having flaring ends. The cape is smooth at the top, and may be left plain or may be deeply slashed on the shoulders, as illustrated; a slight ripple effect is produced all round by its circular shaping. Very full puffs which extend to the elbow are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and stand out prettily from the arm, and the wrists are completed with fur binding. The free edges of the collar and cape are similarly decorated with fur binding.

This convenient and pretty garment can be made without an extravagant outlay, and a good choice for its development could be made from cheviot, faced cloth, camel's-hair that may be suitably lined, or the fancy coatings that are serviceable and warm. Fur or braid will be a tasteful decoration.

We have pattern No. 7347 in eight sizes for children from one to eight years of age. To make the coat for a child of five years, calls for five yards and seven-eighths of material twenty-two inches wide, or three yards and a fourth forty-

four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' BONNET.

(For Illustration see this Page.)

No. 7341.—Dark velvet is pictured in this quaint bonnet at figure No. 234 L in this DELINEATOR, and ribbon and bands of ermine provide the garniture.

The bonnet is fashioned with a quaintness that suggests the popular Puritan modes, and it is portrayed in the present instance made of faced cloth, with silk for the lining, ribbon for the ties and ribbon and bands of beaver fur for decoration. It has a wide front that fits the head closely and is turned under at the back edge and gathered to form a dainty frill, which overlaps the small circular crown, the back edges of the front being joined in a seam at the center of the back. Rolling back from the front edge of the front are revers, which are quite wide at the upper ends and narrowed slightly toward the lower ends, their back corners being prettily rounded. The revers are lined with silk and stiffened, like the front and crown, with an interlining of crinoline. To the lower edge of the bonnet is joined a circular curtain, that is deepest at the center and lined with silk. The edges of the curtain and revers are trimmed with beaver fur. The bonnet is provided with a silk lining, which has a wide side that is gathered at its back edge and joined to a small circular crown, its ends being joined in a seam at the center of the back. An interlining of wadding is added for necessary warmth, and between the front edges of the bonnet and lining is inserted a narrow ruching. The plaited ends of ribbon tie-strings are attached to the lower front corners of the bonnet, and the strings are tied under the chin; loops of similar ribbon decorate the top of the bonnet, being arranged between the ends of the revers; and a cluster of similar loops rises between two fur pompons arranged upon the top of the front.



7341

LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see this Page.)

The bonnet will make up attractively in velvet, Bengaline, corded silk, satin, cloth, camel's-hair, cashmere and various other silks and woollens, and may be trimmed with beaver or other fur, lace, ribbon, etc. It may be made to match the coat with which it is worn, or of some material that will look well with different coats.

We have pattern No. 7341 in four sizes for little girls from one to seven years of age. To make the bonnet for a girl of five years, requires five-eighths of a yard of goods either twenty-two or forty-four inches wide, with five-eighths of a yard of lining silk twenty inches wide for the lining, and two yards and seven-eighths of ribbon an inch and a half wide for the ties, etc. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' GRANNY BONNET.

(For Illustration see this Page.)

No. 7371.—Velvet overlaid with lace, and Sicilienne are united in this bonnet at figure No. 233 L in this magazine, ribbon and fur providing pretty decoration.

The bonnet is fashioned in the usual granny style and for its development in the present instance corded silk was chosen. The front, which is smooth on the outside and flares in poke fashion, is broad enough to afford protection to the face; it is interlined with crinoline or some other stiff material to preserve its shape, and its inside section, although smooth at the front edge, is made soft and pretty by four shallow, downward-turning plaits laid in its back edge at each side of the center. The full crown rises picturesquely above the front; it is arranged in pairs of upturning, overlapping plaits at its front edge at each side of the center and joined to the back edge of the front, the plaits spreading into pretty fulness. At the lower edge the fulness is collected in three backward-turning plaits at each side of the center, and across the lower edge of the front and crown is joined a curtain, which is smooth at the top, its circular shaping permitting it to fall in slight ripples. The plaited ends of ribbon ties are attached to the front, and the crown is provided with a lining, which consists of a small, circular center, and a side that is gathered at its back edge and joined to the center, the ends of the side being joined in a seam at the back. A twist of ribbon outlines the crown, and a ribbon bow decorates the bonnet at the center of the back. A many-looped bow ornaments the bonnet on top, and the outer edges of the front and curtain are trimmed with fur.



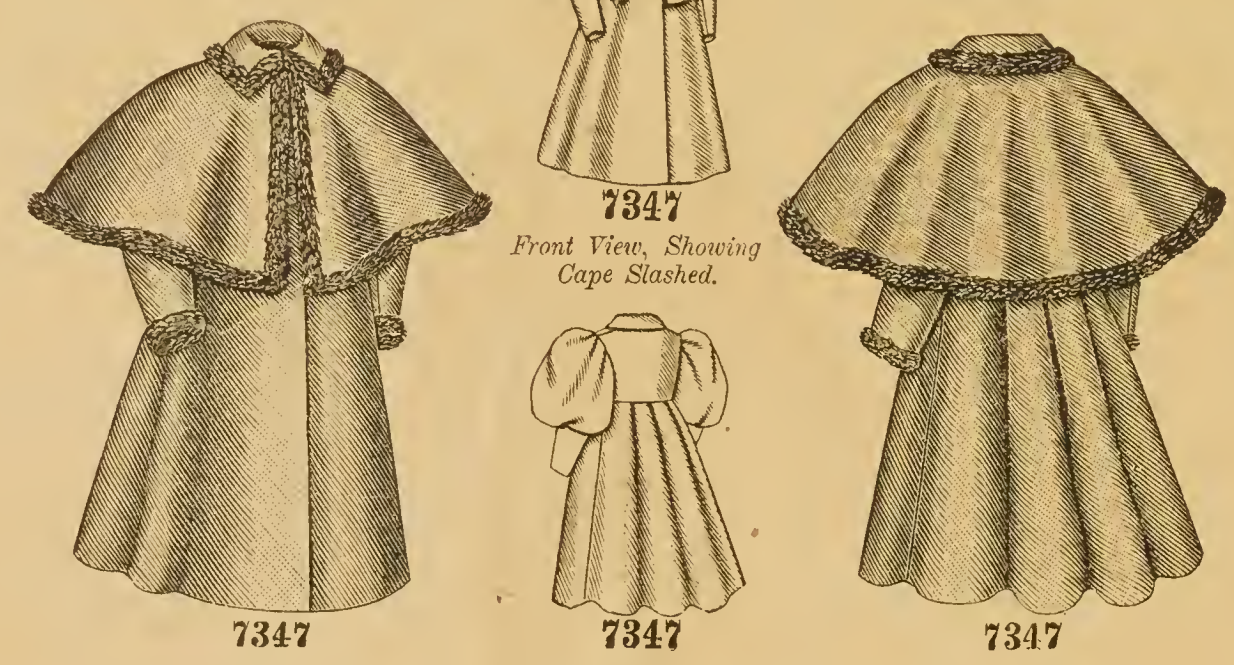
7371

LITTLE GIRLS' GRANNY BONNET. (COPYRIGHT.)

(For Description see this Page.)

The little bonnet will make up attractively in cloth or serge for ordinary occasions, and in the handsome varieties of silk for best wear. Beaver or other fur and ribbon may provide effective decoration, or a plain completion may be chosen. A dainty bonnet may be fashioned from cream-white Bengaline or velvet, lined with plain lining silk and edged with sable or beaver bands, a tiny head being adjusted at the top at each side.

We have pattern No. 7371 in four sizes for little girls from one to seven years of age. For a girl of five years, the bonnet calls for a yard and an eighth of goods twenty-two inches wide, or three-fourths of a yard forty-four inches wide, each with a fourth of a yard of lining silk twenty inches wide to line, and three yards of ribbon two inches and an eighth wide for the ties, etc. Price of pattern, 5d. or 10 cents.



7347

Front View.

7347

Front View, Showing Cape Slashed.

7347

Back View without Cape.

7347

Back View.

CHILD'S COAT, WITH GORED CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 81.)

Styles for Boys.

FIGURE NO. 236 L.—LITTLE BOYS' MIDDY SUIT.

(For Illustration see this Page.)

FIGURE NO. 236 L.—This illustrates a Little Boys' middy suit. The pattern, which is No. 7322 and costs 1s. or 25 cents, is in six sizes for little boys from three to eight years of age, and may be seen in two views on page 84 of this DELINEATOR.

The suit illustrates one of the most picturesque modes for small boys, and its pleasing features are here shown to advantage in an attractive combination of dark-navy serge and white cloth, with machine-stitching, brass buttons and embroidered emblems for ornamentation. The trousers extend to the knee and are shaped by hip darts and the customary seams along the outside and inside of the leg. They are closed at the sides and have pockets inserted above the outside leg-seams and a hip pocket at the right side; and the top is finished with under waist-bands, in which button-holes are made for attachment to an under-waist. The trousers are decorated at the lower part of each outside leg-seam with three small buttons.

The sleeveless vest is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The lower edge is rounding and finished with a row of machine-stitching, and the neck is similarly completed. An anchor and two stars are embroidered upon the front with white rope silk.

The middy jacket is a counterpart of the regulation midshipman's jacket worn in the navy. Its fronts reach to the waist-line, and the back, which is handsomely conformed to the figure by side-back gores and a center seam, is deepened at the center to form a shapely point at the lower edge. The fronts open widely all the way down, and are reversed at the top by the ends of the deep sailor-collar, which is covered with a facing of blue cloth that is continued to the lower edges of the fronts for underfacings. The collar is overlapped by an independent sailor-collar of white cloth, which lends a charming touch to the suit, falling deep and square at the back, while its long, tapering ends extend to the lower edge of the front; this collar is attached to the jacket with small buttons and button-holes. Each front is decorated with three large brass buttons, and one small brass button trims each sleeve at the back of the wrist. The sleeves, which are comfortably wide, are each finished with a row of machine-stitching applied to outline a round cuff, and a row of stitching outlines all the free edges of the jacket.

The suit is extremely picturesque, and, when developed in handsome cloth, fine serge or flannel, will be much admired for best wear. The collar of contrasting color, the use of which is optional, contributes a dressy and natty air to the suit, and brass buttons, and appropriate emblems embroidered in heavy rope silk or filo floss greatly enhance the nautical effect.

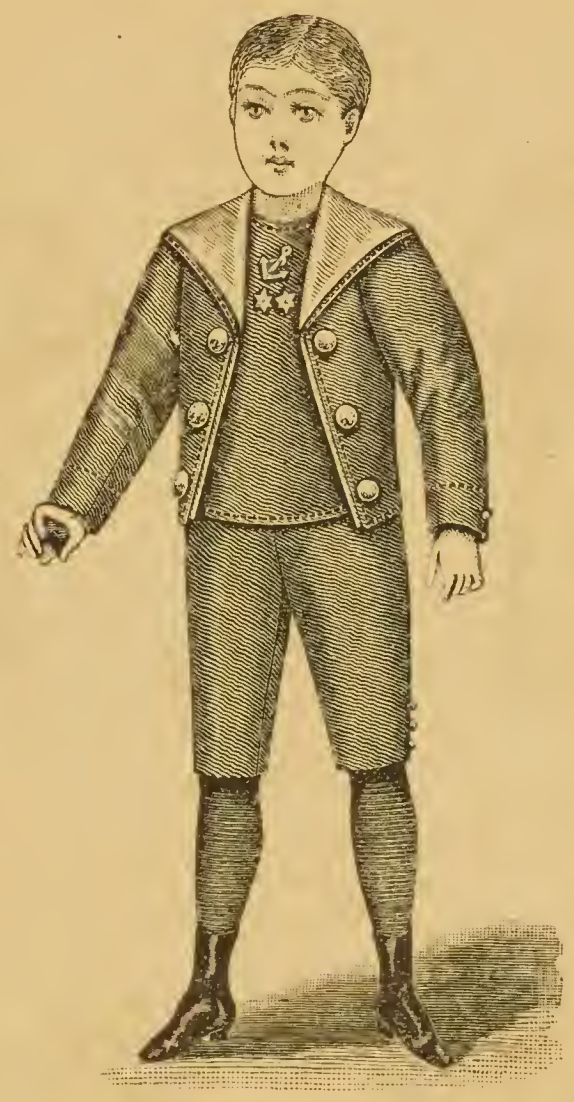
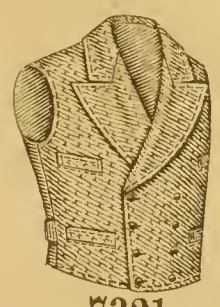


FIGURE NO. 236 L.—LITTLE BOYS' MIDDY SUIT.—This illustrates Pattern No. 7322 (copyright), price 1s. or 25 cents.

(For Description see this Page.)



7321

BOYS' DOUBLE-BREASTED VEST, WITH NOTCHED COLLAR. (COPYRIGHT.)

(For Description see this Page.)



7320

BOYS' DOUBLE-BREASTED VEST, WITH SHAWL COLLAR.

(For Description see this Page.)

BOYS' DOUBLE-BREASTED VEST, WITH NOTCHED COLLAR.

(For Illustration see this Page.)

No. 7321.—This vest may fashionably accompany long or short trousers and a cutaway or sack coat, and is pictured developed in fancy suiting. The fronts are cut away to accommodate a notched collar and are closed in double-breasted style with button-holes and buttons. The collar is covered with a facing of the material, which is continued along the front and lower edges of the fronts for underfacings. The fronts are joined by shoulder and side seams to the back, which is shaped by a center seam and forms a notch below the seam. The customary straps are included in the side seams; they cross the back, and their pointed ends are secured by a buckle to regulate the size about the waist. Openings to inserted side and breast pockets in the fronts are covered with welts; and the welts and all the free edges of the vest are finished with a single row of machine-stitching.

Plain and fancy vestings, cloth, serge, whipcord and cheviot are adaptable to the mode, and the finish may be of machine-stitching or braid.

We have pattern No. 7321 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the vest requires one yard of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

BOYS' DOUBLE-BREASTED VEST, WITH SHAWL COLLAR.

(For Illustration see this Page.)

No. 7320.—A seasonable variety of fine whipcord was selected for this vest, with machine-stitching for a finish. The fronts are closed in double-breasted style with button-holes and buttons, and are shaped at the top to accommodate a shawl collar that rolls high at the back and is covered with a facing of the material, which is carried along the front and lower edges to the side seams for underfacings. The back is curved to the figure by a center seam, below which it is notched; and it is joined to the fronts in shoulder and side seams. The customary straps are included in the side seams, their pointed ends being secured with a buckle to regulate the size about the waist. Pocket openings made in the lower part of the fronts are finished with welts, and a shorter welt completes the opening to the breast pocket in each front. The welts are finished with machine-stitching, as are also all the free edges of the vest.

The vest may appropriately be made of fancy vesting, serge, cloth, cheviot, etc., and may be worn with coats of the same and trousers of either the same or contrasting material.

We have pattern No. 7320 in twelve sizes for boys from five to sixteen years of age. To make the vest for a boy of eleven years, calls for seven-eighths of a yard of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LITTLE BOYS' MIDDY SUIT.

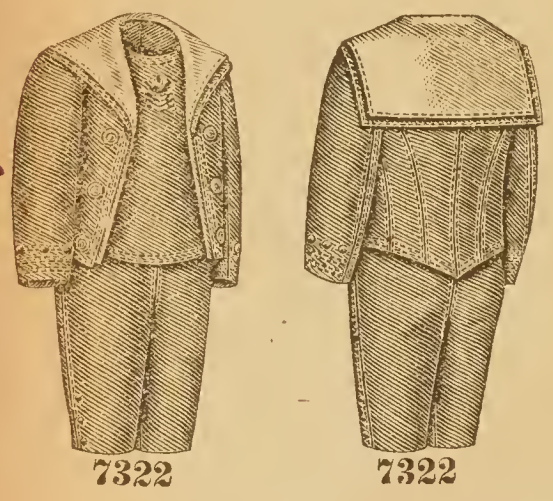
(For Illustrations see Page 84.)

No. 7322.—At figure No. 236 L this suit is pictured made of white cloth and dark-blue serge, with embroidered emblems, buttons and machine-stitching for decoration.

For the present development of the natty little suit blue and red cloth were chosen, a combination which, by-the-way, is extremely effective; and machine-stitching, brass buttons and a chevron worked in rope silk comprise the decoration. The trousers extend to the knee and are shaped by hip darts and the usual seams. Pockets are inserted above the outside leg-seams, and a hip pocket is inserted at the right side. The closing is made at the sides with button-holes and buttons, and the top of the trousers is finished with an under waist-band, in which button-holes are made for attachment to an under-waist. Three brass buttons are arranged

at the lower part of each outside leg-seam for decoration, and the seams are finished with machine-stitching.

The vest is simply adjusted by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. Its lower edge, which is nicely rounded, is outlined with two rows of machine-stitching, and two rows of stitching finish the neck edge. A chevron embroidered in blue and red rope silk decorates the top of the vest at the center of the front.



7322 7322

Front View. *Back View.*

LITTLE BOYS' MIDDY SUIT. (COPYRIGHT.)

(For Description see Page 83.)

The fronts of the middy jacket, which is fashioned after the regulation midshipman's jacket, open all the way down; and the back, which is nicely curved to the figure by side-back gores and a center seam, forms a short but decided point at the center. The fronts are reversed at the top by the sailor collar, which falls deep and square at the back and is overlapped by an independent sailor-collar of red serge. The ends of the independent collar extend to the lower edges of the fronts underneath, and the collar is made to underlap the back deeply by a small section fitted to it at the back. This collar is attached to the jacket with button-holes and tiny buttons, and its edges are finished with a single row of machine-stitching. The coat sleeves, which are comfortably wide, are each encircled at the wrist with several rows of machine-stitching and a row of brass buttons; and large brass buttons decorate the front edges of the fronts. The free edges of the jacket are followed with two rows of machine-stitching and the seams are pressed open and stitched in regulation style.

The middy suit presents a trim and picturesque appearance, and is without doubt the smartest costume lately designed for small boys. In its development charming color schemes may be achieved, red being especially effective in a contrasting fabric. Cloth, serge, flannel and whipcord are adaptable to the mode, and machine-stitching will usually be added for a finish. The chevron may be omitted in favor of a star, anchor or other emblem embroidered with heavy Roman floss.

We have pattern No. 7322 in six sizes for little boys from three to eight years of age. To make the suit for a boy of five years, requires a yard and three-eighths of blue cloth and five-eighths of a yard of red cloth each fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' CAP.

(For Illustrations see this Page.)

No. 7338.—Caps of this kind are much liked for little boys, and for their development very handsome or quite inexpensive fabrics may be employed, according to their intended uses. The cap is shown made of white Sicilienne, with white silk for the lining and beaver fur and a ruching of narrow ribbon for decoration. It consists of a single section of Sicilienne, the ends of which are joined in a seam that comes at the left side of the front; the lower edge is shirred on three fine wires to fit the head closely, and the upper edge is plaited to a point at the center, the plaits spreading toward the shirrings, with very pretty effect. The cap is arranged upon a foundation of crinoline, which has a wide side that is plaited at one edge and joined to a circular crown, the ends being joined in a seam at the back; and the fulness in the cap falls over the foundation with the effect of a soft crown over a shirred band. The foundation is interlined with wadding, and the cap is finished with a silk lining which is shaped like the foundation. The edge of the cap is decorated with a ruching of ribbon which forms a becoming framing for the face, and at the sides are inserted the plaited ends of tie-strings. A bow of Sicilienne having a standing end edged with beaver fur ornaments the cap at the left side of the front, and through the bow is thrust a beaver head.



7338 7338

Front View. *Back View.*

LITTLE BOYS' CAP. (COPYRIGHT.)

(For Description see this Page.)

All sorts of pretty silks, such as corded silk, Sicilienne and surah, are popular for caps of this kind. Decoration usually consists of loops or bows of silk or ribbon, fur bands or edgings, pompons, etc. A cap for every-day wear may be developed by the mode in any pretty variety of woollen goods and decorated with fur and ribbon.

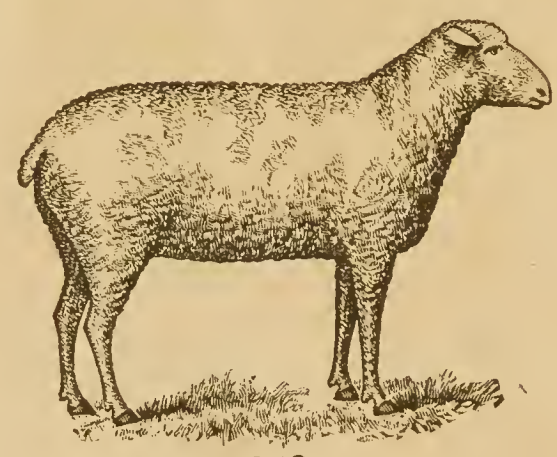
We have pattern No. 7338 in five sizes for little boys from one-half to four years of age. To make the cap for a boy of three years, requires a yard and three-eighths of goods twenty inches or more wide, with five-eighths of a yard of lining silk eighteen inches or more wide for the lining. Price of pattern, 5d. or 10 cents.

Pattern for a Sheep.

PATTERN FOR A SHEEP.

(For Illustration see this Page.)

No. 7353.—This sheep is very natural-looking, and for the making white Canton flannel with the fleece side out was chosen. The body consists of a long, narrow under-section and two upper sections, the upper sections being extended to form the head and the outside of the legs. The upper sections are joined from the chest along the neck, over the head, and along the back to the end of the body, and the head and hips are shaped by a dart seam at each side of the center seam. The ears, which are doubled and gathered, have their gathered edges inserted in the dart seams that shape the head. To the lower part of the upper sections is joined the under section, to which are joined the inside sections of the legs; and a circular piece forms the bottom of each hoof. The sheep is stuffed compactly with bran, saw-dust or cotton, preferably the last, as it is so easy to handle. The short tail is gathered at both ends and stuffed and is attached to the end of the body. The mouth and nose are shaped with stitches through the head, and the eyes are outlined with silk and stained, painted or filled in with embroidery. A mixture of mucilage and ink or paint may be used to color the hoofs.



7353

PATTERN FOR A SHEEP. (COPYRIGHT.)

(For Description see this Page.)

A most realistic sheep, and one that is sure to delight the baby boy or girl, may be made of any woolly fabric that is woven closely enough to permit of being stuffed compactly. Double or single faced Canton flannel is undoubtedly the material best suited to the purpose, and it may be white or black, as preferred.

We have pattern No. 7353 in three sizes for sheep from six to ten inches in height. To make a sheep eight inches high, calls for three-eighths of a yard of material either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.

Illustrated Miscellany.

Dressmaking at Home.

(For Illustrations see Pages 85 to 88.)

Decorations on skirts have increased, and a fascinating range for choice is provided by bands of jet, Astrakhan or fur, Vandykes of silk-cord passementerie or lace, and velvet bands embroidered in bright colors. Details as to the best methods of finishing the new skirts will be found in the article on page 56 of this Delineator.



Figure No. 1.—Combination and Decoration for a Ladies' Costume.—(Cut by Pattern No. 7315; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

Emphatic mention must be made of the great popularity of the blouse and the fancy silk waist that may be tightly fitted or moderately loose. The lovely changeable and gay plaid silks, and the dainty striped and flowered varieties are in unprecedented demand for these garments, which are worn with dark, light and neutral-tinted skirts.

Accessories, such as stock collars, yokes, plastrons, etc., are legion, and for brightening new and modernizing partially worn gowns they are likely to prevail for some time.

Figure No. 1:—Combination and Decoration for a Ladies' Costume.—This costume introduces several new and very stylish features. Mulberry-tinted cloth and light-yellow silk were chosen for its development, the silk being used for the full vest and collar, and also as a foil underneath the revers and skirt. The skirt forms organ-pipe or *godet* folds at the back, and perforated or stencil work at the lower edge reveals the silk lining very effectively, while at the top of the skirt at each side the perforating or stencilling is done in a Vandyke design, showing the silk in the same way. The short, round basque has lining fronts that close at the center, and above the waist-line the basque fronts are rolled back in broad lapels that are perforated or stencilled and underlaid with silk. Below the lapels two large buttons are placed on each front. The full vest is prettily revealed between the lapels and is topped by a crush collar that closes at the left shoulder seam. A deep collar completes the basque, and may be worn standing and softly rolled at the top, or rolled flatly all round. The sleeves display the fashionable fulness and droop at the top and are close on the forearm, and each wrist is decorated with a band of silk softly wrinkled. Cloth, silk, crépon, serge, etc., may be made up in this manner, and the stencil decoration

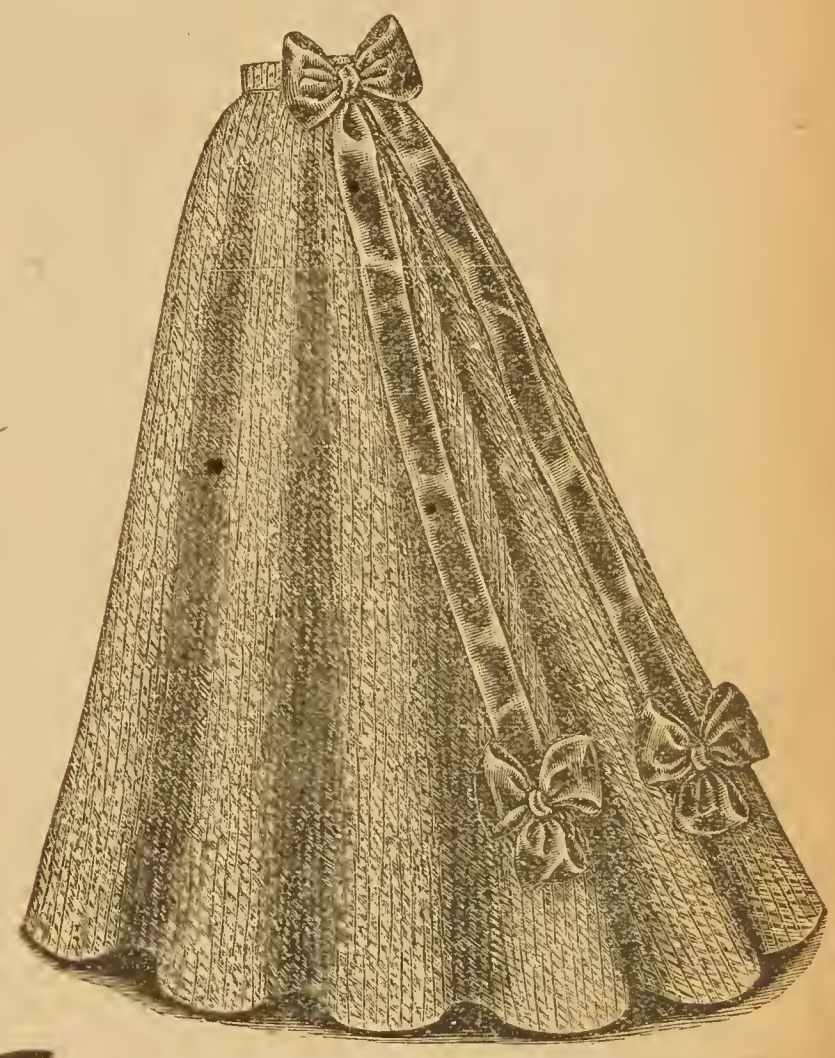


Figure No. 3.

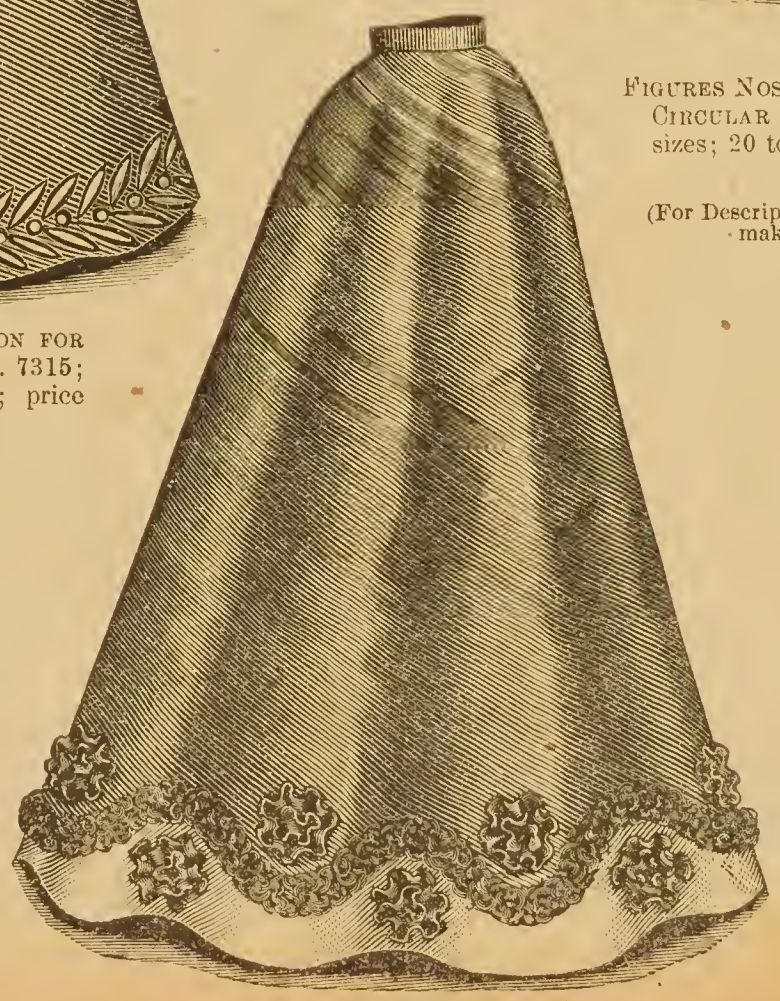


Figure No. 2.

Figures Nos. 2 and 3.—Decorations for a Ladies' Circular Skirt.—(Cut by Pattern No. 7325; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dressmaking at Home," on Pages 85 and 86.)

may always be used with good result if a light, contrasting tint be placed underneath. The costume was cut by pattern No. 7315, price 1s. 8d. or 40 cents.

FIGURES NOS. 2 AND 3.—DECORATIONS FOR A LADIES' CIRCULAR SKIRT.—These illustrations present a front and a back view of a graceful skirt fashioned after pattern No. 7325, which costs 1s. 3d. or 30 cents.

Figure No. 2 depicts the skirt made of bronze-brown cloth with a decoration of light-blue cloth, Astrakhan and silk rosettes. The skirt is perfectly smooth at the top and falls in graceful flutes all round, and it may be interlined with hair-cloth or crinoline to give emphasis to the flare at the bottom and to the flutes. It is decorated with a deep band of blue cloth cut in waves at the top, and a band of Astrakhan follows the top of the cloth band. At each side of the Astrakhan are large silk rosettes.

At figure No. 3 light-weight tan cheviot is portrayed, and an effective arrangement of black satin ribbon gives both grace and style. The ribbon is bowed at the back, the ends, which are completed with bows, falling nearly to the lower edge at both sides of the center seam.



FIGURE NO. 7.—DECORATION FOR A LADIES' BLOUSE-WAIST.—(Cut by Pattern No. 7288; 11 sizes; 28 to 42 inches, bust measure; price 1s. or 25 cents.)

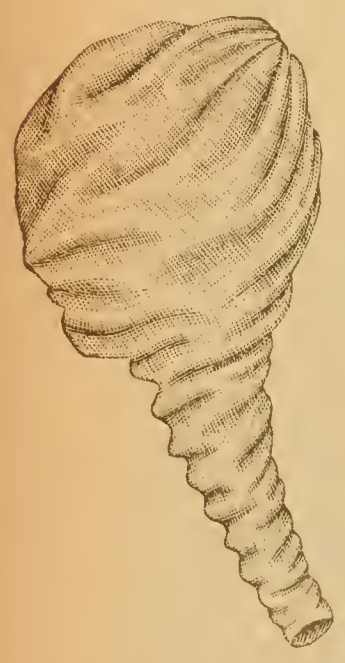


FIGURE NO. 4.—LADIES' MOUSQUETAIRE DRESS SLEEVE.—(Cut by Pattern No. 7280; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)



FIGURE NO. 5.—DECORATION FOR A LADIES' LEG-O'-MUTTON DRESS SLEEVE.—(Cut by Pattern No. 7377; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

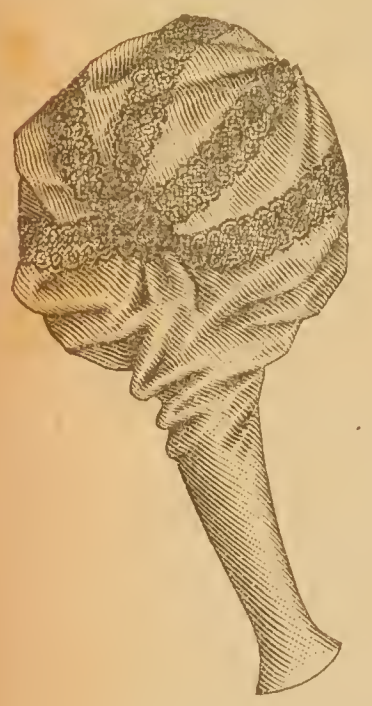


FIGURE NO. 6.—DECORATION FOR A LADIES' DRAPED LEG-O'-MUTTON DRESS SLEEVE.—(Cut by Pattern No. 7340; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)



FIGURE NO. 9.

FIGURES NOS. 8, 9, 10 AND 11.—STYLISH DECORATIONS FOR A LADIES' DRAPED-PUFF DRESS SLEEVE.—(Cut by Pattern No. 7370; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8, 9, 10 and 11, see "Dressmaking at Home," on Pages 86 and 87.)

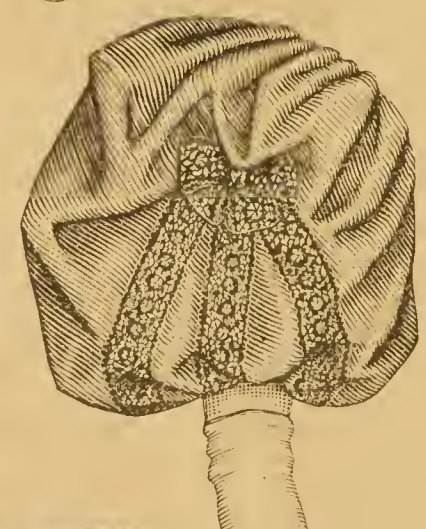


FIGURE NO. 8.



FIGURE NO. 11.

FIGURE NO. 10.

FIGURE NO. 4.—LADIES' MOUSQUETAIRE DRESS SLEEVE.—Although there is no tendency to dispense with fulness at the top of sleeves, novel methods of its disposal are constantly being devised and, with unique arrangements below the elbow, attract the attention and receive the admiration of women who follow Fashion closely. Chiffon in a deep orange tint was chosen for the development of this sleeve, which is shaped by one seam only and is mounted upon a smooth silk lining fitted by two seams; the fulness at the top, where the sleeve is of great width, is gathered, and gathers are also made along both edges of the seam, so that the forearm is encircled by a series of corkscrew folds or wrinkles which are particularly pretty in silks and other soft goods. The sleeve was cut by pattern No. 7280, price 5d. or 10 cents.

FIGURE NO. 5.—DECORATION FOR A LADIES' LEG-O'-MUTTON DRESS SLEEVE.—Rich purple satin was selected to make this sleeve, and lace insertion provides handsome decoration. The sleeve is arranged over a fitted lining, and the adjustment from the wrist to the elbow is fashionably close, an enormous puff being formed above owing to extravagant fulness which is collected in gathers. Three bands of lace insertion arranged at regular intervals adorn the sleeve below the elbow. The sleeve was shaped by pattern No. 7377, price 5d. or 10 cents.

FIGURE NO. 6.—DECORATION FOR A LADIES' DRAPED LEG-O'-MUTTON DRESS SLEEVE.—Lemon-colored *gros de Londres* silk was selected to make the sleeve here pictured, and lace insertion and a velvet rosette provide attractive decoration. The sleeve presents the balloon effect above the elbow and fits the arm closely below, terminating in a bell-shaped flare at the wrist. The decoration consists of five bands of lace insertion radiating from beneath a velvet rosette near the

center. The sleeve was cut by pattern No. 7340, price 5d. or 10 cents.

FIGURE No. 7.—DECORATION FOR A LADIES' BLOUSE-WAIST.—Unusually stylish is this waist, which is pictured developed in rich changeable taffeta silk showing a blending of gold tints and blue, with white insertion and rosettes of silk for decoration. It is especially commended for slender figures, as the draped front falls in full, soft folds over the fitted lining. At the waist-line the fulness is drawn to the center and collected in shirrings that are concealed by a small girdle-section, and the back displays three box-plaits, the closing being made under the one at the center. The standing collar is closed at the back, and decorated at each side of the center in front with a rosette of silk, from beneath which starts a band of insertion that is carried from the neck to the arm's-eye. An enormous puff that is disposed at the top in three broad double box-plaits and slightly gathered at the bottom covers the coat sleeve to the elbow, where it is completed by an encircling section of silk that is arranged in groups of tuck-shirrings above a band of insertion. The pattern used in making the waist is No. 7288, price 1s. or 25 cents.



FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 7361; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 14.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7364; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

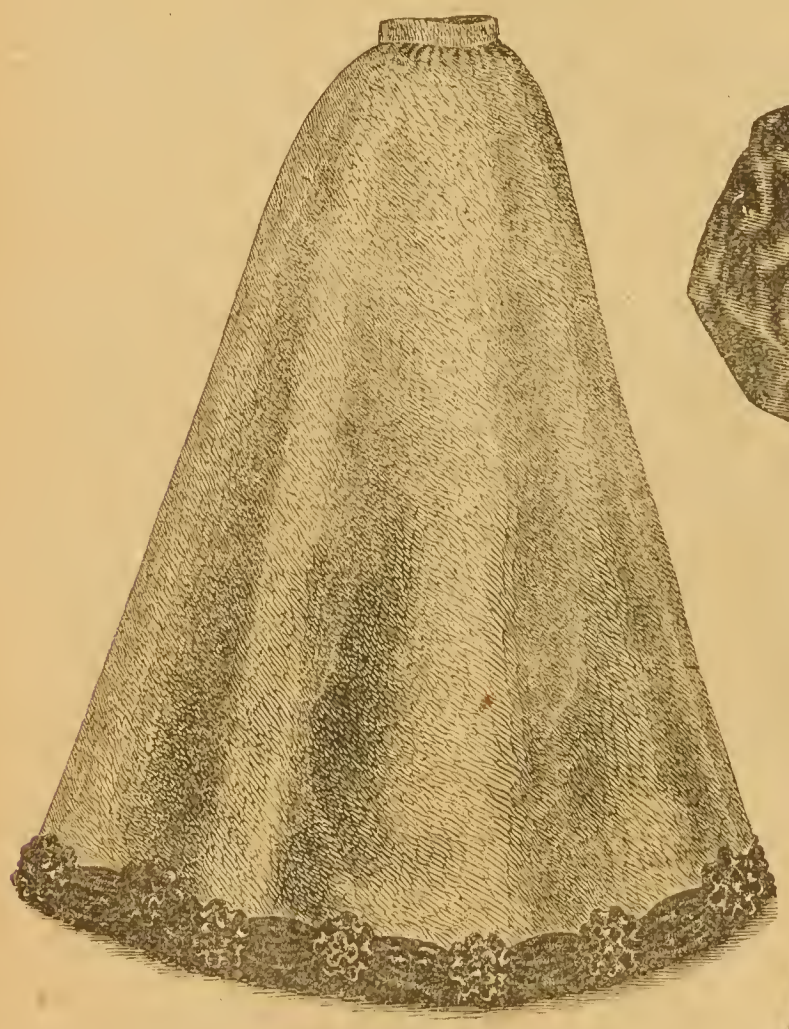


FIGURE No. 12.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—(Cut by Pattern No. 7334; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

FIGURES Nos. 8, 9, 10 AND 11.—STYLISH DECORATIONS FOR A LADIES' DRAPED-PUFF DRESS SLEEVE.—All fashionable sleeves show a bouffant upper-portion or a voluminous puff, but draped puffs are especially stylish, and the methods of draping and trimming are unique and tasteful.

This sleeve is shown made up as a short puff at figure No. 8, where it is pictured made of opal silk. The draping is made at the center by a group of plaits, and the decoration consists of three bands of jetted lace insertion, the ends of the bands terminating under a bow of the same.

Figure No. 9 shows the sleeve made up for evening wear in dark-*cerise* velvet. The sleeve is cut off below the puff, which is draped at the top by a cluster of upturning plaits. Lace insertion is applied to the puff to form a single V at each side of a double V at the center.

Figure No. 10 pictures the sleeve made of velvet and the puff of lavender tinted crépon. The draping of the puff is made at the center by plaits that are concealed by a velvet ribbon bow.

At figure No. 11 the coat sleeve and puff are made of beige crépon, and the draping of the puff is effected by upturning, overlapping plaits at the top. A band of lace insertion decorates the sleeve along the inside seam, and a similar band is applied to the puff in V shape.

The different methods of making and draping this sleeve are provided for by pattern No. 7370, which costs 5d. or 10 cents.



FIGURE No. 15.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7356; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURE No. 12.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—Novelty goods in which sage-green predominates are represented in this stylish skirt, with darker green velvet for garniture. The skirt falls in undulating

(For Descriptions of Figures Nos. 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 87 and 88.)

curves at the front and sides, although it is quite smooth at the top; and graceful fulness at the back is arranged in two deep, overlapping, backward-turning plaits. An interlining of some stiff material will render the skirt stately and stylish. At the bottom is a notably tasteful decoration of velvet, a softly wrinkled band of the rich material being carried around the lower edge and caught at regular intervals by velvet rosettes. The skirt was shaped according to pattern No. 7334, price 1s. 3d. or 30 cents.



FIGURE NO. 16.—LADIES' PETTICOAT, WITH NARROW YOKE.—(Cut by Pattern No. 7208; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—Tan-colored whipcord, darker velvet and red silk are combined in this basque, with black soutache braid for decoration. The basque is closed in double-breasted fashion and is broadly reversed at the top in front, revealing a removable chemisette of silk. The revers are handsomely decorated with braid applied in a vermicelli pattern, and they meet the rolling collar of velvet in notches. The lower edge of the basque has a border trimming corresponding with that seen on the revers, and the stylish leg-o'-mutton sleeves stand out in balloon fashion at the top, where they are adorned with braid that close below the basque was cut by pattern No. 7361, which costs 1s. or 25 cents.

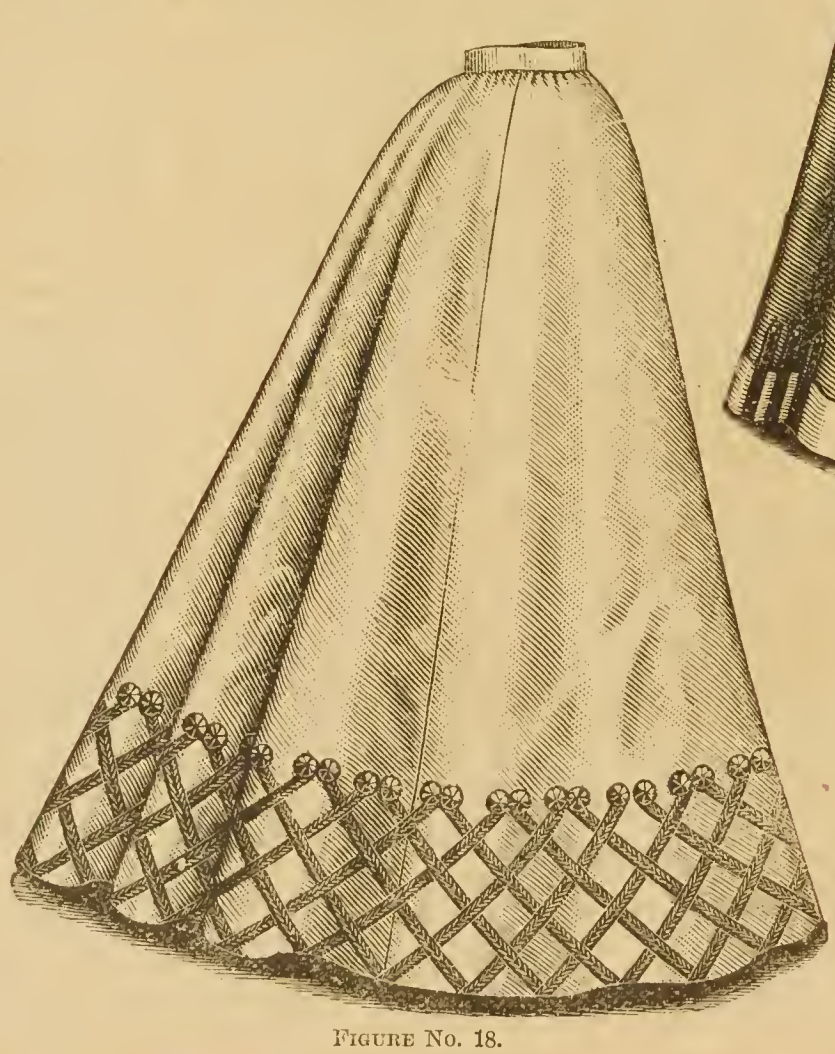


FIGURE NO. 18.

FIGURE NO. 14.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—A dressy development of this basque-waist is here pictured, the materials united being garnet crépon, cream-white silk and garnet velvet, with fur bands for decoration. Between the fronts, which meet at the lower corners and separate above, a smooth-fitting plastron of silk is revealed; it is completed with a standing collar, and a fancy sailor-collar of velvet that is decorated at its free edges with fur adds a youthful and extremely stylish touch to the mode. The sleeves are bouffant above the elbow and fit the arm quite closely below, and a band of fur above a velvet band decorates each sleeve at the wrist. The design for the waist was provided by pattern No. 7364, which costs 1s. or 25 cents.

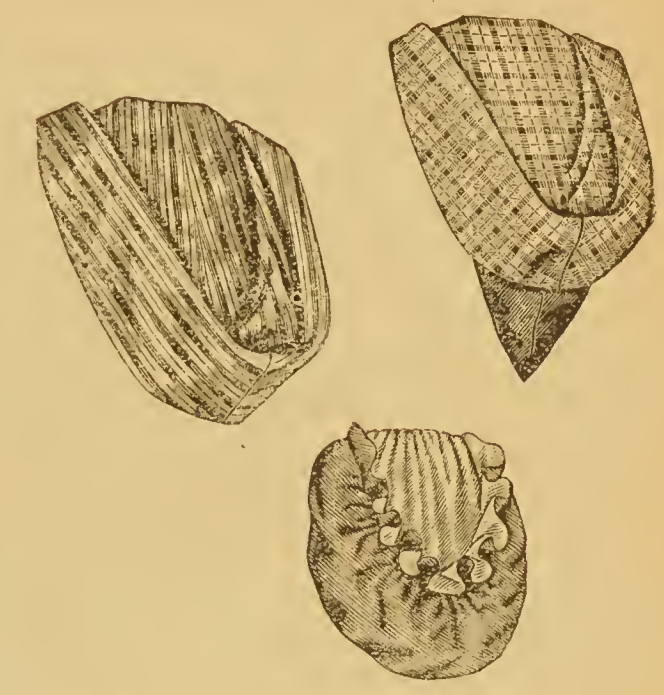


FIGURE NO 17.—LADIES' HOODS.—(Cut by Pattern No. 7252; 3 sizes; small, medium and large; price 5d. or 10 cents.)

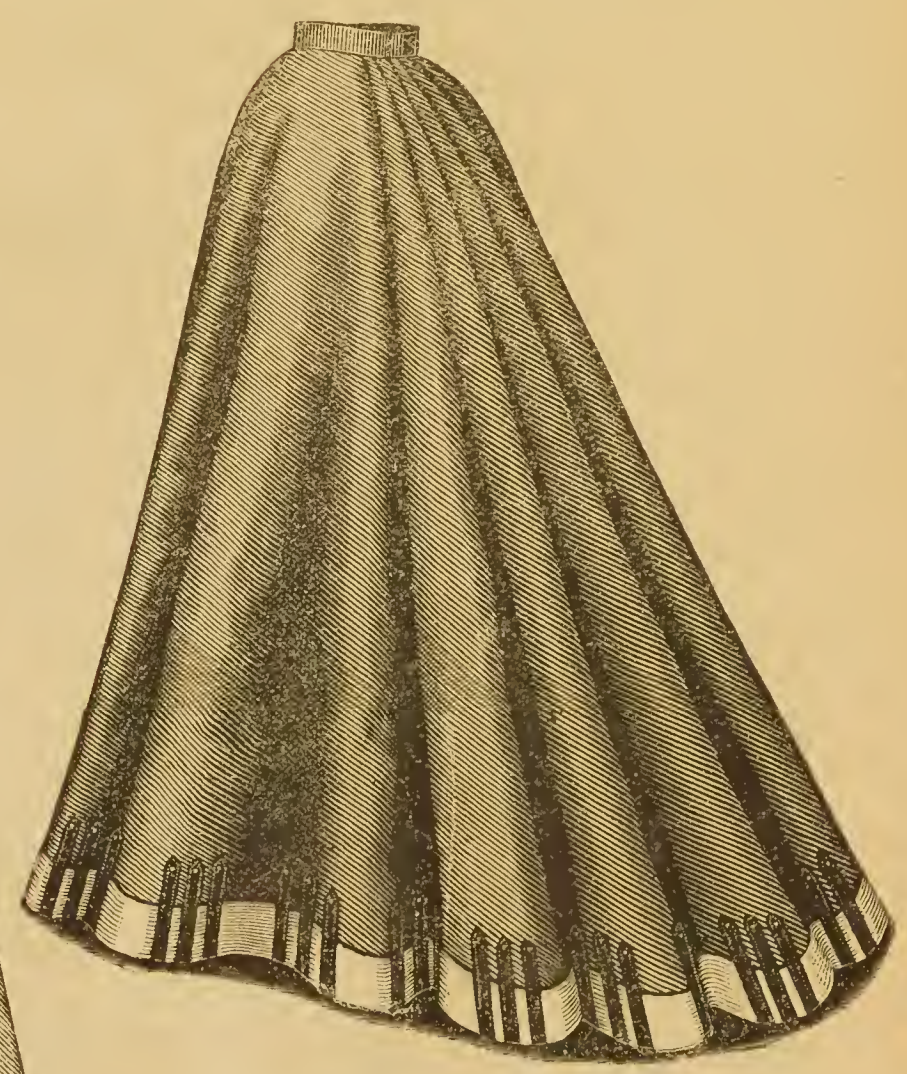


FIGURE NO. 19.

FIGURES NOS. 18 AND 19.—DECORATION FOR A LADIES' FOUR-GORED SKIRT.—(Cut by Pattern No. 7332; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 16, 17, 18 and 19, see "Dressmaking at Home," on Page 89.)

FIGURE NO. 15.—DECORATION FOR A LADIES' COSTUME.—Dark-blue miroir moiré and white silk are associated in this gown, and gold soutache braid provides effective decoration. The seven-

gored skirt has the emphatic flare at the bottom, the narrowness at the top and the abundant fulness at the back that are now so popular, and the waist presents stylish features in the shape of the full vest of white silk, the bouffant puffs that top the close coat-sleeves, the strap-like ornaments, and the wide belt which crosses the front, and which, like the sleeves and strap ornaments, shows an all-over braiding that is very pleasing, the gold braid over the white silk being showy but in perfect taste. A rosette of the silk is placed at each side of the standing collar. The pattern used in making this costume is No. 7356, price 1s. 8d. or 40 cents.

FIGURE No. 16.—LADIES' PETTICOAT, WITH NARROW YOKE.—Black grosgrain silk was selected for the development of this petticoat, which has a smooth-fitting front-gore, a smooth-fitting gore at each side, and a full back-breadth that is gathered at the top, all the parts being sewed to a yoke of moderate depth. A ruffle of the silk with a pinked edge decorates the lower edge. Petticoats of this kind may be made of silk, muslin, cambric or lawn, and one or more ruffles of the material or of lace or embroidery may be used for decoration. The pattern used in shaping is No. 7208, price 1s. or 25 cents.

FIGURE No. 17.—LADIES' HOODS.—Three popular styles of hoods are presented at this figure, a round Red-Riding hood and two Capuchin hoods. One style of Capuchin hood is made of fawn-colored cloth and lined with green-and-white striped silk, and the other is of tobacco-brown cloth and lined with gay plaid silk. The outer edges of the two hoods are differently reversed, and each is closed at the throat in front. The Red-Riding hood is of slate-gray cloth and lined with bright-red silk. The cloth and lining are sewed together a short distance from the edge to form a casing for an elastic that draws the hood into shape. The hoods are included in pattern No. 7252, price 5d. or 10 cents.

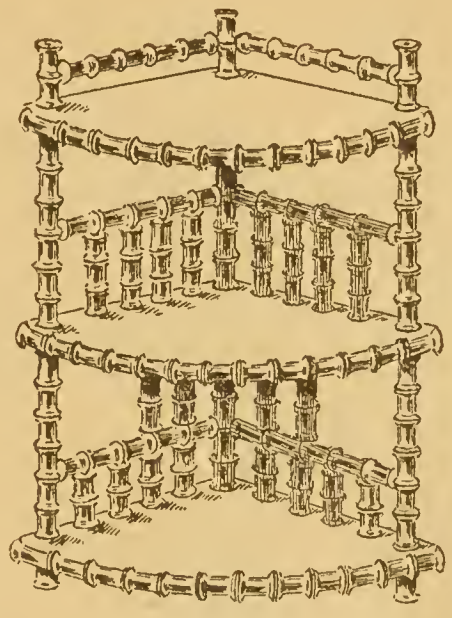


FIGURE No. 1.—SPOOL CORNER-BRACKET.



FIGURE No. 2.—SPOOL DECORATION FOR JARDINIÈRE.

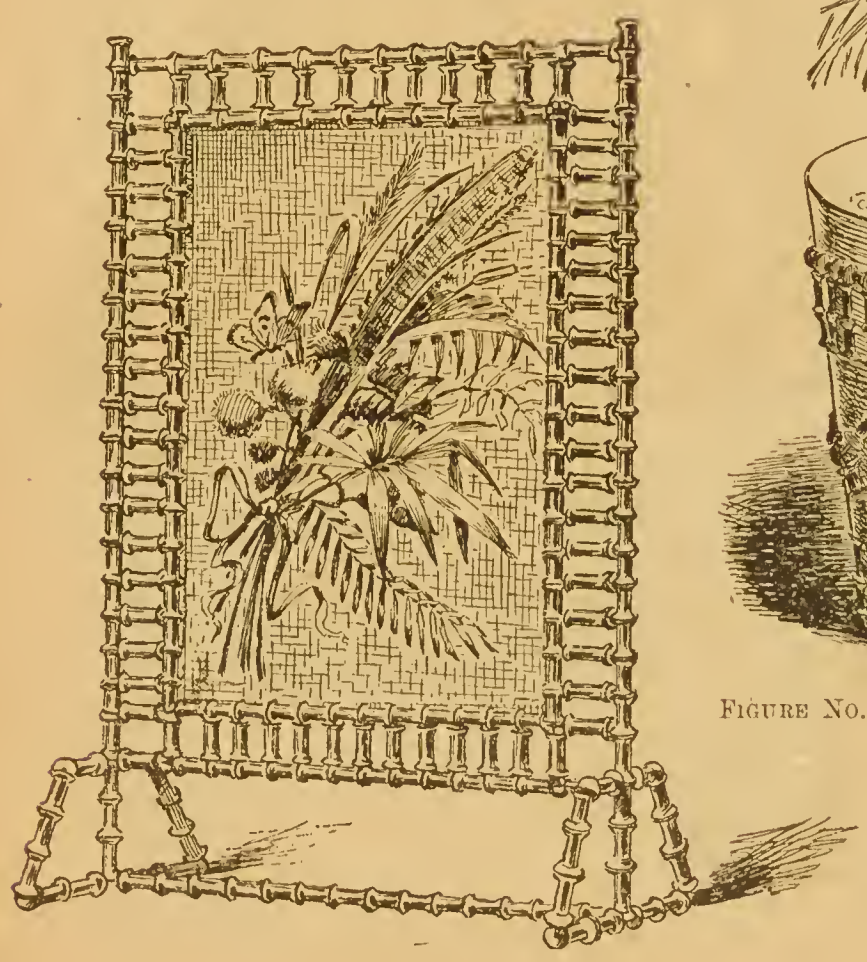


FIGURE No. 3.—SPOOL SCREEN.



FIGURE No. 4.—SPOOL DECORATION FOR A FLOWER-POT.

FIGURES NOS. 18 AND 19.—DECORATIONS FOR A LADIES' FOUR-GORED SKIRT.—These engravings show a side-front and a side-back view of an extremely stylish four-gored skirt that was cut by pattern No. 7332, which costs 1s. 3d. or 30 cents.

The front view, which is given at figure No. 18, represents the skirt made of tan-colored crépon and decorated with braid. A lattice adornment of braid is applied at the bottom, the points of braid at the top being tipped with jet *cabochons* of moderate size.

At figure No. 19 forest-green cloth is pictured in the skirt. At the lower edge is a band of silver-gray cloth, over which narrow velvet ribbon straps are arranged at intervals in groups of three, each strap being topped by a jet *cabochon*. The four *godet* folds are given more definite and permanent form by an interlining of hair-cloth or crinoline. The close fit across the front and sides and the graceful disposal of fulness at the back produce a decidedly stylish appearance, which may be obtained with any seasonable dress goods.



FIGURE No. 5.—PICTURE-FRAME, WITH SPOOL DECORATION.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Pages 89 and 90.)

THE WORK-TABLE.

(For Illustrations see Pages 89 and 90.)

Interest in spool work has by no means subsided, and many useful and decorative articles are made either wholly or in part of spools of various sizes. Patience and deft fingers are required to successfully manipulate the wire which supports the spools, for it must be bent and curved to give exactly the proper shape. The spools must, of course, receive two or three coats of enamel or gilding before they are presentable.

FIGURE No. 1.—SPOOL CORNER-BRACKET.—This figure shows a very attractive corner bracket, in which the spools are strung on strong brass wire that is sufficiently pliable to readily conform to the curved outline of the shelves. Wherever wires meet they are twisted; and holes are bored through the shelves to admit the upright rods that support them at the ends and near the back corners.

Pure-white English enamel is used upon the spools, being applied when the bracket is completed. The bracket may be suspended by cords or nailed to the wall.

FIGURE NO. 2.—SPOOL DECORATION FOR JARDINIÈRE.—The spools which form the decoration for this window-box are strung on wires as described for various other articles in this department, and white enamel is used to give them an attractive and artistic finish.

FIGURE NO. 3.—SPOOL SCREEN.—The frame of this screen is composed of upright and crosswise rows of spools strung on wires, which are twisted firmly together at the points of intersection. Heavy sail-cloth is secured to the frame by small tacks, and on the cloth is a hand-painted spray of Autumn foliage.

FIGURE NO. 4.—SPOOL DECORATION FOR A FLOWER-POT.—The beauty of a growing palm or other plant that is housed during the Winter may be enhanced by giving the flower-pot that contains it some such decoration as that here suggested. A double row of spools is arranged to form a border at the base and near the top of the flower-pot, the wires being passed through the spools, up and down alternately, and the top border being finished with an encircling row of spools above. Where the ends of the wire meet they must be twisted or passed through the spool a second time to insure security. The cross-rows of wire that

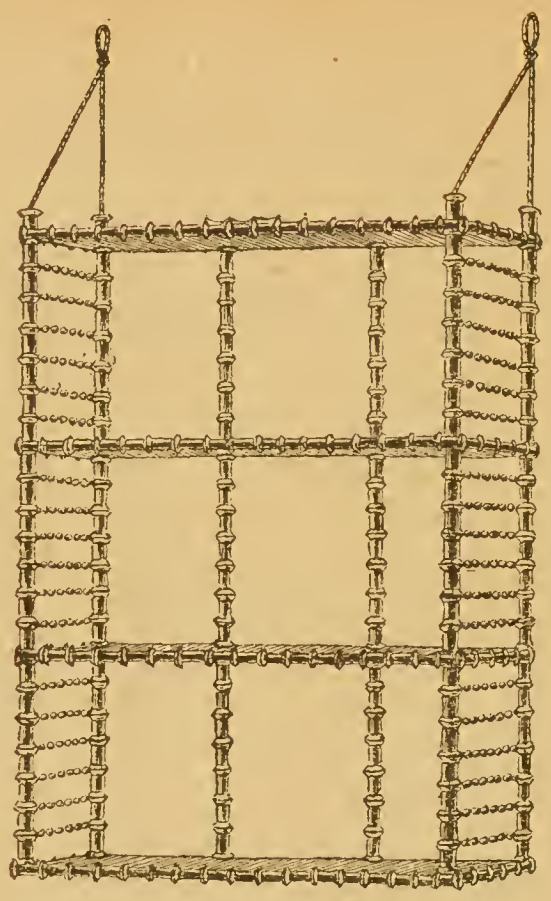


FIGURE NO. 7.—SPOOL BOOK-RACK.

(For Descriptions of Figures Nos. 6 and 7, see "The Work-Table," on this Page.)

wires of proper length that are tightly secured provide a foundation for this rack, which is very artistic and effective, particularly at the ends, where the tiniest spools produce a spindle effect. These spools are the smallest twist spools that can be found, and are strung on very fine wire that is twisted at each end to the heavier wire that supports the large spools. Shelves of moderate width are supported by the upright wires. It will be noticed that the wires which support the end rows of large spools are extended at the top, and a small loop is formed at each side for suspension. It is a good plan to save empty spools of all sizes, as they can be utilized for decorative purposes in various ways. Two sizes of spools are absolutely necessary in producing the artistic book-rack described

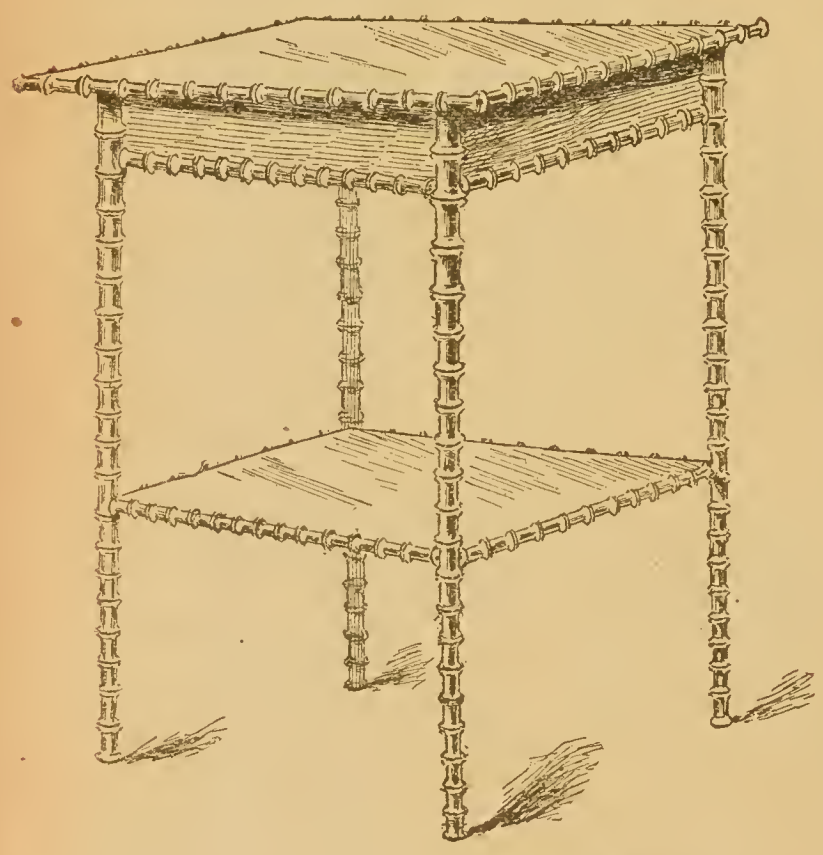


FIGURE NO. 6.—TABLE, WITH SPOOL LEGS AND DECORATION.

form a diamond pattern between the upper and lower borders are fastened in the spools in the borders that are in line with them, and the single spools on the cross-wires are pierced with invisible wire that is twisted about the strong wire to hold the spools firmly in position. Gilt or enamel should be applied.

FIGURE NO. 5.—PICTURE-FRAME WITH SPOOL DECORATION.—A moulding may be readily found which will permit of the spool decoration illustrated; or a person who is moderately skilful may glue strips of willow or birch to a thin wood foundation, leaving the necessary space for the spools, which are to be strung on wire and secured invisibly to the foundation by means of thin wire. Any desired color of enamel may finish the frame, or the foundation may be of one tint and the spools of another.

FIGURE NO. 6.—TABLE WITH SPOOL LEGS AND DECORATION.—Inexpensive wood may be used for the body and shelf of this table, which is square and of medium size. Spools that graduate in size toward the bottom are strung on thin brass rods to form the legs, and small spools strung on wire outline the top, sides and shelf, the wires being twisted around the brass rod wherever joinings are necessary. The top is nailed to the sides before the outlining of spools is applied. Enamel in any admired color may be used as a finish.

FIGURE NO. 7.—SPOOL BOOK-RACK.—Upright and crosswise



FIGURE NO. 1.—CALENDAR.

(For Description see "Artistic Needlework," on Page 91.)

above. All articles composed of spools, or into the making of which they enter for decoration or practical use, must be given two or more coats of paint, enamel or gilding.

Artistic Needlework.

(For Illustrations see Pages 90 to 92.)

Figure No. 1.—Calendar.—Cardboard cut in crescent shape and covered with coral-pink silk forms the foundation for this calendar. It has three slashes made at the left of the center, through which are drawn as many green satin ribbons inscribed respectively with the names of the months and days, and numbered for the days of the month. The paper doll poised lightly at the right side is dressed in crêpe paper, and the article in the December Delineator on "Some Uses of Crêpe and Tissue Papers" gives explicit directions for making and dressing dolls of this kind. The calendar is suspended by ribbons that are tacked to it at the ends and bowed prettily at the top.

Figures Nos. 2, 3 and 4.—Carriage Robe.—For this pretty robe holland linen was selected. It is fringed at each end and has a handsomely embroidered border, while a monogram is artistically worked at the center. Two sections of the border design in correct size are shown at figures Nos. 3 and 4, and these sections are to be matched at the letters A and B to complete the design, which may be indefinitely repeated. The completed robe is shown at figure No. 2. The monogram and border are worked in wash silks, the shades being old-blue and red. If the proper shades are selected and the monogram is well designed and correctly stamped, the robe will certainly be much admired for its beauty.

Figure No. 5.—Mouchoir-Case.—A square section of cream-colored surah silk was chosen for this sachet-powder. A frill of lace completes the outer edge. It frequently happens that a remnant of silk which might be used for a handkerchief case is carelessly thrown aside or put in the scrap-bag; but the careful woman will perceive many possibilities in small pieces of satin, brocaded or fancy silk, velvet or plush, which are all available for articles of this kind. The lace frill could be

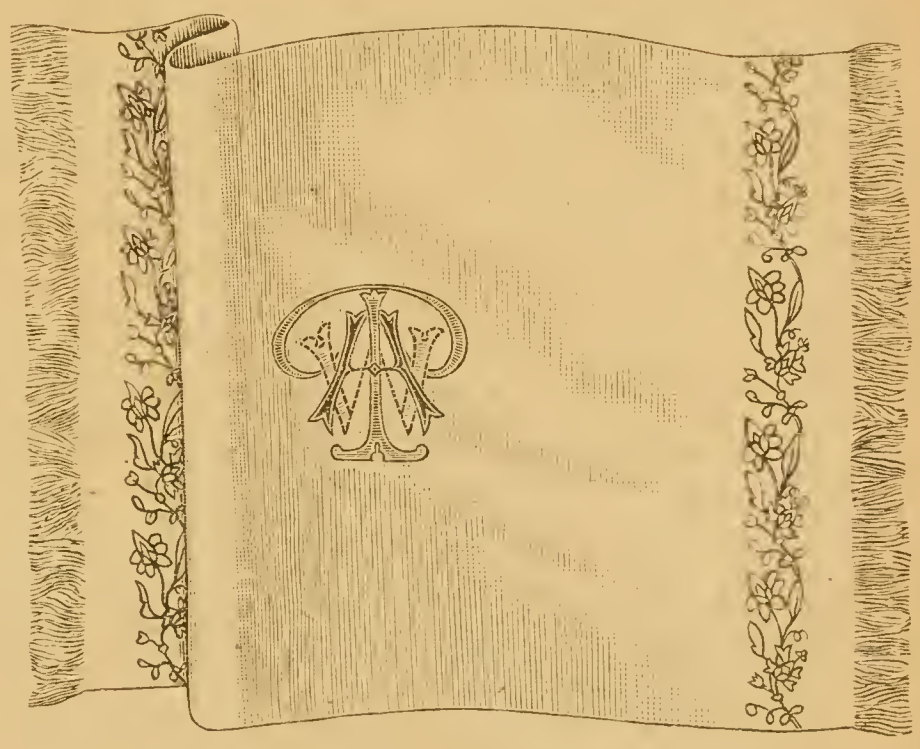


Figure No. 2.—Carriage Robe.



Figure No. 3.—Embroidered Section of Design on Carriage Robe. (In Correct Size.)

(For Descriptions of Figures Nos. 2 and 3, see "Artistic Needlework," on this Page.)

mouchoir-case, which is handsomely embroidered with flowers, and a realistic bird perched on a delicate branch. The case is lined with white silk, and interlined with wadding scented with violet omitted in favor of a narrow silk cord, or cord could form a heading for the frill, and the lining need not match, but may prettily contrast with the outside.

Children's Corner.

(For Illustrations see Page 93.)

I am sure these are by far the most comical-looking silhouettes you have ever seen. You will wonder what the mechanisms are in the duplicate views. Would you be greatly astonished if I were to tell you that they are to give an appearance of life to the funny objects? But you shall see.

The silhouettes, as you have been told many times before, are first traced from the pictures on tissue or tracing paper, then transferred to stiff paper, which is preferably black, and cut all round the drawings to define the outline of the figures. This is done if you are not skilful at free-hand drawing.

At figure No. 1 is shown a jolly-looking African, whose under lip and chin move up and down as if he were alive. The lower jaw is cut in a separate piece and placed on a pivot near the ear, and a strip of wood is secured to it by means of a short arm. This lever permits the jaw to be moved by an invisible hand, and Sambo will look indeed as if he were enjoying some great joke.

At figure No. 2 we see a scolding wife looking out of the window at her staggering husband, who is in such a maudlin state that he cannot find the keyhole. The figures of both wife and husband are cut separately, exactly like the illustration. The wife is tacked to the post, the tack acting as a pivot in this and all the other instances, and allowing the figures to be easily moved. In showing the group the man may be moved along with one hand, unsteadily, to give the effect of staggering, and the woman may be moved by the other hand violently and slowly by turns, to show the condition of her mind and temper. These silhouettes should be shown on a white background, and the hands operating them must by no means be in sight. The room in which they are exhibited is darkened and a light is thrown on the figures from the back of the stage or platform. A pin will answer the same purpose as a tack. Very laughable results will follow certain movements of the mechanical contrivances, as you will find by experimenting with them.

Figure No. 3 portrays Jumbo, the elephant, which you have doubtless often seen at the circus. The duplicate view shows the under side. You will observe that the head is cut from cardboard and fastened with a tack. The little disc near the eye represents the head of the tack. A string is then attached through an opening made back of the ear, and when it is pulled Jumbo appears to be bobbing his head in approval of his audience.

Figure No. 4 represents a policeman. Doesn't he look fiercely out of the corners of his eyes? You will notice in the picture at the left of the silhouette, which represents the under side of the latter, a strip of cardboard with a cross-piece at the top shaped with a disc at each side and hollowed at the center. This arrangement is fastened with a tack at the center and may be moved backward and forward, the discs appearing in the openings made for eyes, like the pupils.



Figure No. 4.—Section of Design for Embroidery on Carriage Robe. (In Correct Size.)

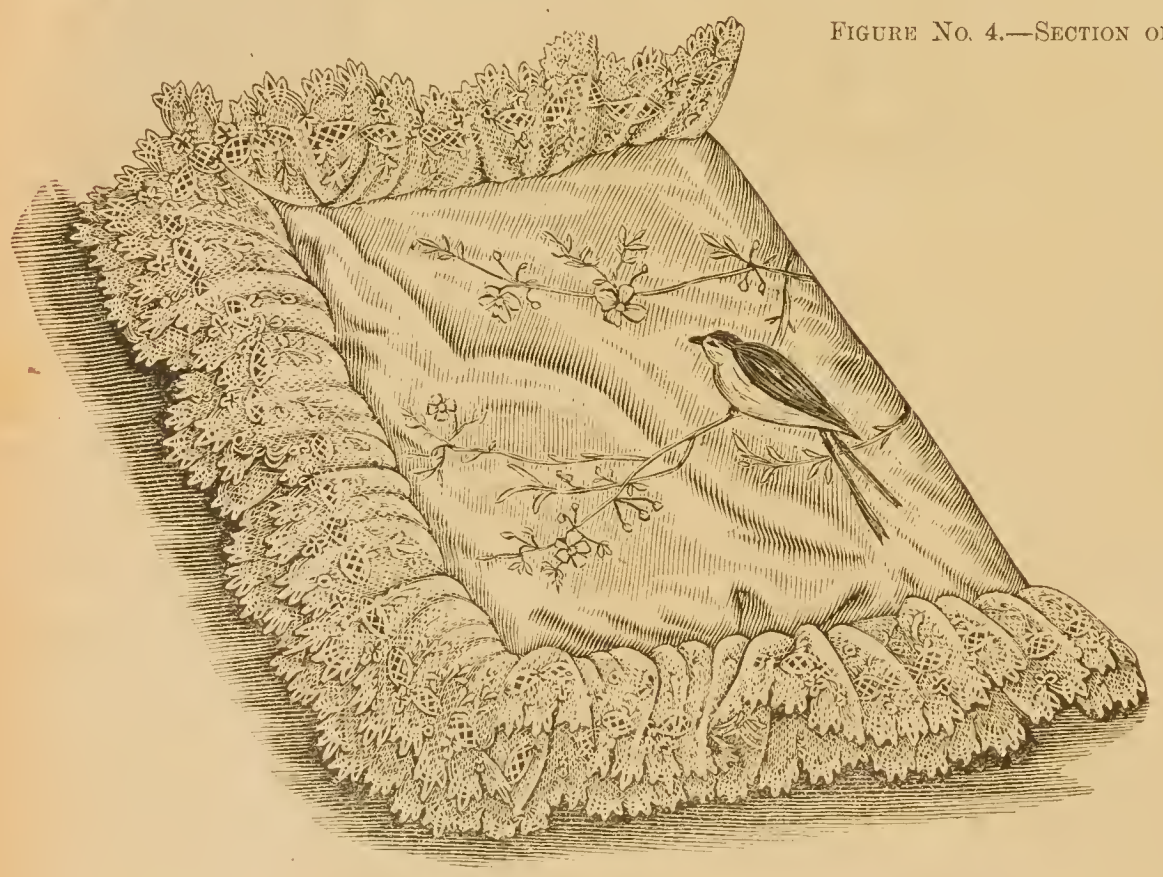


Figure No. 5.—Mouchoir-Case.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 91.)

Styles for Gentlemen.

(For Illustrations see Page 94.)

During the Winter warmth-giving clothing is of prime importance, but a good appearance is none the less essential. An under-vest of chamois, or of silk lined with chamois embodies both these qualifications, being worn under the vest and being thoroughly protective. These under-vests are worn both indoors and out, but there are also chamois vests which are to be worn over the waistcoat out of doors, being easily removable.

For home comfort, dressing-gowns of ample proportions and warm materials are much to be desired. Suitable fabrics for them are quilted satin and silk, French flannel and eider-down flannel, and cord or machine-stitching provides the finish.

Our readers will glean a very good idea of the trend of popular taste in furnishings from the following paragraphs.

The new handkerchiefs come in bright patterns, such as palm and pine effects, and in some cases have tinted grounds. Hemstitched travelling handkerchiefs have white borders, with tinted centers in sky, réséda and buttercup, some with extracted figures.

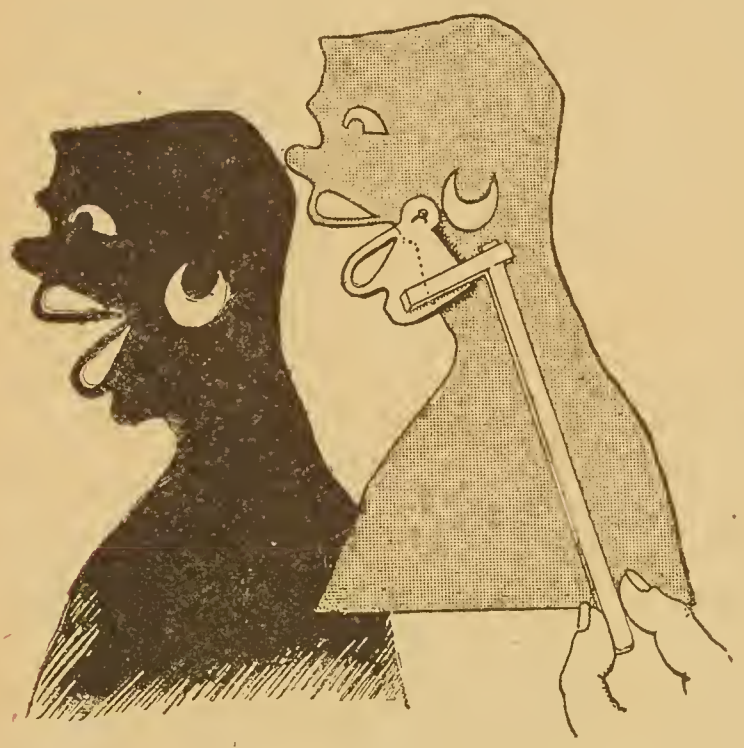


FIGURE No. 1.



FIGURE No. 2.

For general trade, neat printed designs, with half inch and one inch borders, will meet with most favor.

Extreme Paris novelties have borders two inches and a half and three inches deep in two-color effects--for instance, heliotrope and black, pink and buff, and sky and navy. The designs are as usual very eccentric, favored specimens being scrolls, double circles and arabesques, nearly all in two-color printing.

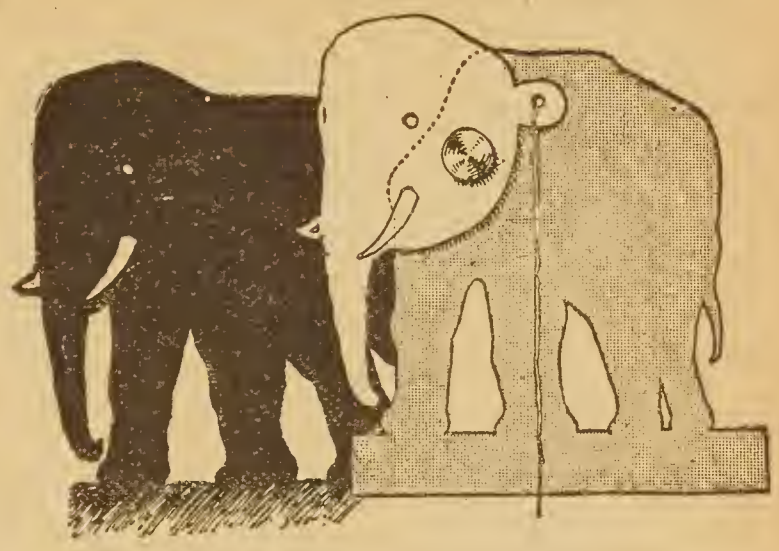


FIGURE No. 3.

The most popular silk handkerchiefs are Macclesfield twills showing navy and white, and navy and cardinal checks in various sizes, and also black and white and the reverse. In the better qualities grouped pin-stripes with white centers, and also grouped cords are considered the proper thing.

In Piccadillies the most refined taste calls for pongee white centers showing spots or figures in navy or black, and the borders the reverse; navy centers with extracted figures and the borders the reverse are also attractive. The very latest novelties show chintz effects in the same class of goods.



FIGURE No. 4.

FIGURES NOS. 1, 2, 3 AND 4.—SILHOUETTES.

For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Page 98.)

The richest qualities of fine handkerchiefs are much affected by ladies for mufflers. They are made up in twenty-four-inch squares of satin damask showing rich designs and of heavy weight. White has the preference.

For street wear, English gloves still retain favor in mahogany and oak tan shades, with one fastener or button. They are serviceable as well for driving. French gloves are fast making their way into popular favor, chiefly for morning weddings; for this purpose they come in mouse-gray, with two buttons and plain Paris points. The English makes have one pearl button, which is also the feature of the best London chevrettes. They come in a very bright shade of tan, have a soft skin and are of very fine quality.

For full-dress occasions white is worn a great deal. Plain Paris points, no embroidery and one or two buttons are the features.

Gloves for cold weather wear are of lined cashmere, and Astrakhans and fancy knit Jerseys appear in the finer grades, the linings being either plain or striped plush and the colors subdued. These gloves are of the best English manufacture.

Scotch gloves of long Angora wool give splendid satisfaction.

They are made up in plain colors, and also in fancy designs, and are very popular on account of their warmth and their light weight.

For ordinary use cashmeres, Jerseys and Ringwoods in solid colors all have their friends. Some of the fine grades are Tilburyed for driving.

A new glove just put upon the market is of velveteen in seal and mouse, lined with plush.

The most popular mufflers of moderate price are twills or pongees showing navy and white spots. They measure from twenty-six to thirty-six inches square.

Rich mufflers for people of decided taste are of pure-silk English rep. They are fancied for the most part in solid colors and in the various college stripes; bars of solid colors from an inch and a half to two inches wide seem to meet with most favor.

Rhadzimirs and Baratheas, reversible, showing neat checks and hair-line stripes on navy and black grounds are already meeting with considerable notice. The same holds in regard to the rich ivory and cream pure-silk English goods in various swivel patterns. Jacquards and heavy spun silk mufflers will also make numerous friends on account of their genteel appearance and well known wearing qualities.

Shawl mufflers have not been very well received in previous seasons, because people could and would buy dress goods at a very moderate price and make them up into mufflers. Of course, the latter did not present as handsome an appearance as the regular mufflers, but they answered all practical purposes.

Shepherd's checks in silk and also in cashmere are always in good taste, and so are printed merinoes and cashmeres. White merino, with white polka-spots, is the correct thing for coaching.

It is impossible to keep perfectly warm and comfortable during the Winter unless one's wrists are protected by cuffs. Almost every taste may be satisfied with the assortment of ready-made cuffs now offered, and the prices are very moderate. The most fashionable varieties are one-and-one and eight-and-eight rib plain-colored cashmere and silk. They are in navy, wine and black.

The fancy makes of wristlets are characterized chiefly by black grounds, with hair-line stripings throughout or else with only group stripes at the ends.

In the finer qualities of neat silk delicate colors, such as pink, pale-blue and even white, are in favor. These are worn by both sexes.

The illustrations this month include a chamois vest, two under-vests and a bath or dressing robe.

FIGURE No. 1.—MEN'S DOUBLE-BREASTED UNDER-VEST.—The practical garment shown at this figure may be developed in chamois, as in the present instance, or in cloth when less warmth is necessary. Its lower edge is notched at the center of the back and at each side seam, and all the edges are bound with braid. The fronts are made double-breasted for extra protection, the closing being made diagonally at the right side with buttons and button-holes.

We have the pattern of this under-vest in four sizes for men from thirty-two to forty-four inches, breast measure. It is No. 705, price 1s. or 25 cents.

FIGURE No. 2.—MEN'S SINGLE-BREASTED UNDER-VEST.—Silk was selected for making this under-vest, a lining of perforated chamois was added, and a binding of ribbon neatly finishes all the edges. The vest is closed at the front with button-holes and buttons, and notches are made, below the closing and at the ends of the side seams. Chamois or cloth may be used instead of silk.

We have the pattern of this under-vest in four sizes for men from thirty-two to forty-four inches, breast measure. It is No. 708, price 1s. or 25 cents.

FIGURE No. 3.—MEN'S CHAMOIS VEST.—This vest is designed for wear over the waistcoat when one is riding, driving, etc. The lower edge is rounding, and it has a center-front buttoned to side fronts in which pockets are inserted.

We have the pattern of this vest in seven sizes for men from thirty-two to forty-four inches, breast measure. It is No. 722, price 1s. or 25 cents.

FIGURE No. 4.—MEN'S AND YOUTHS' BATH OR DRESSING ROBE.—For the comfortable garment here pictured striped eider-down flannel was chosen, machine-stitching providing the finish. The back displays a box-plait at the center, and fulness is introduced in the fronts at each side of the closing. The rolling collar has rounding ends that flare widely, and the sleeves have inside and outside shaping seams.

We have the pattern of this robe in six sizes from twenty-six to forty-six inches, breast measure. It is No. 747, price 1s. 3d. or 30 cents.

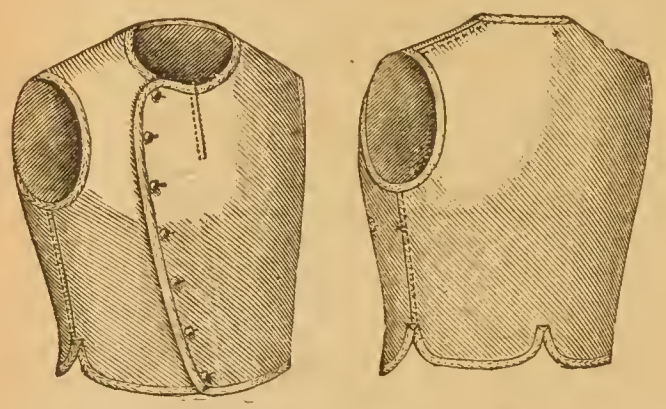


FIGURE No. 1.—MEN'S DOUBLE-BREASTED UNDER-VEST.—(Cut by Pattern No. 705; 4 sizes; 32 to 44 inches, breast measure; price 1s. or 25 cents.)

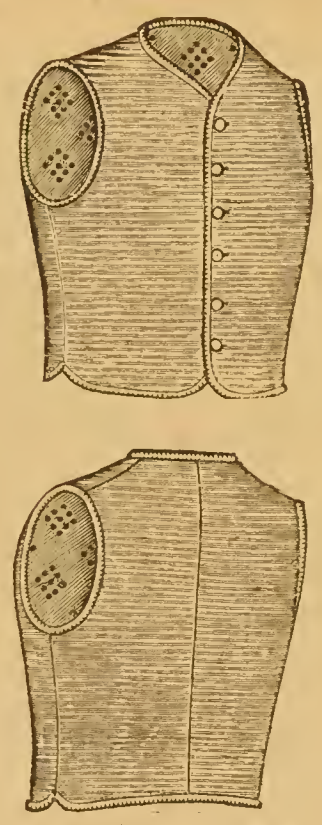


FIGURE No. 2.—MEN'S SINGLE-BREASTED UNDER-VEST.—(Cut by Pattern No. 708; 4 sizes; 32 to 44 inches, breast measure; price, 1s. or 25 cents.)

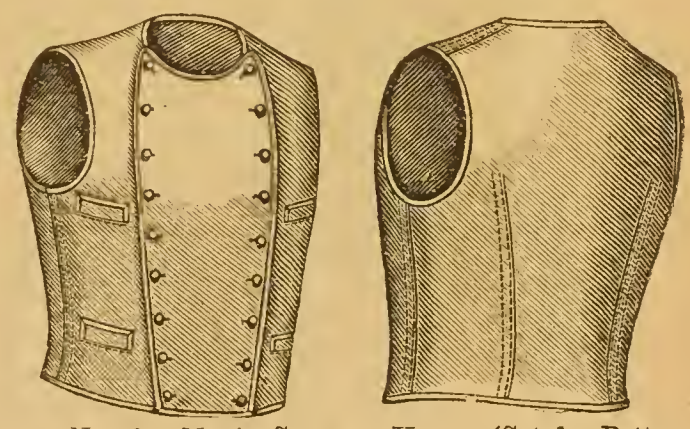


FIGURE No. 3.—MEN'S CHAMOIS VEST.—(Cut by Pattern No. 722; 7 sizes; 32 to 44 inches, breast measure; price 1s. or 25 cents.)



FIGURE No 4.—MEN'S AND YOUTHS' BATH OR DRESSING ROBE.—(Cut by Pattern No. 747; 6 sizes; 26 to 46 inches, breast measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Styles for Gentlemen," on this Page.)

MODERN LACE-MAKING.

HONITON-AND-POINT LACE.

FIGURE No. 1.—This beautiful lace is made with Honiton and point braids and filled in with twisted bar and rosette stitches.

NEW POINT DE BRUGES LACE.

FIGURE No. 2.—This very handsome lace is made with plain, heavy linen braid of the Battenburg variety, and the connecting

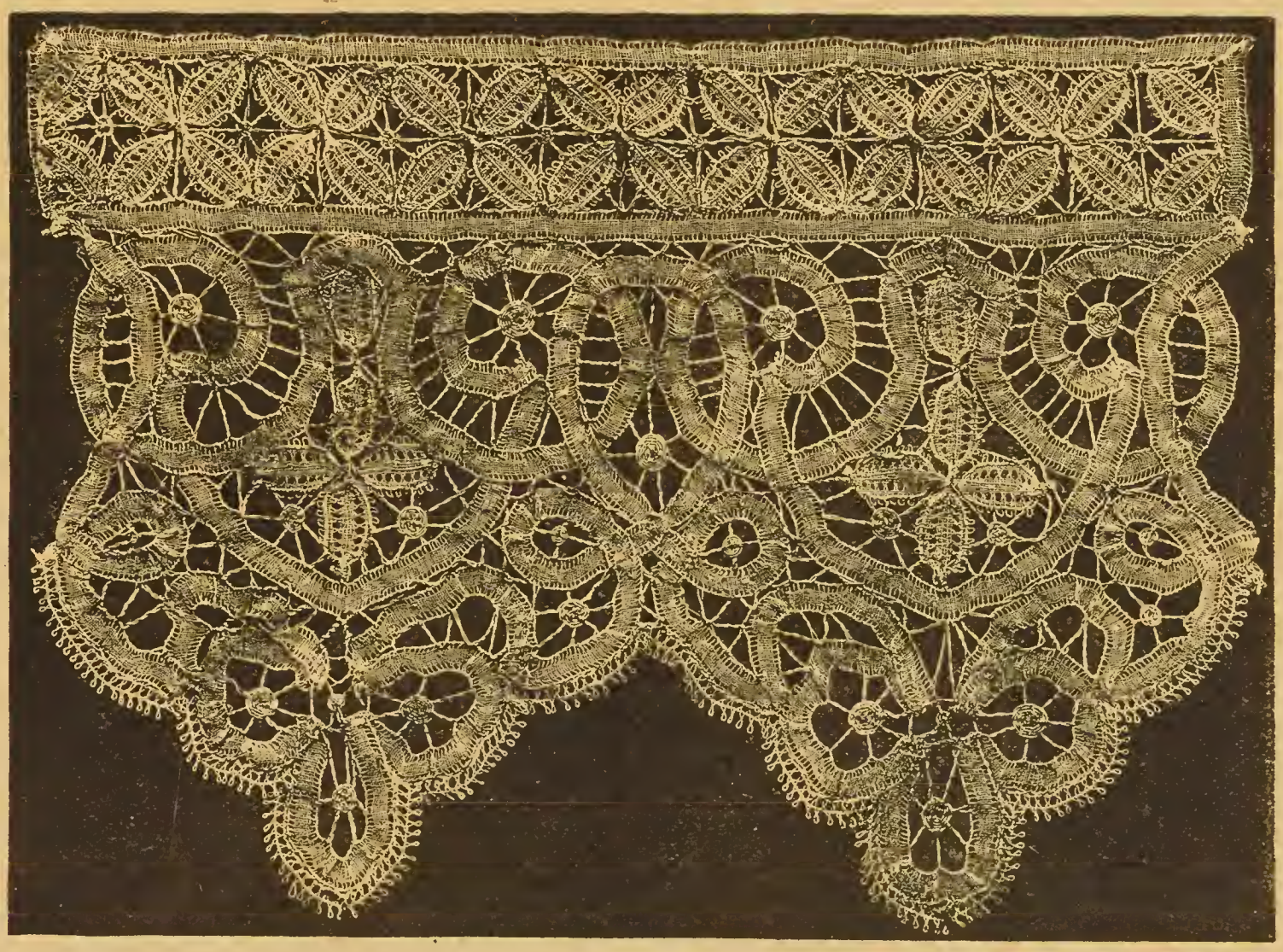


FIGURE No. 1.—HONITON-AND-POINT LACE.

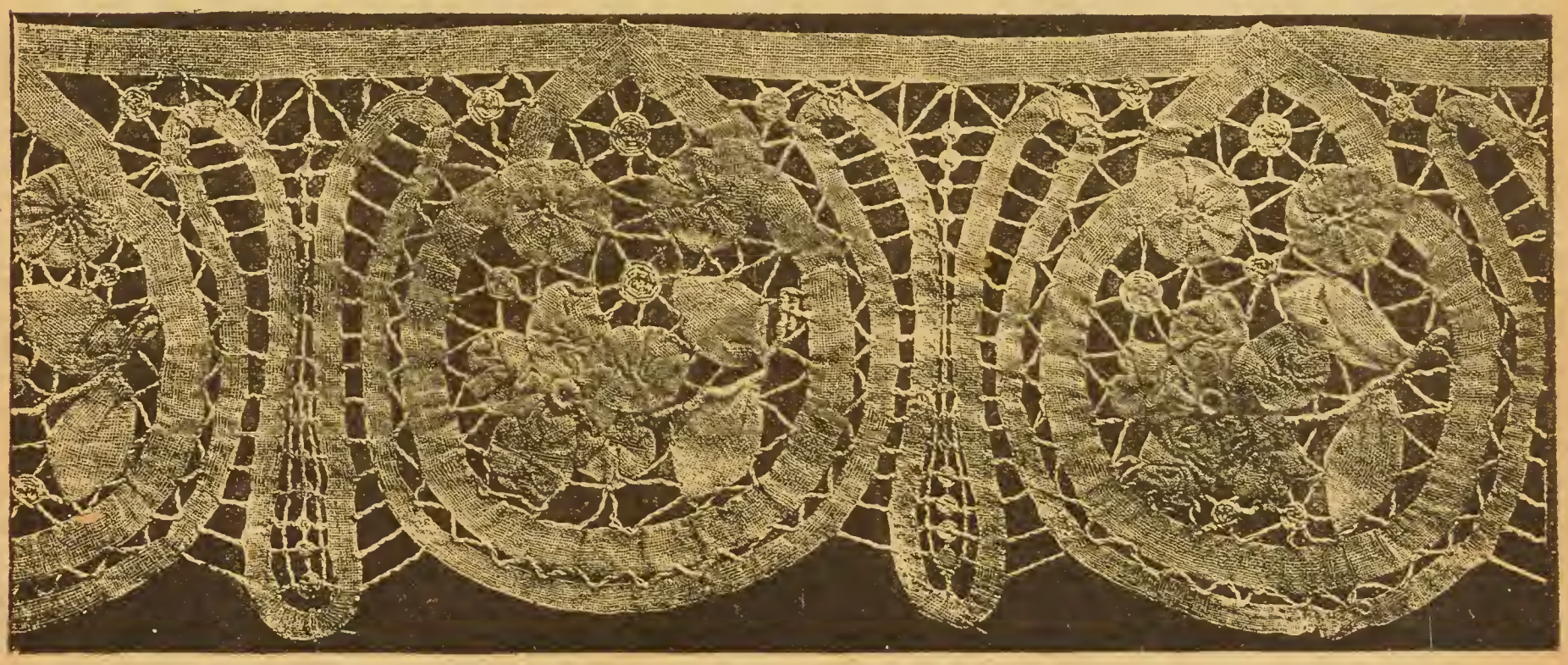


FIGURE No. 2.—NEW POINT DE BRUGES LACE.

The design is exquisite, the result showy and the work comparatively easy. Enlarged patterns of the designs may be obtained from a designer of laces, if the worker cannot enlarge the design herself. A pantograph makes the enlarging process easy to the amateur—indeed, it is much used by professional lace-makers.

stitches are the same as those illustrated in the Honiton-and-point lace design. This variety of Bruges lace is ordinarily used in decorating table-cloths, spreads, curtains and household linen in general.

For the information concerning these two designs, thanks are due Miss Sara Hadley, lace-maker, 923 Broadway, New York.

FANCY STITCHES AND EMBROIDERIES.—No. 37.

A round center-piece having an embroidered colonial design is shown at figure No. 1, and for a round table lamp or a vase it forms a dainty underlay. When transferring a circular design of which the four quarters are the same, it is necessary only to draw one quarter of it and repeat four times in transferring.

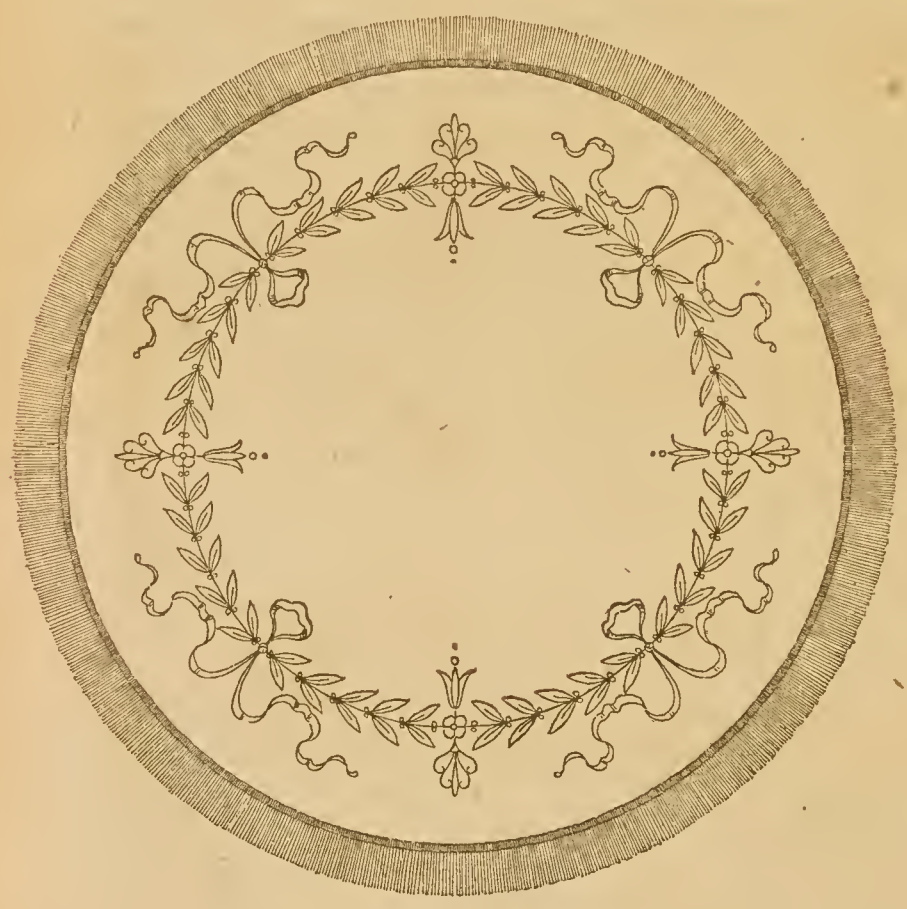


FIGURE No. 1.—CENTER-PIECE.

At figure No. 2 a quarter of the design is shown in full size.

First decide the size you wish to make the center-piece, then pin a square of linen on a cutting-board, and with a pencil-compass draw a circle on the material; inside this draw another circle where you desire to have the line of button-hole stitching, and inside of this circle draw still another where the stem of the continuous vine will appear. Divide this innermost circle into quarters, and draw the design on one of the segments, making the sketch on paper rather than on the linen. When a satisfactory drawing has been made, trace it on transparent cloth, as described last month, and transfer it to the linen.

First work the circular line of button-hole stitching, and then the design in outline stitch. The fringing is to be left until the last, and is done by ravelling out the linen close up to the circle of stitching. Lay the center-piece flatly on a table, and with a brush smooth out the fringe; then with a knife or a pair of sharp scissors trim the ends so that the fringe will be of equal length all round.

This center-piece can, of course, be made of any size, but to carry out the idea of the design it will not be wise to make it less than twelve inches in diameter or more than twenty-four. For a very large center-piece, or a table-cover three or four feet in diameter this design can be used with good effect if the body material is blue or gray denim and the embroidering is done with white or cream-colored rope linen, which combination will produce a beautiful result, as the contrast of the blue and white will be at once pleasing and striking.

The fringe on a circular doily should be formed with the threads of the body material. On a straight edge a made fringe is best adapted for decoration, because at the corners it can be cut and mitred or lapped to form exact angles.

Two designs of borders with corners are shown at figures Nos. 3 and 4, and they can be easily enlarged or reduced to meet any requirements. They are well adapted to table-covers, scarfs for dressers, etc., and may be sufficiently diminished in size to suit doileys, center-pieces, carving napkins or other small pieces of linen. To produce effective results, they may be worked with heavy, round, white linen thread or with embroidery silk; but the embroidery should not be done too close to the margin of the material; it should be kept back an inch or so, and if the edge of the material is fringed, it will add to the artistic effect.



FIGURE No. 2.—CORNER OF DESIGN. (IN FULL SIZE.)

Full instructions for transferring designs from paper to the material were given in the December DELINEATOR.

FASHIONABLE DRESS GOODS.

Perforated fabrics seem strangely at variance with the Winter season, yet their vogue is very extensive. The idea first found expression last Summer in perforated silks, which were offered as extreme novelties, but enjoyed only a limited degree of favor. Perforated chiffon followed, making its appearance early in the Autumn; and from the beginning its popularity has rapidly increased. The fabric is embroidered with eyelets of various sizes, which are sometimes located without regard to regularity, and again are arranged in some floral or geometrical device.

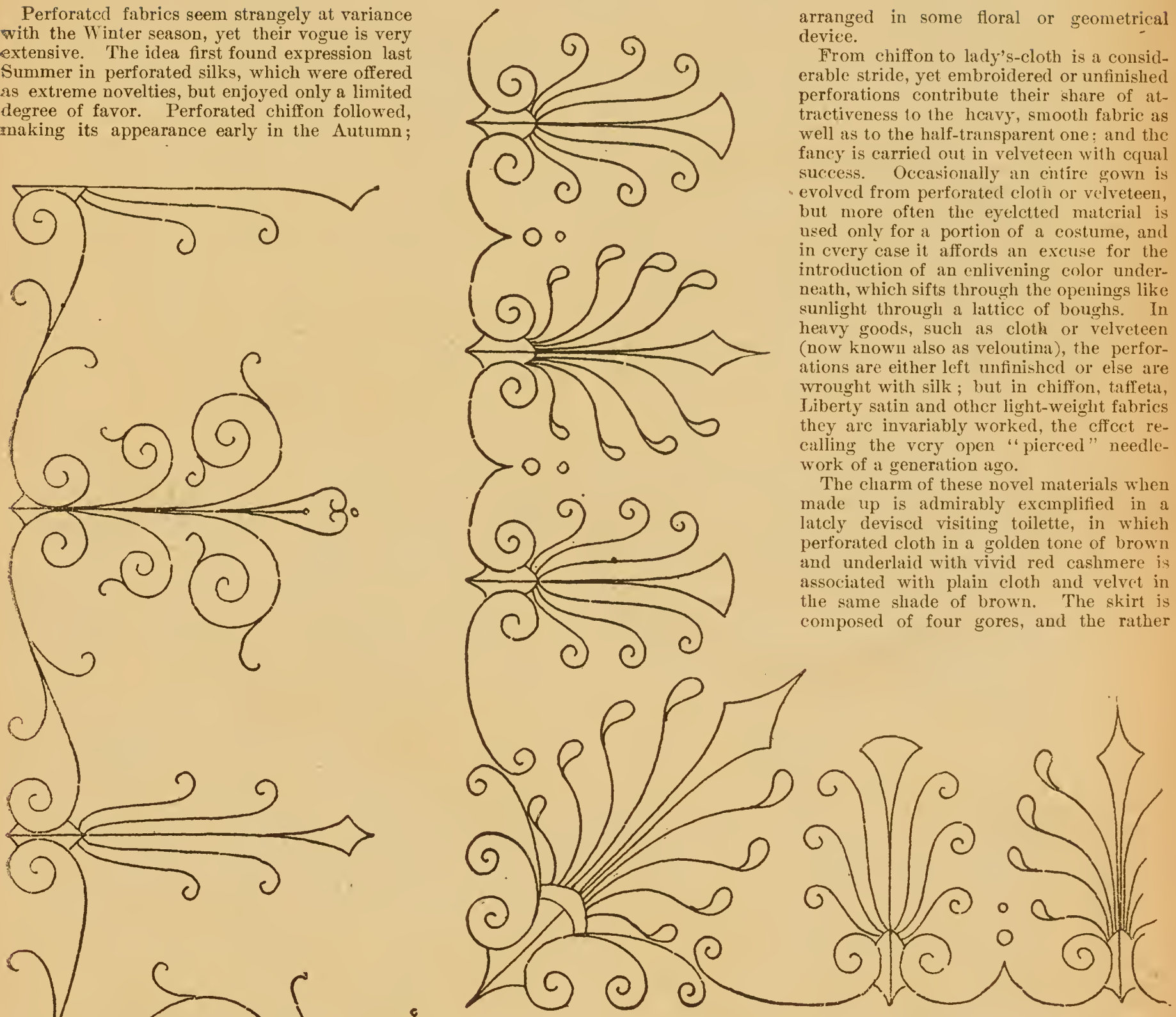


FIGURE NO. 3.—BORDER DESIGN.

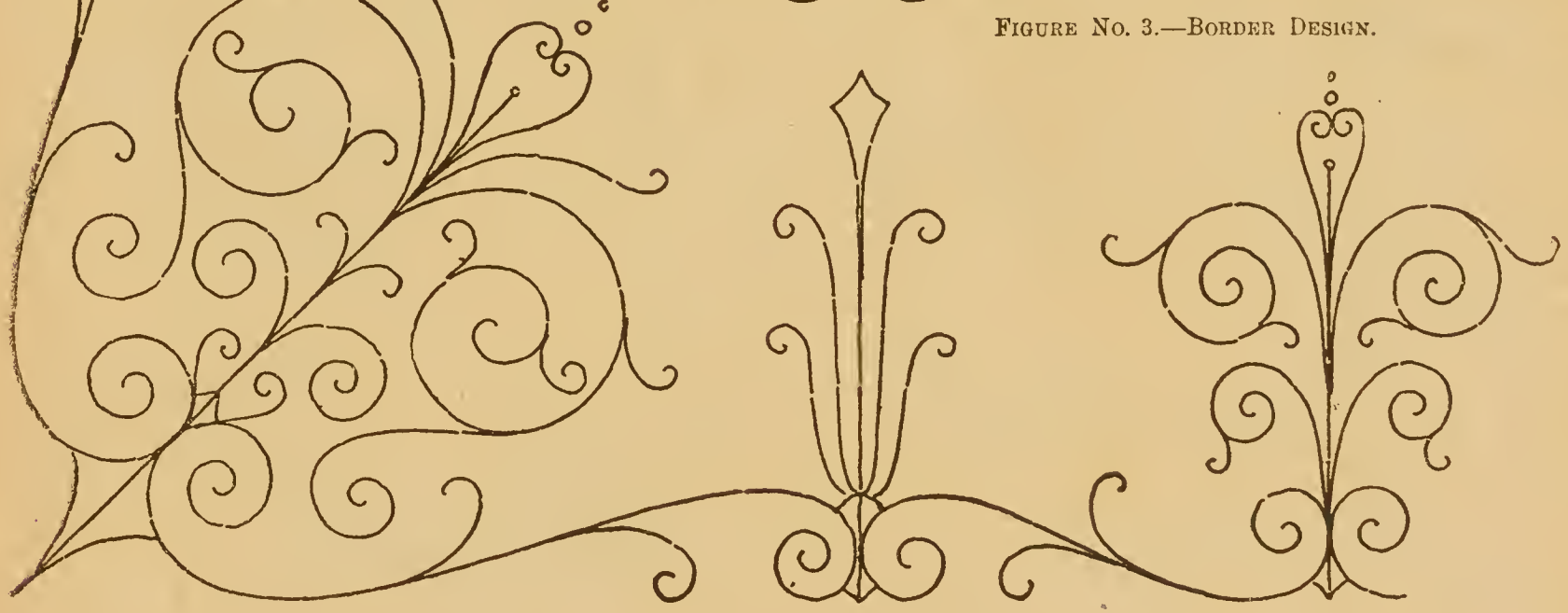


FIGURE NO. 4.—BORDER DESIGN.

From chiffon to lady's-cloth is a considerable stride, yet embroidered or unfinished perforations contribute their share of attractiveness to the heavy, smooth fabric as well as to the half-transparent one; and the fancy is carried out in velveteen with equal success. Occasionally an entire gown is evolved from perforated cloth or velveteen, but more often the eyeletted material is used only for a portion of a costume, and in every case it affords an excuse for the introduction of an enlivening color underneath, which sifts through the openings like sunlight through a lattice of boughs. In heavy goods, such as cloth or velveteen (now known also as veloutina), the perforations are either left unfinished or else are wrought with silk; but in chiffon, taffeta, Liberty satin and other light-weight fabrics they are invariably worked, the effect recalling the very open "pierced" needlework of a generation ago.

The charm of these novel materials when made up is admirably exemplified in a lately devised visiting toilette, in which perforated cloth in a golden tone of brown and underlaid with vivid red cashmere is associated with plain cloth and velvet in the same shade of brown. The skirt is composed of four gores, and the rather wide front-gore is cut from the perforated cloth, through the apertures in which the red lining shows attractively, the arrangement suggesting a panel. Four *godets* formed at the back fall with the

stately grace peculiar to such folds. The basque-waist has a French back arranged at the center in plaits that are stitched for quite a distance and flare above; and the fronts correspond with the back and flare over a plastron that is cut from the perforated cloth, as is also a sailor collar which partially frames the plastron. This collar falls very deep and nearly square at the back, and its front ends are curved. Over the standing collar is disposed a Princess stock-collar of brown velvet, and the waist is completed with a crush belt of velvet corresponding with the stock. The *gigot* sleeves are finished plainly. A brown velvet toque trimmed with red satin and black birds, and brown Russia-leather gloves complete the outfit.

A last year's gown may be given a wholly up-to-date air by tasteful additions of perforated cloth, which may contrast with the dress material in hue, color combinations being now greatly fancied. Capes, also, will make up satisfactorily in the open-work cloth, and when a garment of this kind is intended for street wear, a material of sober but contrasting tint will be used beneath the outer fabric.

For dressy calling and promenade gowns goat's-hair crépon is without a rival. The earlier specimens of this fabric showed regular waves in horizontal rows, but at present more variety is observed in the weave. The surface is always lustrous, and firmness is imparted to the texture by a layer of web-like goods woven underneath. Novel and pretty specimens of this material combine golden-brown and black, bluet and black, copper and black, and green and black, the color appearing prominently in each instance in the form of arabesques upon a black background. Other crépons of the same kind are in solid colors and are crinkled in suggestion of chevron stripes, and others again are marked off in diamonds with the effect of quilting, the diamonds being maroon, marine-blue, brown or some other color, defined by black lines that are not unlike stitching in appearance. Still another member of the goat's-hair family has fine, raised, vertical crinkles that remind one of accordion-plaitings, and is offered in all the fashionable hues, among which a steel-blue shade deserves special mention.

But notwithstanding the appearance of these new goat's-hair crépons, the original weave in solid-hued and two-toned varieties commands a large following. In black the material is as much admired as in colors and it has the same rich sheen which effectually relieves it of the very sombre appearance peculiar to most black fabrics of crêpe-like texture.

A black gown is now deemed an essential of a fashionable wardrobe, and there is a large variety of goods from which to choose. It may be made of goat's-hair crépon, mohair crépon, one kind of which shows raised crinkles and is aptly called *caillou* (pebble) crépon; wool crape cloth, which looks very like English crape veiling and is waterproof; silk-warp crépon, plain or perforated cloth, bouclé cheviot, which is powdered with myriads of silky-looking flat rings, or silk-embroidered armure; but no matter what the fabric made up, a brightening touch of some sort will rarely be missing. Color is generally introduced in the bodices of black dresses, and if it is deemed too lurid a tint, it may be subdued by a covering of La Tosca or Brussels net or eyelet chiffon.

One of the most pleasing gowns included in the *trousseau* of a Midwinter bride is made of black goat's-hair crépon waved in a chevron device, in conjunction with black velvet, black eyelet chiffon and light-green silk. The skirt is formed of seven gores, falls in four *godets* at the back and is entirely without decoration, its attractiveness being due entirely to its perfect adjustment. The waist is rather fanciful in design. The back is moulded to the figure, and at each side of it is applied a tapering ornament of velvet finished with a very narrow edge of jet facets. Similarly shaped and trimmed ornaments are applied upon the front to within some distance of the waist-line, and provide a pretty framing for a full, drooping front of silk under chiffon, which overhangs a rather broad, shaped girdle of velvet that only crosses the front. A Princess stock-collar which corresponds with the front forms a soft, dainty neck finish; and on the coat-shaped sleeves of crépon are mounted great puffs of silk under chiffon, each of which is shaped to produce a notched effect and ornamented with a tiny rosette of velvet, the arrangement apparently increasing the fulness. White chiffon could have been used in this way over black silk, if the always lady-like "magpie" combination had been preferred. The hat designed to accord with the costume just described is covered with black silk beaver and trimmed with black tips, green ivy leaves and *choux* of black chiffon.

The plain zibeline cloths in the fashionable shades and those that are marked on the surface by long black hairs are among the most popular woollens. In one sample of the latter class a copper-colored ground glows rather dimly through a honeycombing of hairs, in another a marine-blue surface is much subdued by a filmy black covering, and in a third robin's-egg blue appears some shades lighter under a layer of black fibres. In some cases the black hairs are woven in suggestion of a checked or some other design over colored grounds, and the effects are very attractive. A bodice that unites one of these soft cloths with another material may be worn with a skirt made entirely of the cloth.

A pretty silk-and-wool novelty that is exactly suited for youthful women has a smooth surface, unites bluet and gold in some indefinite pattern and is spotted with gold and black silk dots. When a combination fabric is desired to accompany this novelty, it may match one of the colors in the ground or dots, or may tastefully contrast with all those tints.

Serviceable costumes for Winter journeys may be made of heavy, rough diagonals in dark-red, golden-brown, bluet or olive-green, and equally satisfactory results may be obtained with illuminated diagonal cheviots in which bright-colored wales alternate with black ones. Plain and, as a rule, severe styles are preferred for these fabrics.

The fancy bodices for which tastefnl women have such a *penchant* are made of velvets as well as silks. The velvets used for them are checked or striped, and they are of a pliable texture that adapts them admirably to the full fashions that now reign supreme in waists. Gay-colored ribbon or velvet stock-collars adorned with *poufs* or *choux* are usually made up for these velvet waists, especially when, as is often the case, black, brown or other sober-hued checks or stripes alternate with white ones. Skirts are likewise fashioned from checked velvet, and with them are usually worn waists of contrasting material and color. Plaid velvets in clan colors are shown, but they are preferred for use as combination fabrics for use with goods of more subdued coloring.

The *nacré* velvets are made up alone in gowns and are truly magnificent, being striped and watered like moiré antique. A fine example of this class has a brown ground bearing vertical réséda stripings edged with very light yellow lines, and an iridescence that is caused by the pressed water-markings plays beautifully over the surface, giving the material its name, *nacré*. Elegant carriage cloaks and wraps may be made of this rare material; and it may be employed for the sleeves and part of the bodice of a black or colored moiré antique or *gros de Londres* gown, or else used for an entire costume.

Dainty waists are made of Liberty satin in Cachemire color harmonies, the soft blendings of which suit most complexions. The material is as pliable as surah or India silk and as glossy as satin. Perforated taffetas or Liberty satins are also developed in bodices, being preferably lined with colored silk.

A beautiful white Louisine silk enriched with maroon satin stripes that are well sprinkled with white satin pin-points is devoted exclusively to the bodices of youthful women, as is also a lilac taffeta strewn with the minutest of white dots and striped with groups of black and white lines. Another taffeta, that may be selected for a fancy blouse, unites light-yellow and pale-blue in the same way, and still another, which would develop a most satisfactory evening gown, has a Nile-green ground marked with small satin flowers in self and traceries of tiny pink blossoms. The latter device is seen on other colored grounds.

Whatever the material used for an evening costume, chiffon usually enters somewhere into the construction, and a case in which it has not proved a becoming factor has not yet been found. Perforated chiffon, and *mousseline de soie*, which sometimes has a scollop finish at the bottom, are used preferably over white silks or satins for débutantes' evening gowns, and polka-spotted and printed chiffons are chosen for the same purpose, the former showing silk dots of various sizes, and the latter delicately colored blossoms that seem almost to vanish from view, so light and shadowy are their tintings.

Striped crêpe is another charming and fashionable tissue and is offered in black and colors. A beautiful pattern displays groups of narrow, puckered silk stripes alternating with broad stripes that are wrought with a dainty embroidered design done in self. This transparent is often made up over silk or satin in fancy waists, and, like chiffon, it is fashioned very fluffily. The waists are worn with plain or accordion-plaited skirts matching the underlying fabric.

A novelty in black La Tosca net designed for matrons ceremonious gowns presents large open medallions of black or écru lace. A very unique and, at the same time, a very charming effect may be realized, especially in a bodice, by underlaying the net with American Beauty or some other dainty-hued chiffon, and drawing the latter through the open medallions in little poufs. A tucker or vest may be simulated by the arrangement, or the sleeves, when short and puffed, may be very handsomely decorated in this way. Another specimen of La Tosca net, also in black, has large eyelets embroidered with green, lilac and pale-yellow silk. This is favored only for waists or for parts of gowns.

A new finish for a skirt that is to be worn outdoors is contributed by silk cord the color of the gown, or by thick cable cord covered with satin or silk matching the dress material. This is said to be more durable than braid or velveteen, and it provides as neat a completion as either, while far less troublesome to apply.

SEASONABLE TRIMMINGS.

One of the most charming of recent conceits for waist decoration embodies the graceful blouse effect which plays so important a part in the latest feminine attire. The garniture consists of a yoke, an overhanging, blonse-like arrangement of fringe, and a belt; and through the fringe are canght glimpses of colored chiffon or some other gauze-like fabric, which escapes in long, narrow pnffs between the strands of the fringe. Naturally, considering the prevailing notion for harmonious color contrasts, this nnderlying tissue differs in hue from the remainder of the bodice.

A most successfnl trimming of this style has a yoke of grenadine all-over studded with scintillating jet facets, while strands of fancy jet fringe depend from the yoke and droop over a shaped belt that matches the yoke and merely crosses the front. Another specimen is entirely of jet, the yoke and belt being wrought in a very open design, and the fringe being made of small cnt beads; and yet another shows a yoke formed of great, raised jet *cabochons* that hold strands of rat-tail chenille fringe, which in tnrn is canght to a satin ribbon belt that is bowed at the back.

Even more effective than any of these is a garniture of the same class in which the yoke shapes three acute points at the bottom and is made of glittering jet seqnins or spangles arranged in imitation of scale armor, while from the yoke falls a blouse-like disposal of spangle fringe that is caught to a belt of spangle galloon. Another triple-pointed yoke is formed of sparkling scales and supports a blonse of chenille fringe, which is confined at the bottom by a spangled belt.

The effectiveness of black silk passementerie in this style of decoration is displayed in a fine example that has an open-patterned yoke of cord, with Milan drop fringe attached to its lower edge and falling over a belt that corresponds with the yoke. Both the back and front of a bodice may be enriched with any of the trimmings described above, the loose effect being liked at the back as well as below the bust. When this sort of ornamentation is applied, whether upon a silken or a woollen bodice, the neck is completed by a soft, fanciful stock of silk, ribbon or velvet agreeing in color with the fabric that underlies the decoration.

A similar garniture that may easily be created by the home dressmaker is formed entirely of black velvet ribbon a little less than an inch in width. For the front of the bodice a yoke of the usual depth is formed of the ribbon disposed in basket fashion, and below it vertical rows of ribbon are allowed to fall in the approved way over a belt that is platted to match the yokc. The garnitnre for the back is similar in every respect, except that the vertical rows of ribbon are applied to lie closely instead of falling loosely.

The arrangement just described, and a sleeve decoration to correspond were chosen to trim the bodice of a dressy toilette developed in black mohair crépon and yellow chiffon. The skirt, though of the bell type, is made with a seam at the center of the front and another at the center of the back, and its shaping causes it to hang in decided *godet* folds at the back and in less emphatic flutes at the sides and front. At the foot it is finished with a roll formed by inserting a thick cord in a casing of black satin, this being at present a much-admired mode of completion. The blouse-waist is made both back and front, with a square-yoke upper-portion and a full lower-portion, the latter being covered with chiffon. The ribbon arrangement is neatly applied, and its effectiveness is heightened by the filmy chiffon, which appears with a slight puffiness between the npright bands of velvet in front, and without fulness between those at the back. Upon the neck-band is mounted a Princess stock of chiffon, over the sleeves are arranged puffs that are stiffened with book-mnslin to produce a distended appearance, and the pnffs are strapped from top to bottom with several rows of ribbon, each of which terminates in a loop and notched end. Both the bodice and sleeve decorations are extremely effective and by no means difficult to arrange.

Vandykes in varions sizes and designs are still very fashionable for adorning costnmes, and they are prodnced in every class of garniture. A new Vandyke trimming in jet is made of fine beads and flat, spike-shaped stones. Three of the stones are fastened one above another on each point, and a pretty finish is contribnted by a tassel composed wholly of beads. These points are separable, and an admirable way to apply them upon a skirt is to allow them to fall free at intervals from a satin ribbon that encircles the skirt at the top. On a bodice a point of this character may be applied at each side of a vest or blonse, or three points may be set npon the front over crêpe or chiffon, which will break out effectively between.

Silk passementerie points are ornate enough for silk gowns, and are frequently preferred by matrons of conservative taste to the more pretentious jet ones. Vandykes that wave in a serpentine outline, whether of silk or of jet, are mostly open-patterned, and are especially admired for trimming full bodices, upon which they are set upright at intervals, the material being cnt away beneath. This fancy is a rather extravagant one, bnt it is at the same time wonderfully decorative.

Vandykes of perforated cloth embroidered with silk are among the latest candidates for favor, and they have thus far appeared only in dull black cloth, which is agreeably enlivened by the silk embroidery. Colored goods are often introduced beneath these hueless Vandykes, just as they are beneath the popular eyeletted dress materials.

Galloon trimmings in several widths are fashioned from perforated cloth without embroidery and are devoted to many pnrposes, their effectiveness being invariably enhanced by underlying color. Black perforated and embroidered taffeta is likewise used for the embellishment of gowns.

Buttons that are intended for decoration and not for closing are becoming very popnlar. There are the large, fancy metal and smoked-pearl varieties, handsome ones in riveted jet and steel, rich designs in gilt or silver set with small Rhinestones, and especially brilliant bnttons formed of large Rhinestones. These are all nsed on collars, belts, revers, shoulder-braces and many other adjuncts.

A large, globe-shaped Rhinestone buckle adjusted at each side of a soft, fancy collar of velvet or silk makes a handsome decoration that is in perfect accord with prevailing styles.

For use alone or in conjnnction with lace, there are fur festoons with jet headings, and fur rosettes with well cut, star-shaped *cabochons* flashing from their centers. Fur bands or fringes with jet headings are also popnlar, and are applied npon gowns of cloth, crépon and other woollens, as are the varions other fur garnitnres.

Highly ornamental yokes are formed of colored *paillettes*, their effect snggesting the scaly skin of a serpent. They describe a trio of rather sharp points at the bottom, and are curved at the top to fit the neck; and they are produced in green, bronze, steel-blue, maroon and a host of other tones. These brilliant adjnncts are in order only for very dressy purposes, and will be especially effective when accompanied by fancifnl chiffon stocks; and, if desired, accordion-plaited chiffon may flow over the bust between the points.

The sheerest varieties of white lace are associated with fur on both street and evening gowns, the union being very much admired at present, although it certainly seems rather incongruous. Point lièrre lace, which is often used in this way, shows dainty designs that resemble those in point appliqué, and a fine net; and being thns delicately patterned, it may be effectively arranged with great fulness, which is essential when lace is used with fur. A pretty neck garniture may be made by shirring pure-white point lièrre lace to form a frill, and applying butter-colored point Venise Vandykes over it. The two tones will associate very artistically.

Much real lace is now employed on ceremonious toilettes, handmade point appliqué being most frequently chosen for elegant ball and reception gowns. Marked favor is also bestowed upon the Renaissance, Bruges, point Venise and Maltese varieties, all of which are made of linen and show the yellowish tints of old lace. The Bruges laces are mostly all-over patterned, but the meshes in many of the other sorts are large and sqnare, with minute loops springing up at intervals. The Carrickmacross laces are nsed upon velvet gowns and carriage wraps, being very fine and rich-looking.

The imitation point Venise laces in both black and white are wellnigh as handsome as the real ones. The white laces are so called because they are not black, for their color is in reality a cream or butter tint.

An original and very pleasing effect was produced with black point Venise insertion in an open floral pattern upon the fancy waist of a theatre toilette developed in a combination of black moiré façonne and American Beauty rose chiffon. The skirt, which is made of the silk, is shaped in circnlar style, and swells out at the back in stately *godets* that are stiffened with crinoline to retain their pose. No trimming is applied, and the lower edge is finished with a satin cord. The bodice is made of chiffon, and its back and front are shirred at the neck and lower edges. Just above the bnst a tuck-shirring is made, and over it is applied the lace, through the openings in which the chiffon is drawn in diminntive *poufs* that snggest nothing so mnch as half-blown roses, the resemblance being strengthened by the tint of the chiffon. The sleeves are covered with puffs above the elbows, and the fulness at the center of each puff is arranged in a vertical row of tuck-shirring and drawn in small *poufs* through openings in a band of lace. Over the standing collar is applied a fanciful collar of chiffon having a donble loop at each side, and shirred back ends; and the belt is arranged to correspond with the fanciful collar.



THE LATEST MILLINERY.

THE beautiful in millinery has been fully realized in the typical Winter *chapeau*. This representative head-dress is burdened with plumes, which give it a richness and elegance that no other trimming can produce, and which are disposed with a superbly artistic effect. Where several plumes are used (and six or eight are by no means exceptional on a hat that is large enough to permit such a generous decoration), they are allowed to fall as they will, and their graceful positions thus seem to be unstudied, although they are really due to very careful adjustment.

The hat that is intended as a companion for my lady's "best" gown is covered either with velvet or with silk beaver, which is the same as the material used for men's dress hats. Both these fabrics provide effective backgrounds for plumage, which is seen in both black and colors, although the former receives decidedly the lion's share of favor.

The "Gaiety Girl" hat, which is one of the most picturesque of the season's shapes, is the style above all others which claims plumes as its special prerogative. Both its crown and its brim are exaggerated, but the dressy woman who rejoices in a tall and nicely rounded figure can assume this "lofty-plumed crest" with perfect becomingness. Color is usually wanting in the hat, but this lack does not diminish its attractiveness, as is clearly demonstrated by an effective example that is covered with black velvet. The crown of this smart head-covering is made to look less than its actual height by its trimming, which consists of three satin folds applied at intervals; the brim is curved gently at the left side, where eight plumes are arranged in two groups, the tips in one group inclining toward the back and those in the other toward the front; and the space between the clustered feathers is appropriately filled by a stiff, standing aigrette.

Another all-black hat belonging to the same class is covered with silk beaver that gleams with an almost metallic lustre. The base of the crown is encircled by black satin ribbon, which is continued in a spread bow at the right side, a buckle of riveted jet being fastened at the center of the bow. At the left side the brim is rolled in the slight manner peculiar to the fashion, and against the crown rest four three-quarter plumes that are supported by a great *chou* of satin. Under the brim, on the head-band, are fixed two small satin rosettes that look as if they were intended as a hair decoration.

The "Gaiety Girl" hat is invariably accompanied by a draped veil, which may be of plain or chenille-dotted Tuxedo net, and may be fastened with a fancy veil-clasp of silver or gilt that is as ornamental as it is practical.

The narrow-brimmed sailor-hat is jaunty and is very generally liked, though not, of course, for dressy wear. A dainty ensemble is produced by very simple means in the trimming of a black silk sailor of this type. The brim is finished with silk hatters' galloon, and at each side is a large rosette of white satin ribbon that supports a tuft of black *coq* feathers, while in front is a third *chou* of Nile-green satin ribbon, from the folds of which start two *coq* feathers that curl in opposite directions.

More dressy than this felt sailor is one covered with black velvet. The crown is banded with similar velvet, and at each side of it is disposed a rosette of cerise satin antique, the vivid tone of which is subdued by a covering of coarse black fish-net. The rosette at the left side is supplemented by a bunch of black *coq* feathers, and underneath the brim, on the same side, another bright-colored rosette is fastened to the head-band.

The effect of lace as a trimming for this smart shape is well illustrated on a black beaver-covered sailor. Encircling the crown is a band of olive-green velvet, upon which is applied a band of écru point de Gêne lace; and at each side is a rosette of velvet, which is ingeniously shaped in loops and ends that turn toward the back and holds a short, jetted quill that adds considerably to the trimness of the hat.

With any of these sailor shapes may be worn a close veil of plain or dotted black Tuxedo or Brussels net, or a chiffon veil, which will be found very comfortable on cold, windy days.

An exceptionally stylish set consists of a muff, collar and toque of Persian lamb, which is a vastly becoming fur when the wearer's cheeks are reddened by the frosty Winter air. The toque is covered with the fur, which is formed in small *poufs* at each side of the front. At each side of the back is adjusted a black feather pompon, from which rises a stiff aigrette; and starting from the pompon is an ornament of black accordion-plaited chiffon that falls upon the hair. The filmy textile accords admirably with the fur and forms a wide frill for the deep cape-collar to rest upon. The neck finish is a ruching of black satin ribbon, and miniature heads with glistening, life-like eyes are used instead of a brooch or buckle for closing. In the muff, too, accordion-plaited chiffon is introduced, frills of it being arranged to hang over the hands from the openings at the ends. The front of the muff is trimmed with twin heads that rest contentedly on a large bow of satin ribbon.

The same black, curly fur was employed in a stylish set that comprises only a collar and hat. Écru point lièrre lace, which is a fine variety of the appliqué order, is associated with the fur in both the hat and collar. In the former it forms the rather broad brim, while the fur is softly drawn over the buckrum crown in suggestion of a Tam O'Shanter. In front is a huge bow of wide heliotrope satin ribbon, and at the back is a bunch of violets that look like products of the hot-house rather than of the workshop. No other trimming is added, and none is needed to perfect this most charming confection. The collar has a cape-like section of fur cut in Vandykes, below and between which flows a deep frill of the lace pressed in accordion-plaits. At the left side of the closing is a bunch of violets tied with narrow heliotrope satin ribbon, and a pleasing neck-finish is contributed by a shell-plaiting of lace.

With a jacket or cape of Persian may be worn a jaunty little toque made of the fur. American Beauty ribbon is twisted round the crown and formed in short loops and ends at the back, the charming shade of the ribbon harmonizing perfectly with the lustreless black fur; and at each side in front two short loops of fur rise above a head, with a black aigrette standing between.

For the theatre, for drawing-room receptions and for other ceremonious occasions at which hats are required, there is a very fanciful set, also consisting of a toque and collar. The toque has a crown of riveted steel and a brim formed of cerise velvet twisted in and out through the openings in a coronet-like steel brim-ornament. In front are three short loops of velvet, and from the center of the crown emerge a pair of shaded green Mercury wings. Pendent at the back are two short tails of stone-marten fur, with a loop of the same between. The collar is of very filmy lace in a deep, creamy tint, with a neck finish of cerise velvet that is formed, like a Princess stock, with loops at the sides and back. Between the loops in front glistens a Rhinestone ball, and from the stock six tails fall upon the lace, the fur matching that on the toque.

The softening influence of black fish-net is pleasingly exemplified in a stylish hat that consists of a crown of dark-green fancy felt braid and a brim of rather vivid green satin, the brightness of which is dimmed by a layer of the large-meshed silken fabric. The brim is rolled upward at the left side to show a black satin rosette on the head-band. To the crown at each side is fastened a disc of jet with a jet ball fixed upon its center, and back of the ornament, at the left side, rise a black aigrette and *coq* feather.

A novel shape in black silk beaver is not unlike the "Gaiety Girl," having an equally high crown, but a much narrower brim that stands out as stiffly as that of the Puritan hat. On the left side, a trifle toward the back, is a spread bow of black satin ribbon, from the center of which proceed a series of small knots that are continued to the very edge; and over the bow are slipped two rings of Rhinestones. A cluster of black tips nod at the right side above their support, which is the inevitable rosette, in this instance made of black satin. The brim facing is of black velvet.

Fur and chiffon are associated with unique effect in the decoration of a large carriage hat of brown silk beaver. Mink encircles the crown and falls in two tails at the back, and at the left side are cerise rose-buds and another tail, while at the right side a bunch of brown tips and an aigrette form a pretty group. The left side of the brim is rolled to show the entire head-band, upon which is a twist of cerise chiffon, with a fur head at the back and another in front. The bright color contrasts admirably with the brown of the beaver and fur and renders the hat especially becoming to a dark-haired woman.

A brilliant evening bonnet that will suitably crown a matron at the theatre or opera has an entire crown of Rhinestones, and a brim composed of diminutive black tips that curl over each other fluffily. In front short black tips curl away from a large Rhinestone ball, and at the back is a tuft of black tips that conceals the upper ends of a black velvet bridle, which may be bowed under the chin.

TATTING.—No. 32.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

POINT OF TATTING FOR LADIES' TIE.

FIGURE No. 1.—Work the rosettes as follow:

Work a ring of 3 d. s., 1 picot, 3 d. s., and 1 picot, until you have 11 picots with 3 d. s. between; close the stitches in a ring.

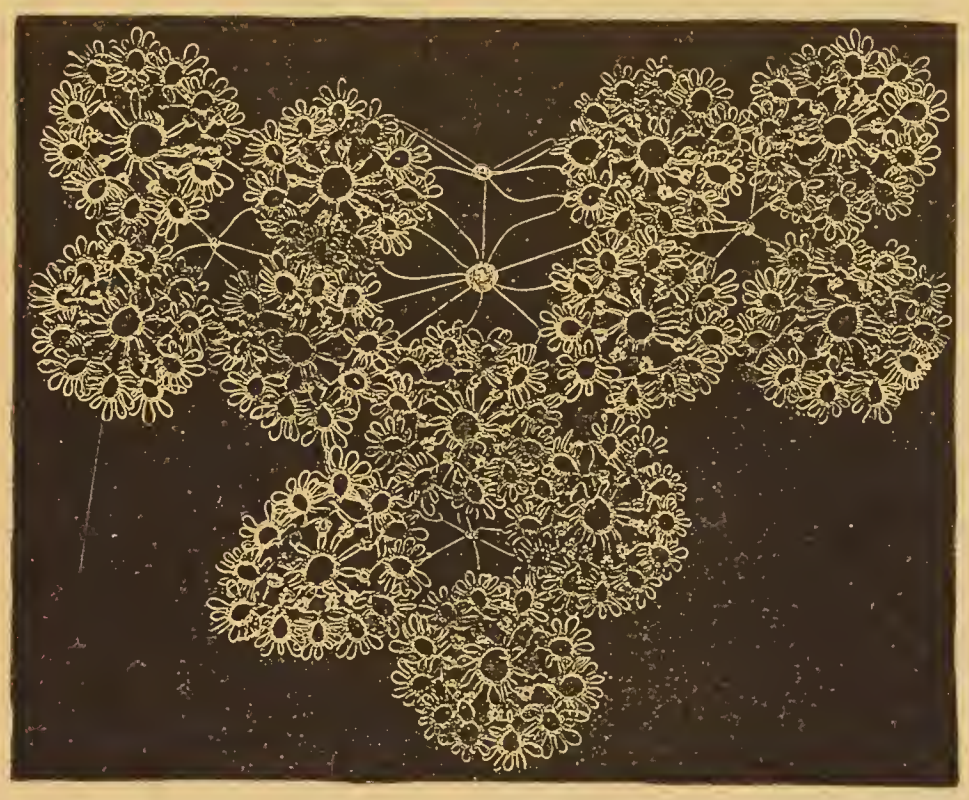


FIGURE No. 1.—POINT OF TATTING FOR LADIES' TIE.

* Leave a short space of thread, make 3 d. s., join to the first picot, make 3 d. s. and close. Leave a short space of thread, make 2 d. s., 1 picot, 2 d. s., and 1 picot until you have 11 picots; close. Repeat from * until all the picots around the centre ring are filled. This makes a rosette. Baste the rosettes on paper in the design illustrated, and fill in the spaces with spider-web work as seen in the picture.

NARROW TATTED EDGING.

FIGURE No. 2.—This edge may be made with thread ranging in numbers from 30 to 60. Begin with center ring by making 3 d. s., 1 picot, 3 d. s., and 1 picot until you have 45 d. s.; close up stitches. *Make 2 d. s., join to first picot of center ring, make 2 d. s.; close up stitches.* Repeat from * to * for next four picots of the center ring; then make 2 d. s. and 1 picot until you have 30 d. s.; close up stitches. Make 2 d. s., join to sixth picot of center ring, 2 d. s., close up stitches, 2 d. s., join to last picot of leaf, 2 d. s., and 1 picot until you have 36 d. s.; close up stitches; 2 d. s., join to picot of center ring; 2 d. s., close up stitches; 2 d. s., join to first picot of second leaf, 2 d. s., and 1 picot until you have 30 d. s., close up stitches; *2 d. s., join to next picot of center ring; 2 d. s., close up stitches.* Repeat from * to * until all the picots of center ring have been filled. Fasten the end of the spool thread to the shuttle thread, then with shuttle work on spool thread 4 d. s., 1 picot, 16 d. s. Then with shuttle thread alone work 2 d. s., 1 picot, until you have 15 d. s., join to center picot of last leaf; then 2 d. s., 1 picot, until you have 15 more d. s.; close up stitches. With shuttle thread alone make 2½ d. s.; join to last picot of last leaf, 2 d. s., 1 picot, until you have 36 d. s.; close up stitches. With shuttle thread alone make 2d. s., join to last picot of last leaf, 2 d. s., 1 picot until you have 30 d. s.; close up stitches. With shuttle work on spool thread 4 d. s., 1 picot, 16 d. s. This makes two points. Repeat from beginning. After making the number of points required with shuttle thread alone, work 2 d. s., 1 picot, 6 d. s., join to first picot of center ring; work 6 d. s., 1 picot, 2 d. s.; close up stitches. Work 2 d. s., join to last picot of previous scollop; 6 d. s.; join to last picot of center ring; 6 d. s., 1 picot, 2 d. s.; close up stitches; 2 d. s., join to last picot of previous scollop, 6 d. s., join to picot of stitches worked on the spool thread, 6 d. s., 1 picot, 2 d. s., close up stitches; *2 d. s., join to last picot of previous scollop; 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s., close up stitches.* Repeat from * to * until you have three scollops. Then make 2 d. s., join to last picot of previous scollop; 6 d. s., join to picot of stitches made on spool thread, 6 d. s., 1 picot, 2 d. s., close up stitches. This finishes two points. Finish the other points in the same way. After the points are all finished baste them on a piece of stiff paper and fill in the spaces below the clover leaves with cob-web stitch.

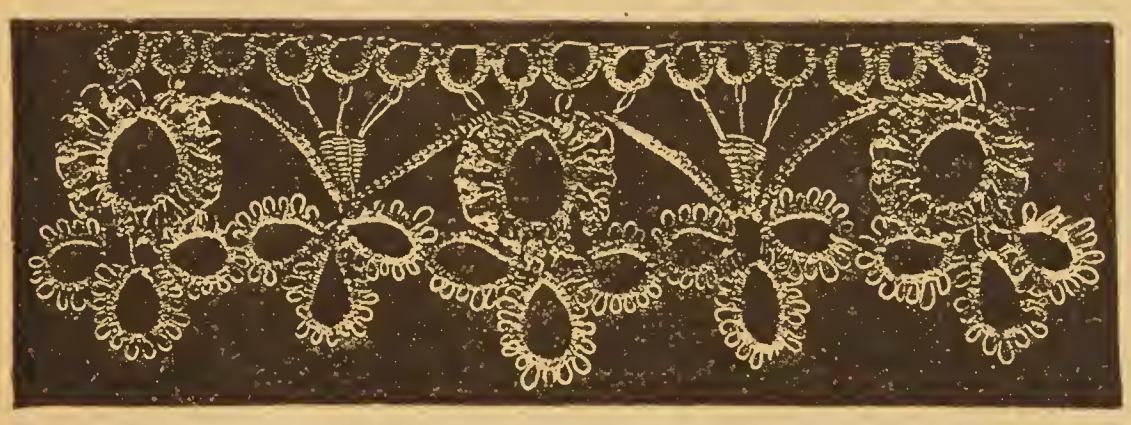


FIGURE No. 2.—NARROW TATTED EDGING.

POINTED TATTED EDGING.

FIGURE No. 3.—Make a strip of heading as long as the trimming is desired, thus:

First, make a ring of 6 d. s., 1 picot, 5 d. s., 1 picot, 5 d. s., 1 picot, 6 d. s.; draw up the ring, turn the work, and close to it make another ring like the first; now take the second thread and with the two make a chain of 8 d. s., and repeat from the beginning; but in making the next ring join it to the side picot of the first one after making the 6 d. s., and join each of the remaining rings in the same way. Now to begin the points, take the 2 threads and tie in the bottom or middle picot of the first ring; then make a chain of 7 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 7 d. s., and tie to the picot of next ring, and repeat this across the work. Now tie the threads in the middle picot of the first chain, and make another row like the last one. Tie again in the middle picot of first chain, make a chain like the one first made, tie in the middle picot of next chain, and repeat 3 times more; then below this make three chains, then two chains, and then one; this completes one point. Make the remaining points in the same way. (See picture.) For the chains above the heading make the same as the first row of chains. In making the picots draw them out long, as much of the beauty in tatting is due to the length of the picots.



FIGURE No. 3.—POINTED TATTED EDGING.

VENETIAN IRON WORK.

PART VII.

The preceding paper was devoted to a variety of designs suitable for the framing of photographs and other small pictures, and we now proceed, as the next step, to consider easels and kindred objects, presenting this month artistic patterns for photograph and cup-and-saucer easels, a watch-holder, two plate-frames and a heart-shaped frame or easel for a single head or a small water-color figure. All the articles illustrated are simple in construction, although some of them are quite elaborate-looking; and it will be an easy matter to make both sides of any pattern perfectly symmetrical if a full-sized working plan is first drawn, as previously directed in these instructions, and the various parts are bent and fastened according to its lines.

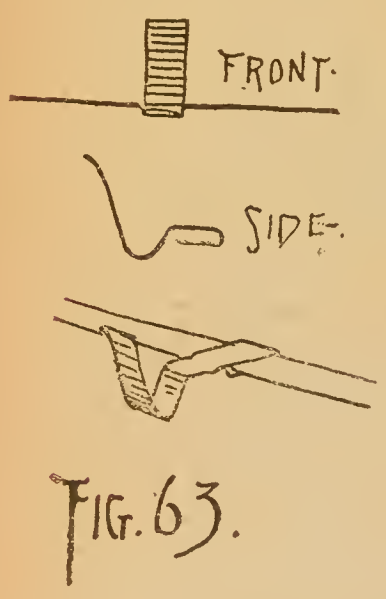


FIG. 63.

If iron is used to execute these designs, it should be of the same quality and thickness as that heretofore recommended. Ordinary stove-pipe iron cut into strips from an eighth to three-sixteenths of an inch in width will be found entirely satisfactory for all small, light objects, and most tinsmiths have machines by which the metal can be cut with perfect regularity, and will do the work for a nominal sum.

But while iron, when treated to a good coating of Berlin black, is both stylish and artistic, it may not suit some fancies, and in such cases any one of several other metals can be used, with pleasing results. Narrow strips of soft brass can be bent and worked fully as easily as iron, and when an object made of brass is completed it can be dipped and lacquered to bring out the high color of the metal. The dipping and lacquering will, of course, have to be done by some manufacturer of brass goods who has a dipping and lacquering department in his factory or shop.

Copper is also very desirable, being soft enough to yield readily to the demands of the most intricate and involved designs, and having a very rich color; and strips of zinc look well when made up and are quite inexpensive. As a general rule, however, iron will be preferred for work of this kind, as it seems most appropriate, both historically and according to the rules of art.

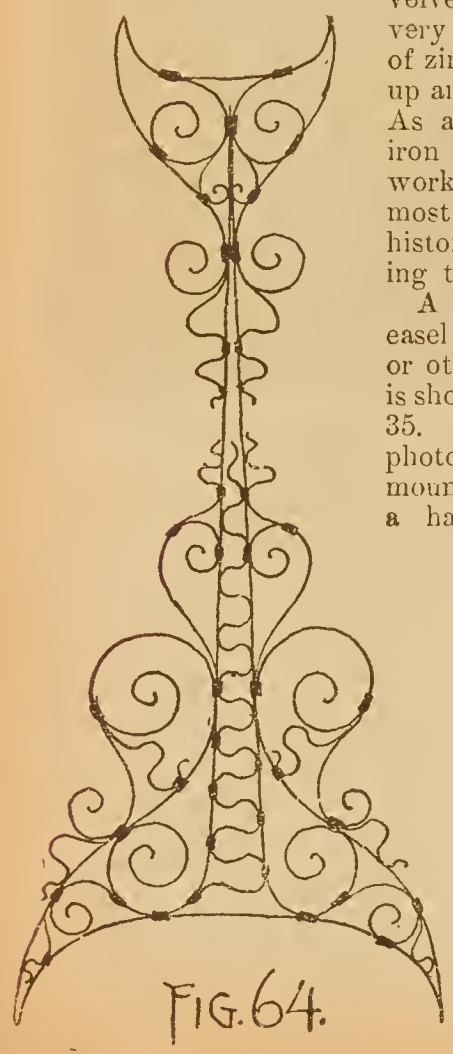


FIG. 64.

A very attractive easel for a photograph or other small picture is shown at Design No. 35. For a cabinet photograph with a mount six inches and a half long by four inches wide, the easel should measure ten inches in height, and nine inches in width from outside to outside of the scroll feet; while for a *carte de visite* it should be eight inches high and six inches and a half across the bottom. If the easel is to be used for a panel mount or for any picture larger than a cabinet photograph, its dimensions must, of course, be increased to correspond, but the proportion indicated must be preserved.

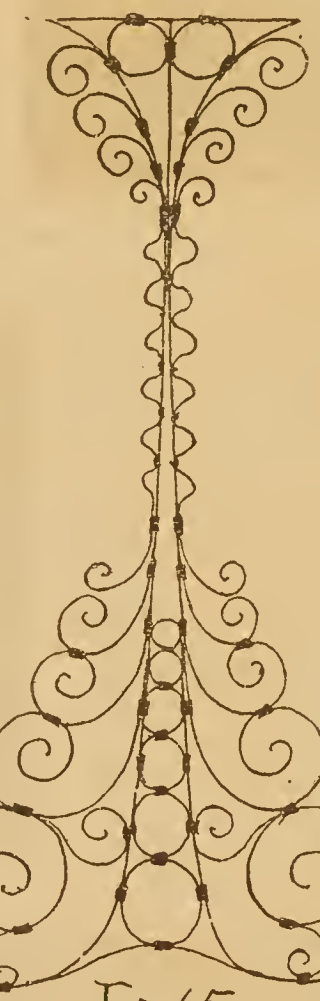
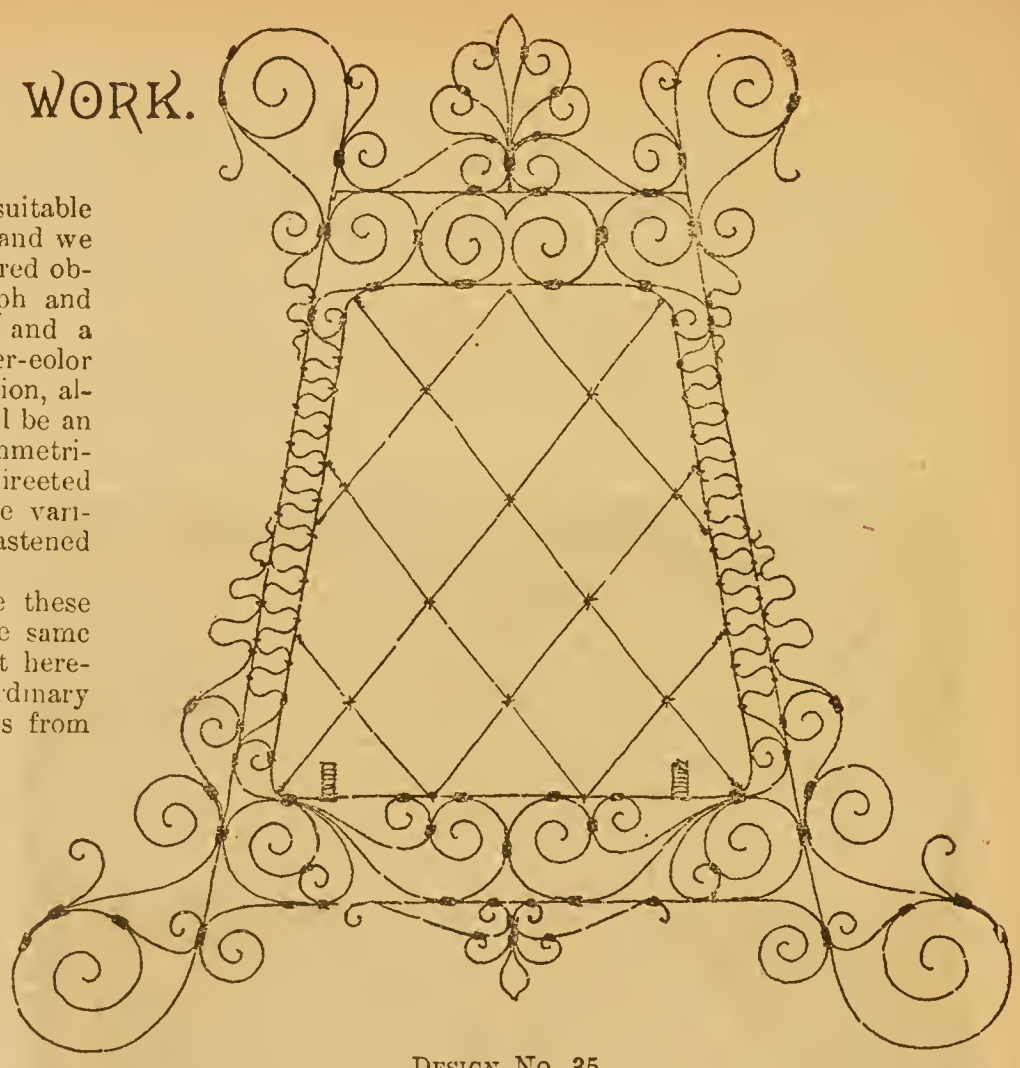
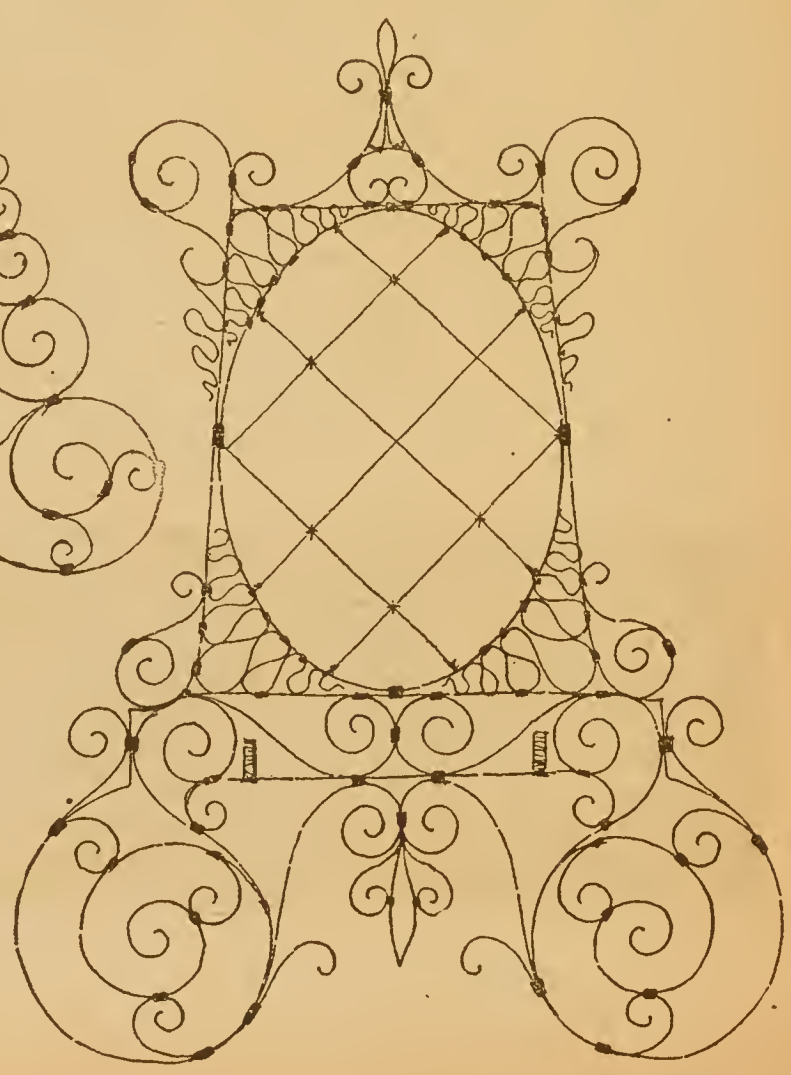


FIG. 65.



DESIGN NO. 35.

The scroll design must be done with strips of metal measuring not more than an eighth of an inch in width, and the lattice effect in the center with very fine iron wire; and where the wires cross one another they must be neatly fastened by means of wire wound round and round and securely twisted to prevent unfastening. To the cross-rib which frames the lattice-work on the lower side must be secured two hooks made of a narrow iron strip, one at each side of the easel. These are to hold the picture in proper position,



DESIGN NO. 36.

and should appear as at Figure No. 63, which gives front, side and perspective views.

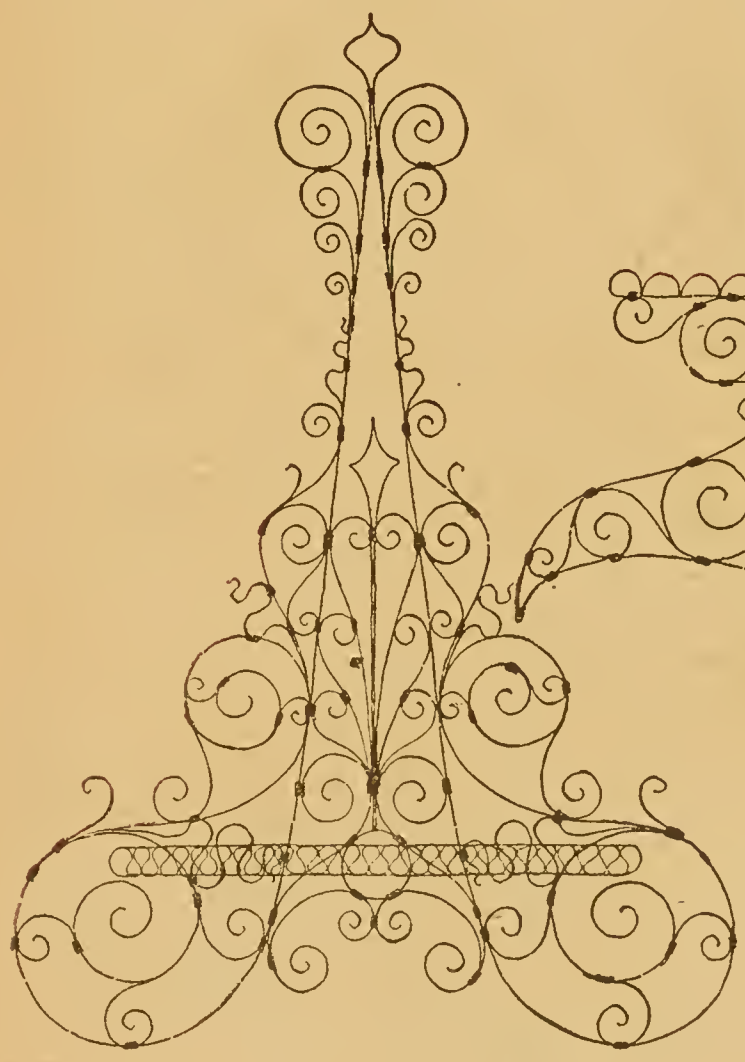
It will be necessary to have a back leg or support of grille work to complete the easel, and a very pretty design for the purpose is given at Figure No. 59, in Part VI., while the mode of fastening the support to the back of the easel and the angle at which it should be pitched are clearly displayed at Figure No. 60. Two other patterns for supports that will be appropriate for any of the easels shown this month are depicted at Figures Nos. 64 and 65; and if more than one easel is to be made, it will be a good plan to vary the supports as well as the front portions.

Design No. 36 presents another pretty conceit for an easel, and the mode of construction is similar to that directed for Design No. 35. For a cabinet the easel should be ten inches high and seven inches wide, measuring across the widest part of the scrolls that form the feet; and for a *carte de visite* the dimensions should be eight inches in height and five inches and three-quarters in width. The mesh-work in the middle must be done with wire, as described above, and a support of suitable shape must be added.

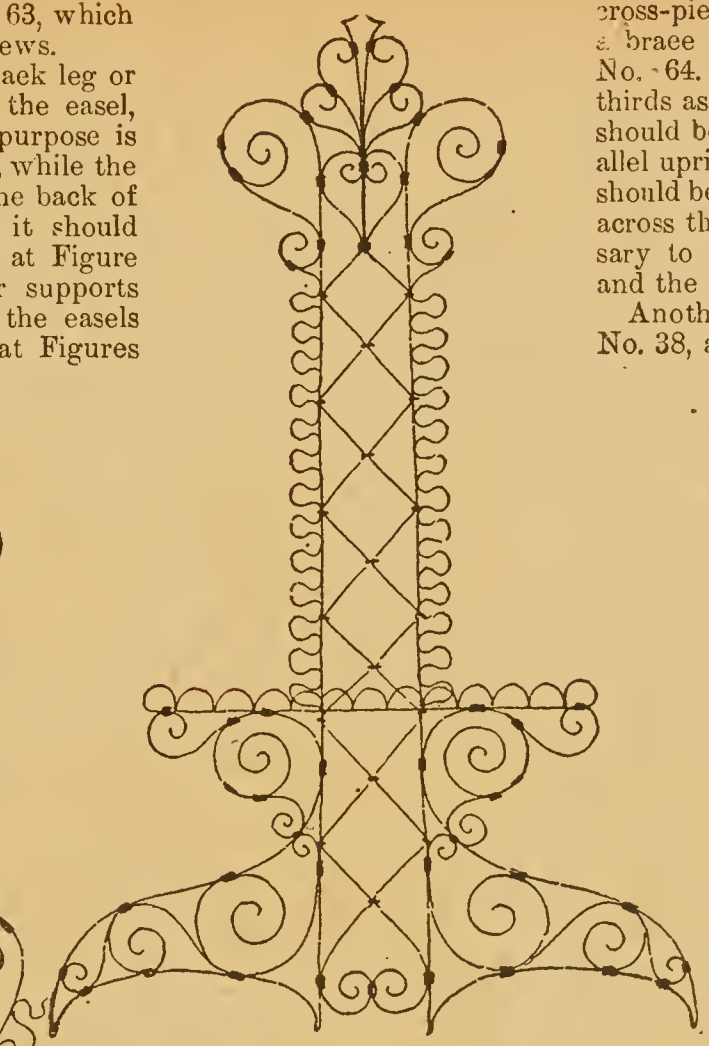
Design No. 37 offers a suggestion for an easel that will be especially appropriate for a cabinet or panel photograph. The proper measurements for a cabinet are about twelve inches in height by seven inches and a half in width across the bottom. Three inches up from the bottom arrange a wicker cross-piece to serve as a platform for the picture, and for a brace or support choose the design shown at Figure No. 64. The support should not be more than two-thirds as high as the easel, and the two points at the top should be exactly the same distance apart as the two parallel uprights of the easel. For a *carte de visite* the easel should be nine inches high and five inches and a half wide across the bottom; and for a panel picture it will be necessary to make the height from fifteen to eighteen inches, and the width in proportion.

Another pattern for a high easel is given at Design No. 38, and while it is really no more difficult to follow than the preceding one, it is rather more elaborate and will, therefore, take more time. Such an easel would look particularly well on a drawing-room or library table. The proper dimensions for a cabinet mount would be twelve inches high by eight inches and a half across at the widest part of the scroll feet, and for a *carte de visite* eight inches high by five inches and a half wide. Near the bottom arrange a grille rail for the picture to rest upon, and at the back fasten a support made after Figure No. 65. This support should be joined to the easel with a link or hinge joint, so it can be placed at any angle desired; and if a small wire hook is fastened to the easel or support, the pitch of the latter may be easily regulated by taking up or letting out a few links of the chain at the bottom (see Figure No. 60) and securing it to the hook.

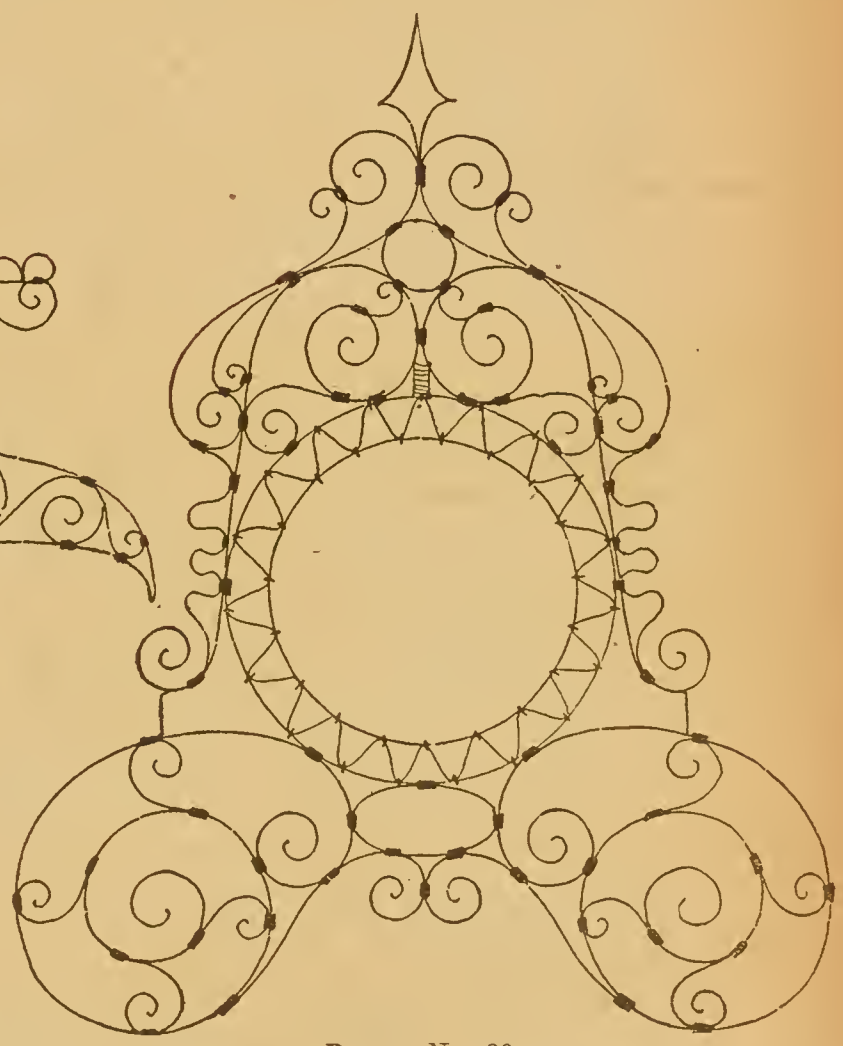
Design No. 39 gives a pleasing idea for a watch-holder that would be suitable for a bureau or dressing-table. The inner circle at the center should be two inches and a half in diameter and padded with velvet in some pretty color to provide a soft resting place for the watch. The total height of the standard should be eight inches and



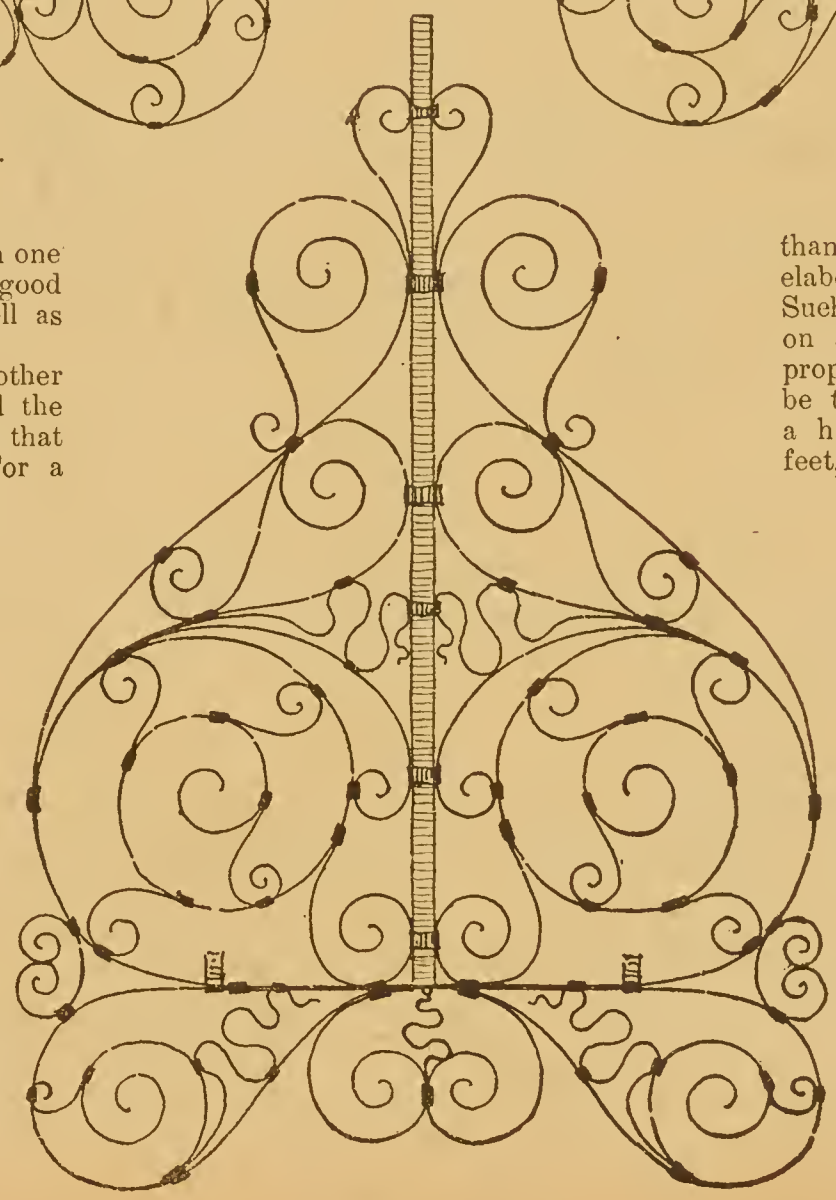
DESIGN NO. 38.



DESIGN NO. 37.



DESIGN NO. 39.

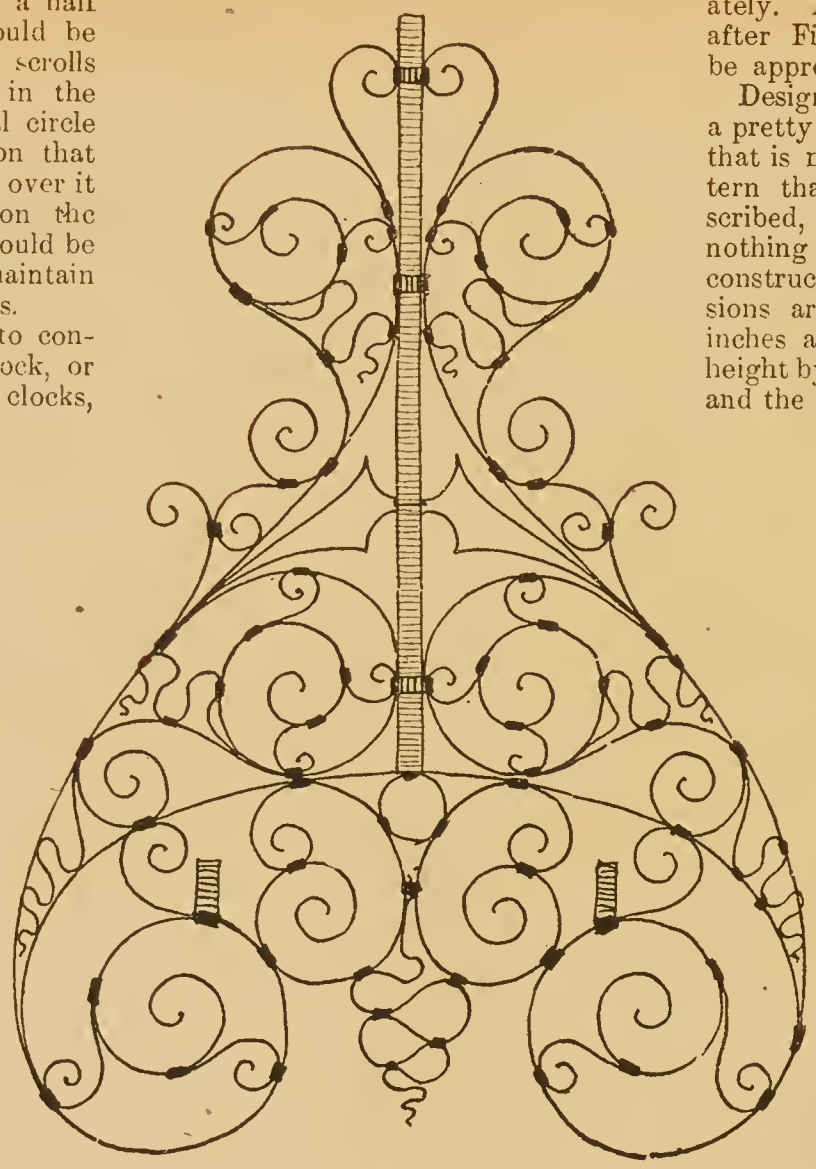


DESIGN NO. 40.

a half, and the width six inches and a half at the broadest part. The strips should be an eighth of an inch wide, and the scrolls should be bound together securely in the usual way. Just above the central circle fasten a metal hook in such a position that when the ring of a watch is passed over it the timepiece will rest snugly upon the padded circle. The back support should be adjusted by means of a chain to maintain the holder at an angle of sixty degrees.

This design may also be utilized to construct a framework for a small day clock, or for one of the little Ansonia "B" clocks, which can be purchased for a small sum at clock stores and at most of the large dry-goods and fancy shops. If the holder is to support one of these clocks, it must be made of metal strips from three-sixteenths to a quarter of an inch wide, as the weight of the clock might strain a structure formed of lighter scrolls.

An elaborate-looking but really very simple cup-and-saucer easel in Renaissance style may be constructed according to Design No. 40. It should be eight inches and three-quarters high by six inches wide, and should be provided with hooks fastened to the cross-bar to support the saucer. Make the upright in the middle of wood an eighth or three-sixteenths of an inch square, and to its upper end fasten a hook, as shown at Figure No. 66, for suspending the cup. The measurements given are designed to accommodate a saucer about five inches in diameter, but a larger saucer or a small plate may be provided for by increasing the dimensions proportionately. A support fashioned after Figure No. 59 would be appropriate in design.



DESIGN NO. 41.

Design No. 41 represents a pretty cup-and-saucer rack that is more intricate in pattern than the one just described, although it presents nothing new in the way of construction. The dimensions are the same — eight inches and three-quarters in height by six inches in width, and the same design, Figure No. 59, may be used for the support. The center-piece must be of wood and have a hook arranged at the top (see Figure No. 66), and hooks must be secured to the scroll-work about an inch and a half from the bottom to afford a secure resting-place for the saucer. Paint as usual with Berlin black.

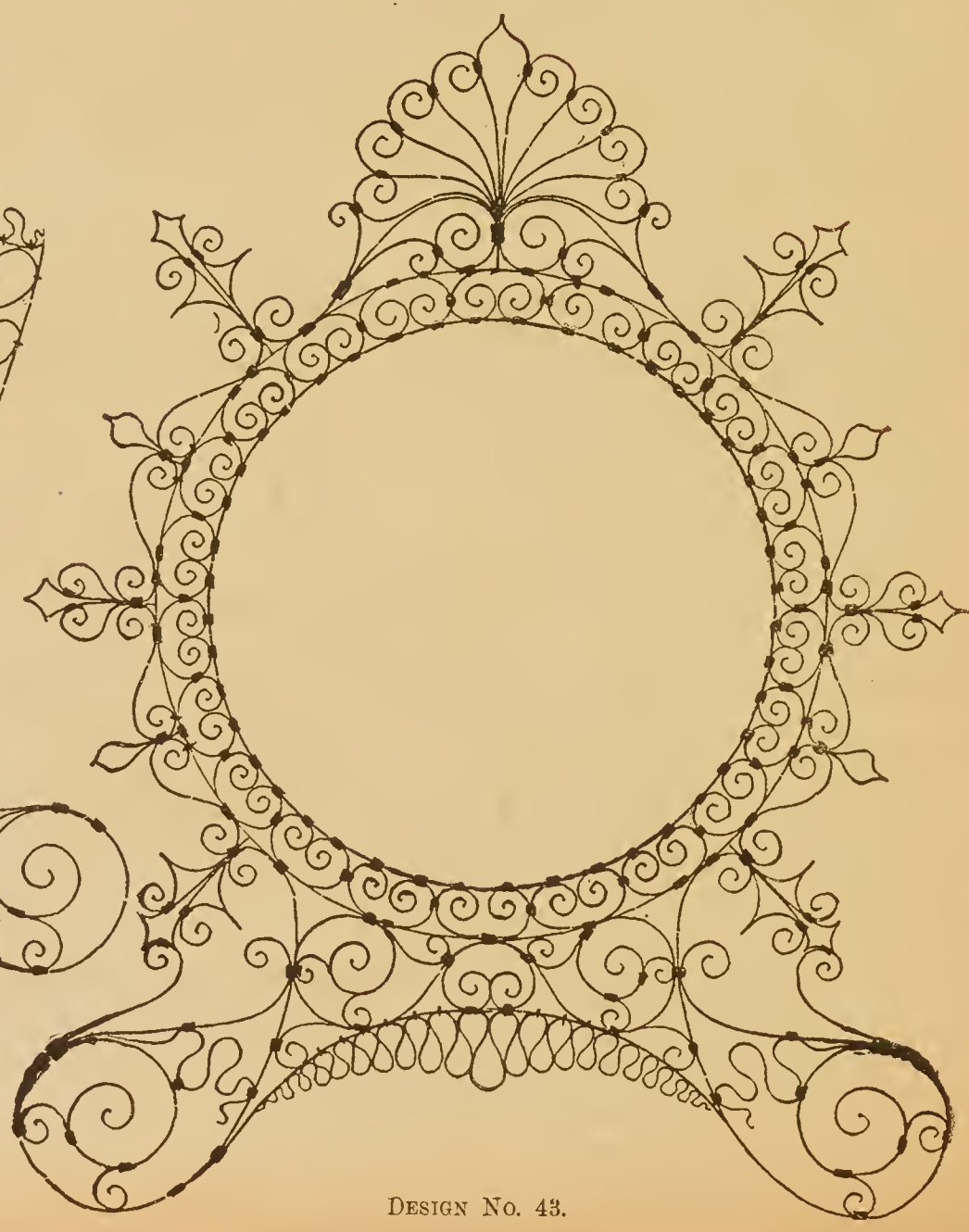


FIG. 66.

For a handsome photograph of a head, the heart-shaped easel frame suggested at De-



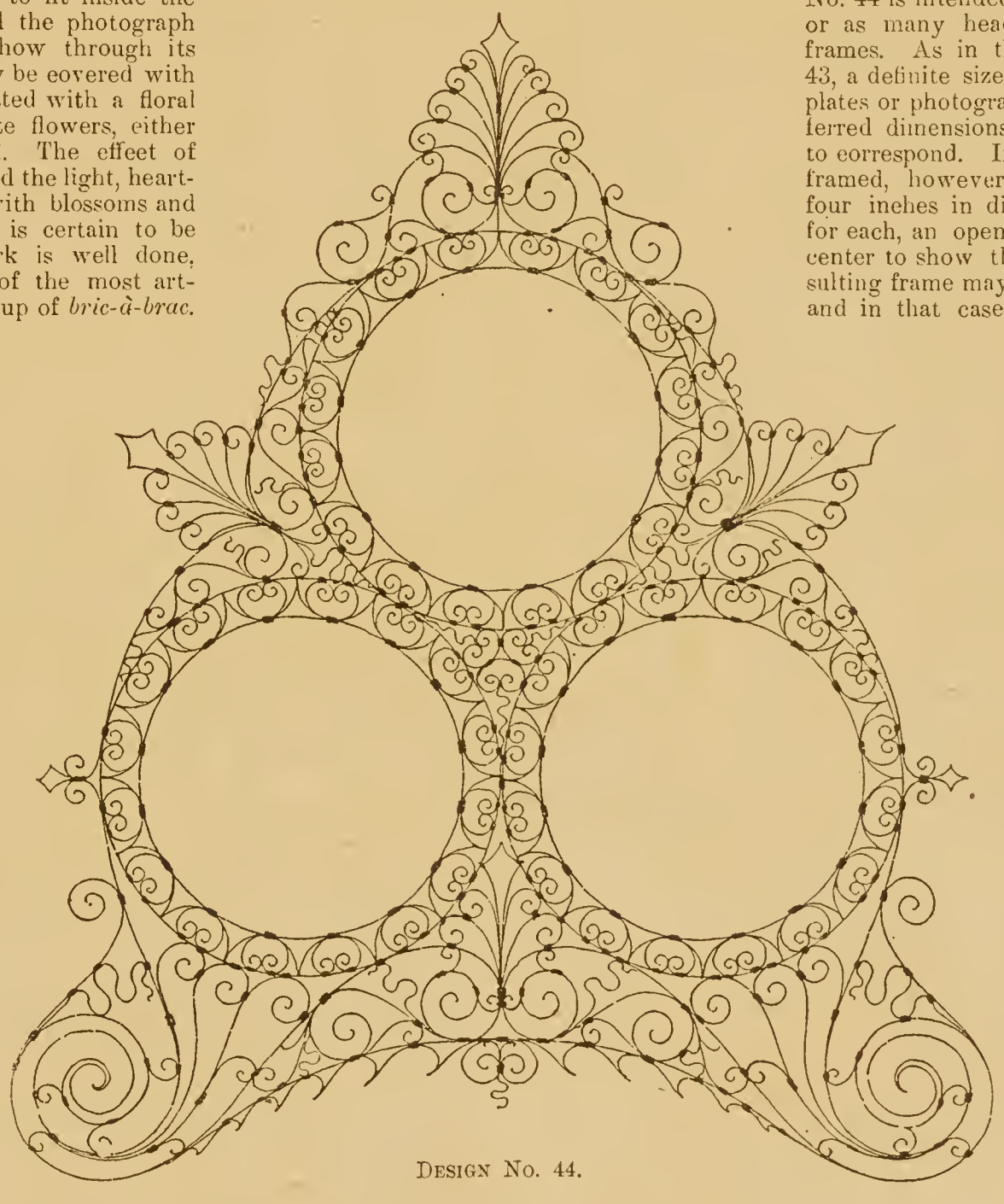
DESIGN NO. 42.



DESIGN NO. 43.

sign No. 42 would be an exeellent ehoice. It should measure nine inehes in height, five inches and three-eighths across the top of the shield and seven inches across at the widest part of the seroll feet. A separate frame of eardboard should be made to fit inside the heart-shaped eenter, and the photograph placed beneath it to show through its opening; this frame may be eovered with antique linen and deeorated with a floral spray or a few separate flowers, either embroidered or painted. The effeet of the blaek frame-work, and the light, heart-shaped eenter adorned with blossoms and enelosing a photograph, is certain to be artistie, and, if the work is well done, will make the easel one of the most artistie objeets in any group of *bric-à-brac.* A support must be provided at the baek, as usual.

Design No. 43 illustrates a rather elaborate frame or easel to support a handsome deeorated plate. The frame may either rest upon a table or stand, with a suitable support at the baek to braee it, or it may be suspended against a wall. No definite size ean be given for this artistic piece of grille work, as the dimensions must be governed entirely by the size of the plate to be framed. The sight opening in the frame must measure at least a quarter of an ineh less in diameter than the plate, that it may be possible to form a rabbet of suffieient size. When a plate is to be fastened into a frame of this description, it will be necessary to arrange a series of small metal hooks all round the opening to grasp the plate; and, besides, it will be a good plan, especially if the plate is valuable, to seeure it with wire as well, making the purehases on one of the iron eireles that form the frame proper, carrying the wires aeross and fastening them on the opposite side; in other words, sew the plate fast to the framework of iron with fine wire, crossing the latter at the back as often as is neeessary to make all secure.



Design No. 44.

The beautiful easel shown at Design No. 44 is intended to frame three plates, or as many head photographs in linen frames. As in the ease of Design No. 43, a definite size eannot be given, as the plates or photographs may be of any preferred dimensions and must have a frame to eorrespond. If photographs are to be framed, however, a dise of eardboard four inehes in diameter may be shaped for each, an opening may be cut at the center to show the picture, and the resulting frame may be covered with linen; and in that case the easel would look well if made fifteen inches high and twelve inches and a half wide, with the top of each lower opening seven inehes up from the bottom. But if plates six inches in diameter are to be framed, the easel can be twenty-two inehes high by eighteen inehes wide, measuring at the bottom from outside to outside of the seroll feet.

The support for an easel of the latter size must be very strong and must, therefore, be formed of scrolls fashioned from strips that measure from three-sixteenths to a quarter of an inch in width, as must also the grille work of the easel proper, which must be fastened together very securely by bands of metal and wire to ensure a substantial structure. A stick three-sixteenths of an inch square should run the entire length of the support at the eenter, and to it the various serolls should be fastened. A prettier ornament for a table than a well made easel of this pattern would be hard to eonceive.

J. Harry Adams.

AROUND THE TEA-TABLE.

FOOD AND LOOKS.

The keen, logical woman, who is by no means exeeptional nowadays, is quick to deteet eauses and their effects in everything about her, and she has long since diseovered the intimate and important relation between good food on the one hand and good temper and good looks on the other. There has always been a visible conneetion between an enjoyable dinner or supper and the peaceful state of mind which follows it, and the "food cure" has become a settled and very reasonable faet in these praetieal times.

I certainly do not mean to contend that a wholesome and abundant meal ean eure a diseased mind or body; but there ean be no doubt that for the small worries whieh drain the vitality and make the general woman old before her time no remedy is so effective as well chosen and well eooked food. Generally speaking, men retain their youth much longer than women. The average man is at his best at fifty—ereet, fresh-colored and bright-eyed, while many women of that age are already colorless, faded and dull-eyed; and physicians find a competent reason for this differenee in the fact that in most eases the man of the house has for years lunehed well every day near his office, while his wife at home has allowed anything to do for her luncheon, often preparing nothing but tea and toast, and has also been eontented with the lightest of breakfasts. With these two meagre repasts to support her strength during the greater part of the day, the woman has not been properly nourished, and Nature has taken her revenge by inflieting gray hair, a wrinkled, sallow face, and often a morbid disposition that can never take a rose-eolored view of anything.

A fit of bad temper or depression may often be dispelled by a good dinner, whieh will make life seem once more worth the living. To dine well, however, does not mean to over-feed, but to eat moderately and slowly of well ehosen, properly cooked and daintily served food. If the system is suitably nourished, the face will long remain smooth and youthful-looking, and, what is even better, the small worries of life will be taken far less seriously. Therefore, one who eats judiciously is likely to retain the vigor and elasticity of youth much later than one who consumes either too mueh or too littie food, or whose meals are irregular or too far apart.

LOOKS AND REST.

We must not forget, my dears, that to be successful, every effort to gain or retain comeliness must be based on common sense. It is a well known fact that women sit and stand too much. The old admonition, "Never stand when you can sit, and never sit when you can lie down," is the philosophy of the modern beauty. The tired, jaded look that we all recognize so readily comes early to some of us, because, whether we would have it so or not, we live constantly at too high a pressure. If a woman rises every morning with the knowledge that more duties are demanded for one day than can well be crowded into two, she is likely to feel weary, at least mentally, before breakfast is over; and knowing that all authorities on beauty unite in advising busy women to rest all they can if they would retain their youth and vigor, she gives up the struggle in the conviction that the conditions of her life are against her.

Many and many a woman is enacting the "Song of the Shirt" in these latter days, and yet she who is provident enough to husband all her odd minutes will find no difficulty in procuring a little beauty rest several times a day. This rest should not be taken in an easy chair or rocker, for absolute and health-giving repose for the tired body can only be secured by lying flatly upon a friendly couch, with every muscle relaxed. Laziness forms no part of the creed preached by the true apostle of beauty, for no one more quickly loses freshness of complexion and brightness of eye than an indolent, novel-reading woman, who has not energy enough to take proper exercise; but, on the other hand, she who leads an active life must sometimes diminish the pressure to allow her physical mechanism to repair all wear and waste.

ABOUT HAIR.

A noticeable growth of hair or down upon a woman's face is a most disagreeable blemish, as it detracts much from the gentleness and femininity of her expression, and many are the methods that have been devised for overcoming the evil. Depilatory powders and pastes are widely advertised, but they should be used with great caution, as many of them contain ingredients that will permanently scar the face. Perhaps the safest application of the kind is made of the following:

Sulphide of barium,	1½ drachm.
Oxide of zinc,	6 "

Have the sulphide of barium finely powdered and mixed with the zinc oxide, and in using mix the powder with water to form a paste and apply to the parts with the fingers or spread on thin paper. The paste should be left on for five or six minutes, and then washed off and a bit of cold cream applied. Any of the pastes recommended for this purpose is likely to leave the skin in an inflamed condition, and the best of them does not destroy the roots of the hair, so that the application has to be repeated from time to time. The use of the electric needle is the only means known by which the roots can be killed, but the operation is tedious in the extreme and requires an expert to perform it properly.

AND HAIR TONICS.

A most beneficial tonic for the hair of the head may be made by mixing sixty grains of quinine with an ounce of vaseline. If the hair is thin and dry, this tonic will supply the needed nourishment and will usually keep the hair from falling out. An equally efficacious and equally simple preparation, designed particularly for a dry scalp, is a mixture of one ounce each of French brandy and cocoanut oil. Rub the liquid thoroughly in at the roots of the hair three or four times a week, shaking the bottle vigorously before using.

Most of us hesitate to use an oily substance of any kind upon our hair. The modern beauty's locks are fluffy in the extreme, and this condition could not be attained, at least in the desired degree, if greasy applications were regularly used. When, however, the hair begins to fall out and there is an undue dryness of the scalp, with much dandruff, the natural secretion of oil must be reinforced by an artificial supply, and the tonic last mentioned should be used for a while. Such a preparation need not be applied to the main portion of the hair, as nothing is to be gained by even oiling the entire length, since the hair derives all its nourishment from the roots. Therefore apply the tonic as close to the scalp as possible, using a tiny sponge, and rubbing it into partings made at frequent intervals.

EYEBROWS AND EYELASHES.

On the fashionable woman's toilet-table is a new article—the eyebrow brush, which suggests that the time may be approaching when the lover will once more, as Shakspere hath it, write ballads to his mistress' eyebrow. Silly as the care of the eyebrows and lashes may seem to the over-practical woman, it is a fact that well trained eyebrows and long, curving lashes will do much for an otherwise plain face; indeed, there are many who consider that the eyebrow is next to the eye itself in giving character to the countenance. To signify interest or emotion without lifting the brows is almost impossible, and when they are smooth, well marked and gracefully arched, their lifting adds greatly to the brightness of the eyes.

The ideal brows are well curved and clearly defined, though not heavy, and they do not join across the nose. The Roman beauty used to paint her brows to meet in this way, but her modern counterpart does not admire this style, fearing it would give her a masculine air. If the eyebrows are bristling and rebellious, proper training will do much to lend them the desired sleekness. Just before retiring at night take a bit of pomatum upon the tip of the finger and rub it gently into the roots of the brows, and lightly pass a cloth over the hairs to make them lie smooth and sleek, rubbing from the nose outward. This application of oil will make the brows more vigorous as well as less stubborn and untractable. In the morning wash the pomatum off with warm water and a soft cloth, apply a little eau de cologne and then use the tiny brush to smooth and caress the fine hairs into a slender, arched line. If this treatment is repeated every night and morning, the most refractory brows may be quickly brought into submission, and deficient ones may be largely increased in size.

The eyelashes also receive due consideration from careful women. Specialists tell us that these hairs are constantly being renewed, each one maturing in five months and then falling out, to be succeeded by a new one. Long and silky eyelashes are said to be a sign of gentleness and refined birth. The lashes are thickest in the middle and taper toward both ends. A clipping with sharp scissors once in five or six weeks is all the treatment they require to make them long and curved.

VISITING CARDS.

There is very little change to be noted in the styles of women's visiting cards. It is no longer considered correct to have "Mr. and Mrs." appear upon cards, except the first one after a wedding. Husband and wife should have separate cards. Women's cards are square and are shown in three sizes. The largest size is intended to bear a married woman's name and that of her *débutante* daughter. The next size is used for the name of a married woman, prefixed, of course, by "Mrs." It is an English idea to have this abbreviation engraved with the letters *rs* above the line. The name usually appears in full. After a young woman has been a year in society she may have a separate card, a size smaller than her mother's.

MINIATURES

The craze for miniatures grows more and more emphatic. Beautiful brooches are made with these exquisite little paintings and are much in vogue; very small miniatures are set in rings and lockets, and no prettier or more fashionable backing for a watch could be selected. My lady has her miniature painted and placed in her drawing-room in a glass table, with miniatures of her ancestors clustered about it; and the group is both interesting and attractive. Fond mammas also have portraits of their babies done in miniature and wear them in lockets or watches.

AND CHOCOLATE SETS.

A most exquisite chocolate set recently noted at a fashionable luncheon illustrates the latest fancy in such ware. The white china cups were each set in a stand or holder of silver filigree work, even the handle being made of the beautifully wrought metal. The base of the holder was round, and the cup, which was perfectly straight, like a vichy glass, had a round bottom and was most charmingly proportioned. The chocolate pot showed a great deal of filigree work at the base and top, and the china interior was tall and slender, with a thin, curving spout reaching from the bottom of the pot nearly to the top, as in the tea and coffee pots of our grandmothers' time. Filigree work in silver and gold is enjoying a popularity that it well deserves. Some of the most pleasing designs are seen in bonbon spoons and in bonbon dishes with filigree rims.

EDNA S. WITHERSPOON.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.



FIGURE No. 1 M G.

EVENING AND PARTY GOWNS FOR MISSES AND GIRLS.

According to the canons of good taste, severe simplicity is no longer required in fashions for very young people. That elegance which distinguishes the gowns worn by women at ceremonious functions is also noted in those donned by misses on similar occasions; indeed, the youthful modes seem but reduced copies of the older ones. Childish party-goers fairly revel in the numerous picturesque styles provided for them, and when they are attired like their elders, they are apt to assume a "grown-up" tone and manner as well, as may be observed with interest and amusement by a quiet spectator at any juvenile entertainment. Sensible mothers no longer taboo reasonable children's parties, for they realize that the enjoyments of youth exert an influence even when that golden period has passed; but they are careful, of course, that such pleasures shall not be indulged in to the detriment of more serious matters.

The fitness of things pertaining to fashions is very fairly appreciated by misses and little girls. The desire for pretty attire and an attractive appearance is quite strong in the mind of budding femininity, and both the modes provided and the fabrics offered for their development are calculated to gratify this very reasonable ambition to the full.

All of the simple silks, such as Pompadour-figured taffetas, Dresden-striped satins, broché and plain China and India silks, and Chinese and Japanese crêpes, are made up for the youngest pleasure seekers as well as for misses who wear half-long gowns. These materials were formerly deemed suitable only for *débutantes* and young matrons, but Fashion has decreed a change, and her rulings are nearly always wise.

Chiffon in the plain and embroidered varieties, fancy crêpes, *mousselines de soie* and other tissues develop gowns that are marvels of daintiness for *petite* wearers, and they are obtainable in the most exquisite tintings.

Of more substantial fabrics there is a large assortment, but Fayetta and the various all-wool and silk-and-wool crépons, both plain and embroidered, are, perhaps, most satisfactory.

The colors are the same as those in vogue for women's evening attire. White, preferably in an ivory shade, and pale tints or half tones of green, blue, yellow and pink are well liked, and even cardinal and American Beauty rose are becoming to youth's soft, rosy complexion and bright eyes.

For garniture, lace, chiffon and ribbon are frequently and appropriately chosen.

The dainty party toilette represented at figure No. 1 M G was fashioned by guimpe pattern No. 7195, price 5d. or 10 cents; and dress pattern No. 7189, price 10d. or 20 cents. The material pictured in the dress is white Liberty satin. The skirt hangs full from a very short, square-necked waist and is encircled at the bottom by two rows of white lace insertion. Single rows of similar insertion outline the upper and lower edges of the waist, and a rosette of *cerise* ribbon trims each side in front. Three full caps of graduated depth that are edged with lace fall fluffily from each arm's-eye over the guimpe sleeve. The guimpe is made of fine French nainsook, and is finished at the neck with a frill of lace. The long, full sleeves are completed with wristbands and frills of lace. A chubby neck and arms would look well bare, and the guimpe could be omitted, if liked. Figured taffeta would make up well by the mode in conjunction with velvet of contrasting hue, the latter material being used for the body.

The baby waist is an old favorite for misses' wear and is still in general vogue; and while its main features remain essentially unchanged, some modifications are made in its shaping from time to time. Figure No. 2 M G represents the newest fashion in baby waists developed in shell-pink silk-warp crépon. The neck is low and round and is shirred from shoulder to shoulder, and a shell-ruching of white point d'esprit lace forms a soft finish; the fulness at the waist-line is also collected in shirrings. The sleeves are short but full puffs, and over each



FIGURE No. 2 M G.



FIGURE No. 4 M G.

FIGURE No. 3 M G.



FIGURE No. 5 M G.

radiate loops of green satin ribbon. Similar ribbon is carried about the waist and arranged at each side in loops and ends that fall over the skirt, which will preferably be of the same color and texture as the waist. The waist was shaped according to pattern No. 7247, price 10d. or 20 cents, and could be made of silk or wool goods or any gauzy fabric.

Heliotrope Fayetta is the material pictured in the pretty dress shown at figure No. 3 M G, which was shaped by pattern No. 7257, price 1s. 3d. or 30 cents. The skirt hangs in folds from the waist, which is very full and is cut moderately low at the neck, a double ruching of white silk ribbon providing a pretty finish for the upper edge. Similar ribbon is twisted about the waist and is tied in a bow in front. The sleeve is formed into two puffs that reach to the elbow, and the upper puff is strapped from top to bottom with three rows of ribbon, which are arranged in a bow on the shoulder. Pure white *mousseline de soie* would make up charmingly by the mode over white or colored silk.

An extremely stylish blouse-waist for a miss is illustrated at figure No. 4 M G, having been cut by pattern No. 7335, price 10d. or 20 cents, from Louisine silk showing a small old-rose device on a white ground. The back and fronts are full and are ornamented with braces of old-rose taffeta ribbon that are finished with bows on

the shoulders. The *gigot* sleeves are each encircled at the top by two rows of ribbon, and about the waist is worn a belt ribbon that is disposed in a flat bow in front. A soft collar contributes a becoming neck-finish. Any plain, light-colored wool or silk skirt could accompany such a waist, which could be fashioned from crêpe or taffeta and trimmed with insertions of point d'esprit lace, a variety that is much admired for the decoration of misses' and children's dressy gowns.

Figure No. 5 M G represents a dress suitable for ceremonious wear and admirably adapted to half-developed figures, the desirable features of the mode being well brought out in a beautiful combination of yellow India silk and white French crêpe. The skirt is fulled to a very fanciful waist, in which the two fabrics are tastefully associated. Plain, smooth side-fronts of silk open over a very full center-front of crêpe, and at the back, side portions produce a corresponding effect. White appliqué lace insertion applied over bands of black velvet ribbon trims the side-fronts and side-backs at all their edges, crêpe rosettes are adjusted on the shoulders and at the inner corners of the side-fronts



FIGURE No. 8 M G.

round, childish arms. The hosiery is of white silk and the slippers of yellow satin, and the hair is arranged in large, flowing waves and a long, round bang, a most suitable and becoming coiffure for children. The dress was shaped by pattern No. 7350, price 10d. or 20 cents, and would be equally attractive in taffeta or silk-wrap crépon, with lace for trimming.

A misses' toilette that could be appropriately worn at a school entertainment is shown at figure No. 8 M G and embodies skirt No. 7323, price 1s. or 25 cents, and blouse-waist No. 7351, price 10d. or 20 cents. The skirt is of American Beauty rose silk and falls in fashionable *godets* at the back in imitation of women's styles. At the bottom is a band of white satin ribbon, upon which at intervals are applied double upright straps of narrow velvet ribbon matching the skirt, each strap being headed by a tiny rosette of the ribbon. The waist is fashioned from white chiffon, and the fulness is distributed in shirrings at the top and also at the waist-line, below which the skirt hangs naturally in a frill. Over the shoulders are passed braces of wider velvet ribbon the color of that on the skirt, and each is ornamented on the shoulder and again at the waist-line with a ribbon rosette. A full stock of silk with rosettes at the sides provides a soft neck-finish. Long puffs droop below the elbows over the coat-shaped sleeves, and below the puffs are adjusted bows of velvet ribbon. The skirt could be successfully made of white Liberty satin and plainly finished, and the blouse of white eyelet chiffon, with tufts of white satin baby ribbon on the shoulders, at each side of the full collar and below the sleeve puffs. The skirt of the blouse could be concealed beneath the dress skirt, and a belt of white satin ribbon with rosettes both back and front could be worn. If the hair



FIGURE No. 6 M G.



FIGURE No. 7 M G.

and side-backs, and double ends of ribbon float over the skirt from the lower rosettes in front. A soft, full collar of crêpe finishes the neck, and very full puffs droop to the elbow over the coat-shaped sleeves, which are encircled at the wrist edges with lace over velvet ribbon. The introduction of dark velvet in this gown contributes largely to its extremely dressy effect. Pattern No. 7326, which costs 1s. 3d. or 30 cents, was used in the making.

The charming dress depicted at figure No. 6 M G was made of réséda-and-white checked silk by pattern No. 7205, price 1s. or 25 cents. The skirt is gathered to flow in folds from a full, low-necked body, which is shirred once at the waist-line, and twice at the neck to form a frill heading. Crossing the front in suspender fashion are two sections of white ribbon that start under bows on the shoulders and end at the waist-line under similar bows. The sleeves form double puffs and reach to the elbow, and a bow is placed on the upper side between the puffs. The mode is extremely simple and will develop prettily in any of the materials now in vogue for girls' wear.

A pretty dress for a wee maiden to wear at her first party is depicted at figure No. 7 M G. Yellow chiffon was used over white silk in the making, the contrast thus effected being especially happy. The sheer fabric falls with becoming fulness in the skirt, which reaches to just below the knees and is joined to the blouse-like body. The latter is cut in crescent shape at the top, exposing the plump neck pleasingly, and is edged with a heading of chiffon, below which flows a frill of white satin ribbon. The body overhangs the skirt rather deeply and presents a *chic* air. Three straps of white satin ribbon are disposed vertically on the front of the body, and as many straps are applied on the upper part of the skirt, being arranged to appear like continuations of those on the body, and ornamented at their lower ends with square bows. The much wrinkled short puff sleeves of chiffon are very effective over the



FIGURE No. 9 M G.



FIGURE No. 10 M G.

is short, it may be worn curled all about the head, while if long, it may be waved and arranged in an "eight" coiffure, as illustrated and described in the December DELINEATOR.

The dainty basque for a miss which is shown at figure No. 9 M G, made of pale-blue crépon wrought with white silk-embroidered dots, may be worn with a circular or gored skirt to match. The close adjustment is calculated to show every line of the figure and makes the garment especially desirable for well developed forms. The low, round outline at the top is prettily followed by white satin ribbon, which is arranged to stand in double loops on the shoulders and in a round bow in front. The

sleeves droop in puffs to the elbows and are met by white Suède mousquetaire gloves. The pointed lower outline of the basque is defined by ribbon, which is knotted in front and disposed in loops and ends at the back. The severity of this fashion could be modified by allowing lace to flow like a Bertha from the neck edge to below the bust and heading it with a twist of satin ribbon, such an arrangement of trimming being suitable alike for silken and woollen textiles. The pattern employed in the making is No. 7154, price 10d. or 20 cents.

The gown portrayed at figure No. 10 M G could appropriately be worn at any kind of entertainment. The materials represented are cream-white Fayetta and Nile-green *mousseline de soie*, and the cutting was done by pattern No. 7146, price 1s. 3d. or 30 cents. The skirt falls full from gathers at the top, and is joined to the short-waisted body. The latter is cut out in low, semi-circular outline at the top and has gathered fulness at the bottom. Over the high-necked lining that supports the body is applied a yoke of the tissue, which is shirred at the top to produce becoming fulness. Over the collar is arranged a shirred collar with a frill heading that matches the yoke. Each sleeve is formed in two puffs, the lower one of which ends at the elbow and is met by the white Suède mousquetaire glove. Coquettish bows of green satin ribbon are fixed on the shoulders, and a belt of ribbon with a bow in front and loops and floating ends at the back encircles the waist. Three spaced, self-headed ruffles of the material encircle the lower portion of the skirt. Pale-violet crêpe de Chine could be artistically made up with white eyelet chiffon by the same fashion, the latter fabric being used for the sleeves and yoke.



FIGURE NO. 12 M G.

FIGURE NO. 13 M G.

A picturesque style that is full of historic suggestions is illustrated by the Princess Empire gown, which figure No. 11 M G shows made up in pale-blue surah and chiffon and golden-brown velvet, the color contrast being striking yet harmonious. A finely plaited yoke of chiffon is applied to the top of the close Princess that serves as a foundation, and from the yoke falls the dress of silk. The sides of the dress cling closely to the figure, and at the center fulness is introduced, the arrangement bearing a close resemblance to the Empire modes that is strengthened by ornamental sections of velvet which cross the front and back at the bottom of the yoke and are gathered up at the center under a flat, double-looped bow of velvet ribbon. A soft velvet stock-collar with double frills at the sides forms a fitting neck-completion. The sleeve puffs are globe-shaped and extend to the elbow on the coat-shaped sleeves, which are trimmed at the wrists with flat bows; and three velvet loops fall over each puff at the top. This pretty fashion could be tastefully developed in eyelet chiffon over silk of any admired hue. The pattern employed is No. 7373, price 1s. 3d. or 30 cents.



FIGURE NO. 11 M G.

Cerise Henrietta and white chiffon were associated in the dressy party gown shown at figure No. 12 M G. The skirt falls full from the waist and is untrimmed. The waist is fitted smoothly to the figure and is covered at the top with a full yoke of chiffon, which is shirred at the neck to stand in a frill. A deep, full Bertha frill of chiffon with a scolloped edge falls from the yoke, and rosettes of *cerise* ribbon with notched ends are secured at the bottom of the yoke and the lower edge of the waist at both sides of the center. Elbow puffs are arranged upon the coat sleeves, each of which is trimmed at the wrist edge with three encircling folds of ribbon. Crépon with upright crinkled satin stripes would develop this mode effectively, with point lièrre or any other fashionable lace for trimming. The pattern used is No. 7303, price 1s. or 25 cents.

Figure No. 13 M G portrays an elegant gown for a miss, made of old-rose *peau de soie* strewn with small réséda flowers. Above the hem of the skirt, which flows in natural folds from the body, is applied a row of cream point de Gène insertion over réséda ribbon. The body is full at the bottom and is crossed at the bust by three dainty tuck-shirrings, above which a yoke is simulated by vertical rows of insertion over ribbon. A full collar of réséda silk with a shirred end encircles the neck, closing at the left side. The elbow puff sleeve is trimmed near the bottom with an encircling row of insertion over ribbon, and over the arm from the puff falls a deep frill of lace. Just in front at the waist-line is placed a flat bow of réséda ribbon. Watered silk-warp crépon (in which the moiré effect is produced very effectively) or broché or plain China silk will be found entirely adaptable to this mode. A pretty finish for the skirt of a silk dress would be a deep, hemstitched or drawn hem; and drawn-work could be used to form a yoke in alternation with fine lace. A satin sash would be a desirable adjunct for such a gown. Pattern No. 7305, price 1s. 3d. or 30 cents, is illustrated by this figure.



FIGURE NO. 14 M G.



FIGURE NO. 15 M G.

Figure No. 14 M G portrays a charming dress for girls that is a favorite among high-necked fashions. Pale-pink silk-warp crépon, black velvet and cream batiste lace were united in its construction, for which pattern No. 7197, price 1s. or 25 cents, was used. The skirt is joined to the waist at the sides, while at the front and back it is extended to lap on the body to above the bust in front and to a corresponding height at the back. A round yoke is suggested at the top by a facing of lace above bretelles, only the upper portion of the lace being used. The bretelles are also of lace and fall over

the puffs that are mounted at the top of the coat-shaped sleeves, each of which is decorated at the wrist with an upward-turning row of lace. A ruching of pink satin ribbon crosses the top of the extended skirt-portions, forming a heading for the bretelles; and a soft stock-collar of velvet with a shirred end at the left side gives the gown a dainty finishing touch at the top, while basque-skirts of the material fall over the hips and lend a quaint air. Nile-green satin showing plain and Dresden-figured stripes of white satin could be charmingly made up by the same mode in conjunction with écru point Venise lace.

A very youthful maiden may array herself becomingly for a school reception in the dress which is pictured at figure No. 15 M G, made of pale-green taffeta sprinkled with blurred chené figures in a soft rose shade. The skirt falls full from the bodice, which is full and is cut out in Pompadour outline at the neck. A fitted lining supports the full front and backs, and above them is applied a square yoke that is covered with three overlapping rows of rose-colored ribbon, upon which rosettes are arranged upon the shoulders and at the front and back corners. Below the yoke falls a Bertha frill of the material. The sleeves are puffed, and each terminates at the elbow in a hanging frill that is decorated on the upper side with a rosette. About the waist is an arrangement of ribbon corresponding with that on the yoke, and upon it at each side of the center in front is placed a rosette with two long ribbon ends falling from it. White or tinted eyelet chiffon would look well in such a dress, with frills of the material and satin ribbon for decoration. The style is embodied in pattern No. 7171, price 1s. or 25 cents.

When slippers, sandals, Oxford ties or other low-cut shoes are worn, the hosiery invariably matches them, and they, like the gloves, are most stylish when they correspond with the gown in color, although white is usually a safe choice in both shoes and gloves. Natural flowers are always appropriate for decorating dressy attire, but jewels are certainly not in order for very young girls, who require no such ornaments to enhance their charms.

SEASONABLE COOKERY.

Nature is frost-bound at the opening of the new year, and we can then expect no freshly grown vegetables to place upon our tables, except those reared in the perpetual Summer of the greenhouse, which are, of course, too costly to come within the reach of people of moderate means Nowadays, however, thanks to the perfection of the canning process, the housekeeper no longer experiences that feeling of desolation which was once hers when the first heavy frost signified a serious curtailment of the foods at her command. It is not so very many years since it was impossible to obtain Summer vegetables, except a few that could be dried, from the opening of Winter until Spring, but to-day all kinds of canned vegetables are attainable at reasonable cost throughout the Winter, while fruits are so successfully preserved by sealing or drying that their flavors are practically the same in March or April as they were at the time of ripening in the preceding Summer. In short, the housewife who studies the best methods of canning, preserving and pickling, as set forth in our pamphlet, "Canning and Preserving," which costs 6d. or 15 cents, will be able to supply her table as well and cheaply at Midwinter as at Midsummer.

The following list of foods that are now in season will be found helpful in the selection of menus:

FISH.—Oysters, scallops, hard-shell crabs, pickerel, terrapin, cod, halibut, salmon, haddock, and frozen fish, such as smelts, mackerel, shad and blue-fish.

GAME AND POULTRY.—Venison, rabbit, woodcock, prairie chicken, quail, squab, turkey, capon, goose, chicken and duck.

MEATS.—Beef, mutton, and pork in its many forms, including sausage, hams, pigs'-feet and headcheese.

VEGETABLES.—Canned goods, cauliflower, lettuce, cabbage, turnips, celery, spinach, parsley, sweet and white potatoes, artichokes, Brussels sprouts, salisfy and okra.

FRUITS.—Oranges, shaddocks, bananas, mandarins, tangerines and Malaga grapes.

To the above list of vegetables for Winter should be added macaroni, which is an excellent article of food that should be used much more generally than it is. Prepared with a cream dressing, it is delicious and is especially advised for children; and it is also very appetizing when cooked with cheese.

THE SUNDAY SUPPER.

In the average American home the Sunday dinner is served at about one o'clock and is followed by supper at half-past six. The latter meal differs in many respect from the repasts offered on other evenings. In many cases the table is set without a cloth for the Sunday supper, which is very likely the only meal in the week at which this omission occurs. Even when a table has not a perfect polish, it will look well without a cloth if it is partly covered with dainty, embroidered doileys. If an ordinary extension table is to be treated in this way, it must by all means close neatly, so there will be no yawning openings between the leaves.

Under each plate is placed a square doily large enough to allow the knife and fork as well as the plate to rest upon it. A large tray-cover (which, by-the-bye, does not cover a tray at all nowadays) is laid in front of the hostess' plate, and upon it are arranged all the tea or coffee paraphernalia. An oblong doily of goodly size is placed before the host to receive the principal dish of the meal, whether it is a salad or an entrée; round doileys protect the table at the corners, and similar ones are used under the carafes. Then there are doileys for the bread and cake plates, a pretty center-piece for the butter dish, and a tiny circular doily at each place for the water glass. In fact, the number of these artistic pieces of linen is almost limitless, and the ambitious and tasteful woman of to-day spends much of her leisure time in decorating them.

When the hostess possesses a sufficient number of pretty candlesticks, she uses them upon her Sunday supper-table, and their dainty red, pink or yellow shades give a touch of luxury to the general effect.

The menus provided for this meal during the cold months should obviously differ materially from those chosen when the weather is enervatingly warm and only cooling foods are acceptable at the close of the day.

MENU FOR SUNDAY SUPPER.

ysters on Toast. — *Bologna Sausage with Mustard.*
Hot Biscuit.
Sponge Cake. — *Whipped Cream with Macaroons.*
Tea. — *Chocolate.*

OYSTERS ON TOAST.—Toast as many three-inch squares of bread as there are persons to be served, and set them in a warm place until wanted. Allow four medium-sized oysters to each person, place them in their liquor over the fire in a granite-ware pan, and cook them gently until the edges ruffle; then season well with butter, salt and pepper. To a cupful of boiling water add half a teaspoonful of salt, stir until the salt is dissolved, dip the crusty edges of the toast in the water to moisten them slightly, and place the toast on a hot platter. Butter the toast lightly, lay four oysters on each piece, divide the liquor, a spoonful at a time, among the slices of toast, and serve steaming hot. Have the plates at table slightly warmed.

BOLOGNA SAUSAGE WITH MUSTARD.—Slice the sausage as thinly as possible after removing its covering, lay the slices neatly on a small platter, allowing them to overlap each other, and garnish with a few sprigs of parsley. To make the mustard: Place in a tea-cup the quantity of dry mustard to be used, add salt to season, and enough boiling water to make a thick paste; then thin to the desired consistency with cold, strong vinegar. Pass the mustard with the sausage.

HOT BISCUIT.—

1 quart of flour. — 1 tea-spoonful of salt.
1 large table-spoonful of lard. — 2 " " " baking-powder.
2 cupfuls of milk or water.

Measure the flour after sifting. Stir into it the baking-powder and the salt, and then sift again to thoroughly mix the three ingredients. Rub the lard into the flour, and when the whole is quite smooth, add the milk or water, making a dough as soft as can be handled; the softer the dough, the lighter and more spongy will be the biscuit. Place the dough on a moulding board, quickly make it into

a smooth ball, roll out an inch and a half thick, cut into small rounds with a biscuit-cutter, place in a baking tin, and bake for thirty minutes in a quick oven.

SPONGE CAKE, No. 1.—This recipe will never fail if it is exactly followed.

6 eggs.	1 table-spoonful of lemon extract.
5 eggs' weight in sugar.	1 tea-spoonful of baking-powder.
3 eggs' weight in flour.	½ tea-spoonful of salt.

Weigh five of the eggs and allow an equal weight of sugar; and in the same way take the weight of three eggs in flour. Separate the whites of the eggs from the yolks, beat the yolks until light, and gradually add the sugar; then beat the whites to a stiff, dry froth, and add them to the sweetened yolks, stirring gently until the whole is well blended. Sift the salt, baking-powder and flour twice, and gradually add to the eggs, stirring only long enough to mix thoroughly. Then put in the flavoring and bake for forty minutes in two well-oiled tins of moderate size. Sponge cake is really better when torn apart, but as it is rather unsightly when thus treated, the best housewives prefer to cut it with a very sharp knife.

WHIPPED CREAM WITH MACAROONS.—Many inexperienced cooks hesitate to attempt dishes that require whipped cream, erroneously thinking that they are not only difficult to prepare, but also very expensive. Cream is, of course, rather costly, but even at the highest city price, twenty cents' worth will be found sufficient for six persons. Put the cream in a bowl, set it in a cold place, sweeten it properly, and whip it with a Dover egg-beater until it is thick, being careful that it does not break. If it is whipped a moment too long, it may granulate, but this will not happen if the cream is perfectly sweet and not too rich. Very often cream that seems sweet to the taste has in reality begun to turn and will granulate at the last moment when whipped; it is, therefore, important to procure fresh and moderately rich cream. When the froth can be heaped in a bowl, it is well to cease whipping immediately. To a pint of cream, which can usually be properly whipped in from ten to fifteen minutes, allow six macaroons that are about two days old; roll them until they are finely crumbled but not powdered, and stir enough of the crumbs into the whipped cream to give it a delicate brown color. Serve the cream in glass sauce dishes with the cake.

CHOCOLATE.—

2 squares of Baker's chocolate.	3 table-spoonfuls of sugar.
1 quart of milk.	3 " " " water.

Scrape the chocolate finely, place it in a graniteware pan, add the water, and beat slowly until the chocolate is melted to a thick liquid. Place the milk in a double boiler or in a stew-pan set in another pan containing boiling water; and when it is boiling add the melted chocolate, stir until the latter is thoroughly dissolved, put in the sugar, and whip with a Dover egg-beater until the chocolate is light and frothy. A spoonful of sweetened whipped cream placed upon each cup of chocolate is a desirable addition.

The following recipes for supper dishes will be found entirely satisfactory and will provide considerable variety.

SPONGE CAKE, No. 2.—

4 eggs.	½ tea-spoonful of baking-powder
1 cupful of flour.	½ lemon (juice).
1 " " sugar.	1 table-spoonful of cold water.

Separate the yolks of the eggs from the whites, beat them light, and add the sugar to them, and then the water. Beat the whites until stiff and dry, add one-half of them to the yolks, and then stir in the flour, which should first be sifted and measured evenly across the cup. Next add the remainder of the whites, then the lemon juice and lastly the baking-powder; pour into a deep tin, and bake in a moderate oven for twenty minutes or until the sides of the cake separate from the tin.

LOBSTER SALAD.—This popular dish is particularly well suited to the Sunday supper. Either fresh or canned lobster may be used in its preparation, but the latter should always be taken from the can at least two hours before serving time, that it may fully regain the oxygen of which it was deprived by the process of canning. Remove the meat from the shell or can, and separate it into small pieces by means of a silver fork. Then, for a pint of meat, prepare a mayonnaise dressing in the following manner: Place the yolks of two raw eggs in a deep plate, stir them with a silver fork, and add salad oil in very small quantities until the liquid is quite thick, beating vigorously all the while; then thin the liquid with vinegar, again add oil until it is thick, thin with vinegar once more, and so continue until the desired quantity of dressing has been made. The amount of oil may be governed by personal preference, but half a cupful is usually allowed for one egg. At the last addition of vinegar place half a tea-spoonful of dry mustard in a tea-cup, add a table-spoonful of vinegar, beat smooth and stir the mustard into the dressing. Mix thoroughly, add three-fourths of a tea-spoonful of salt, and set aside for half an hour. The salt will thicken the dressing, and if the latter is too thick when it is time to use, add a little vinegar to thin it. Pour half the dressing over the chopped lobster, stir thoroughly, and if more salt and mustard are needed, add such seasoning, using made mustard prepared according to the directions given above in connection with Bologna sausage. Lobster salad is generally served on a bed of lettuce, but if lettuce is not to be had, it may be arranged neatly on a platter and garnished with sprigs of foliage. If lettuce is to be had, freshen it nicely in cold water, dry it thoroughly, and then arrange it in a bed on the serving dish, being careful that the leaves overlap one another and cover the edge of the dish. On this bed carefully heap the lobster, and distribute the remainder of the dressing over the meat by tea-spoonfuls. Lobster salad is also very pretty when served individually. Form a nest by putting two leaves daintily together on each plate, in it arrange a spoonful of lobster mixed with dressing, on top place a small quantity of dressing, and garnish with a couple of capers. If the salad is served on a platter, it should be set before the host; but if sent to table on individual plates, it may be distributed to the various places when the meal is arranged.

LOBSTER À LA NEWBURG.—To two pounds of lobster allow the following:

2 eggs (hard boiled).	2 table-spoonfuls of sherry wine.
½ cupful of cream.	2 " " " butter.
1 table-spoonful of flour.	Salt and red pepper to taste.

Break the lobster meat into moderately small pieces. Mash the yolks of the eggs with a silver spoon, and gradually add half the cream. Place the butter in a graniteware saucepan, add the flour, let it cook slowly for one minute, and then pour in the balance of the cream, and stir until the liquid thickens. Add the first mixture, and then the lobster meat and the whites of the eggs, sliced; and just before serving season with red pepper and salt, add the wine, and serve at once.

DEVILLED CRABS.—

12 crabs.	1 table-spoonful of butter.
4 eggs.	1 " " " chopped parsley.
1 cupful of milk or cream.	1 teaspoonful of salt.
2 table-spoonfuls of flour.	Red pepper to taste.

In purchasing crabs select those that are heavy in proportion to their size. Plunge them into water that is not quite boiling, cover, and let them boil for thirty minutes. Remove them from the water, drain, and when cool enough to handle, open them thus: Break off the claws, carefully separate the shells, and after removing the spongy portions, take out the stomach, which is found under the head and must be loosened very gently, that there may be no chance of breaking it; then pick out all the meat. Boil the eggs hard. Cleanse the crab shells, and set them aside until wanted. Scald the milk or cream, rub the flour and butter together, and stir the paste into the milk or cream until the latter thickens. Remove from the fire, and add the finely mashed yolks of the hard-boiled eggs, the parsley and salt, and red pepper to taste; mix well and add the meat, but do not stir violently or the meat will become stringy. Fill the shells with this mixture, dip them in egg and then in bread-crumbs, and fry like croquettes in smoking-hot fat.

DEVILLED CLAMS.—

25 clams.	2 table-spoonfuls of dry bread-crumbs.
1 cupful of cream or milk.	2 eggs (yolks, raw).
1 table-spoonful of butter.	1 table-spoonful of chopped parsley.
2 " " " flour.	Pepper to taste.

Drain the clams, and pour a cupful of cold water over them to rinse them. Scald the milk or cream, add the flour and butter as in the above recipe, and when the liquid thickens put in the crumbs, the raw yolks and the parsley. Remove from the fire, add the chopped clams, pepper to taste, and salt if needed, fill scallop or clam shells with the mixture, brush them over with beaten yolk of egg, sprinkle with bread-crumbs, and brown in a hot oven. Clams should, if possible, be served on a bed of water-cress. BLAIR.

CROCHETING.—No. 46.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.
h. d. c.—Half-double crochet.
tr. c.—Treble crochet.
p.—Picot.
sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

INFANTS' YOKE IN HAIR-PIN WORK.

FIGURE No. 1—Use an inch hair-pin and work thus: After passing the thread over the hair-pin take up 2 threads as in double hair-pin work, making 1 single crochet over them, then over the same 2 threads make 2 d. c.; now pass the thread around the hair-pin and continue in the same way. Take a pattern of a yoke the size required, and shape the yoke from it, letting the 4 or more strips at each side of the neck pass over the shoulder so as to form the back and front and thus save making the seam on the shoulder. Join the strips by drawing 1 loop of one strip through one on the next alternately, until all the loops are worked up. Finish the neck and lower edges of the yoke thus: At the neck where the loops come make 1 s. c. in each with 1 ch. between, then through the remainder make d. c. with 1 ch. between a short distance apart, and work the lower edge in the same way.

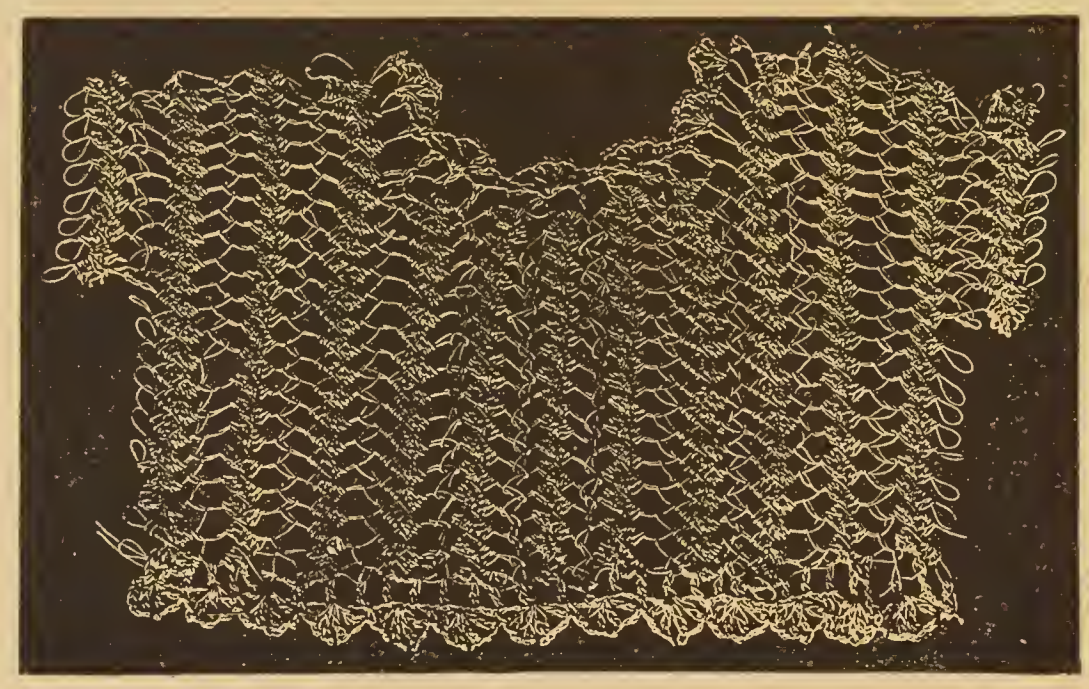


FIGURE No. 1.—INFANTS' YOKE IN HAIR-PIN WORK.

Next row.—Make 1 d. c. in a stitch, 2 ch., then 3 more d. c. with 2 ch. between in the same stitch, then 1 s. c. a short distance from the scollop, and so on around the neck and across the bottom; make the scollops so they will lie flatly. If desired, sleeves also may be made in the same way as the yoke; and thread, crochet cotton, silk or any material preferred may be used.

By enlarging the design and making the closing in front, this yoke could be used for a night-dress yoke for either children or adults. Narrow ribbon could be run through the openings at intervals, with charming results.

CROCHETED WHEEL-TRIMMING.

FIGURE No. 2.—Use crochet cotton or thread, as may be preferred. Wind the thread 24 times around a lead pencil, slip the coil off and work 1 s. c. around the coil to hold it in place.

First row.—Make 4 ch., 35 tr. c. in the ring, then a slip stitch in the 4-ch.

Second row.—* Make 7 ch., skip 2 tr. c., 1 s. c. in the next tr. c., and repeat 11 times more from *; draw the loop on the hook up to center of 7-ch., 1 s. c. in the next 7-ch.

Third row.—* Make 7 ch., 1 s. c. in next 7-ch., and repeat 11 times more from *; break the thread. Make as many wheels as you require for the length of lace you wish, and join the second and all following rings as they are made, thus: In the last row make * 3 ch., drop the stitch from the hook, pass the hook through the center stitch of the 7-ch in first wheel, draw the dropped stitch through, make 3 ch., a s. c. around the next 7-ch. of 2nd wheel, and repeat once more from *. Join the wheel in the lower rows in the same manner (see picture). These wheels are much used for plastrons, children's collars and cuffs and toilet-cushion covers.

MOULD-CROCHET MAT.

FIGURE No. 3.—The center of this mat is coarse scrim, and 8 fancy moulds surround it. The moulds are of celluloid, which allows of their being laundered, and each is covered with coarse crochet cotton, thus: First cover the mould with an even number of s. c.; then working in the back half of the stitch, make 1 s. c.; * 1 s. c. in the next one, 3 ch., 1 s. c. in the same stitch, 1 s. c. in the next one, and repeat from * all round.

Next round begin at the top of the mould (see picture) and make 4 ch., 1 s. c. in the s. c. between the first 2 picots, then crochet back over the ch., 4 s. c., 6 ch., catch with a s. c. between the next 2 p., then make 5 s. c. over this ch. or the last half of it, 7 ch., catch in the s. c. between the next 2 p., work 6 s. c. over last half of ch., 8 ch., catch the same as before, and make 7 s. c. over last half of this ch.; now make 8 chains the same as the last, but over each make 8 s. c. until within 3 of the last, and make these to correspond with the 2nd, 3rd and 4th chains. Next turn and cover the remainder of each chain, making 6 s. c. with a picot made of 3 ch. caught in the s. c., between the 3rd and 4th s. c. Fill in the center with lace stitches.

POINTED HAIR-PIN LACE.

FIGURE No. 4.—Use a one-inch hair-pin, and work thus: After passing the thread around the hair-pin, make 1 s. c. over 2 threads the same as in double work, then over the same 2 threads make 2 d. c., and 1 tr. c.; now turn the thread around the hair-pin and continue to work in the same way until the strip is of the desired

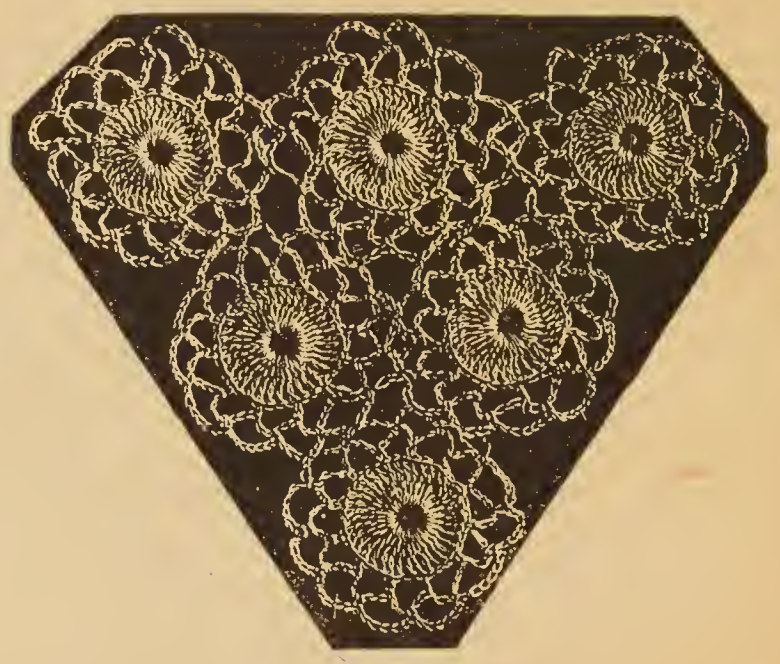


FIGURE No. 2.—CROCHETED WHEEL-TRIMMING.

length. For the heading fasten the thread in one loop, make 5 ch., * skip 1 loop, make 1 s. c. in the next loop, then 1 s. c. and the loop just skipped, 5 ch., and repeat from * across the strip.

Next row.—Make d. c. with 1 ch. between over every second loop, and in the middle of each 3-ch. (see picture).

Next row. — Make d. c. with 1 ch. between in every other stitch underneath.

For the Lower Part of Trimming.—Work the same as in the first row of heading, then make * 5 ch., skip 2 stitches, 1 s. c. in the next one, and repeat 4 times more from *; turn, work slip stitches to the middle of last 5-ch. made, then * 5 ch., 1 s. c. in the middle of next ch. and repeat 3 times more from *. Turn, work slip stitches to the middle of last chain made; then * 5 ch., 1 s. c. in the middle of next chain, and repeat twice more from *. Make another row with only two 5-ch, then in the last make one 6-ch. Now break the thread. Begin the next point about 2 stitches away from the first one and make all the points in the same way. After all the points are completed, work s. c. around each point, putting 3 in each space along the sides, and 6 in the space at the point; then 1 s. c. in the foundation ch. between the points.

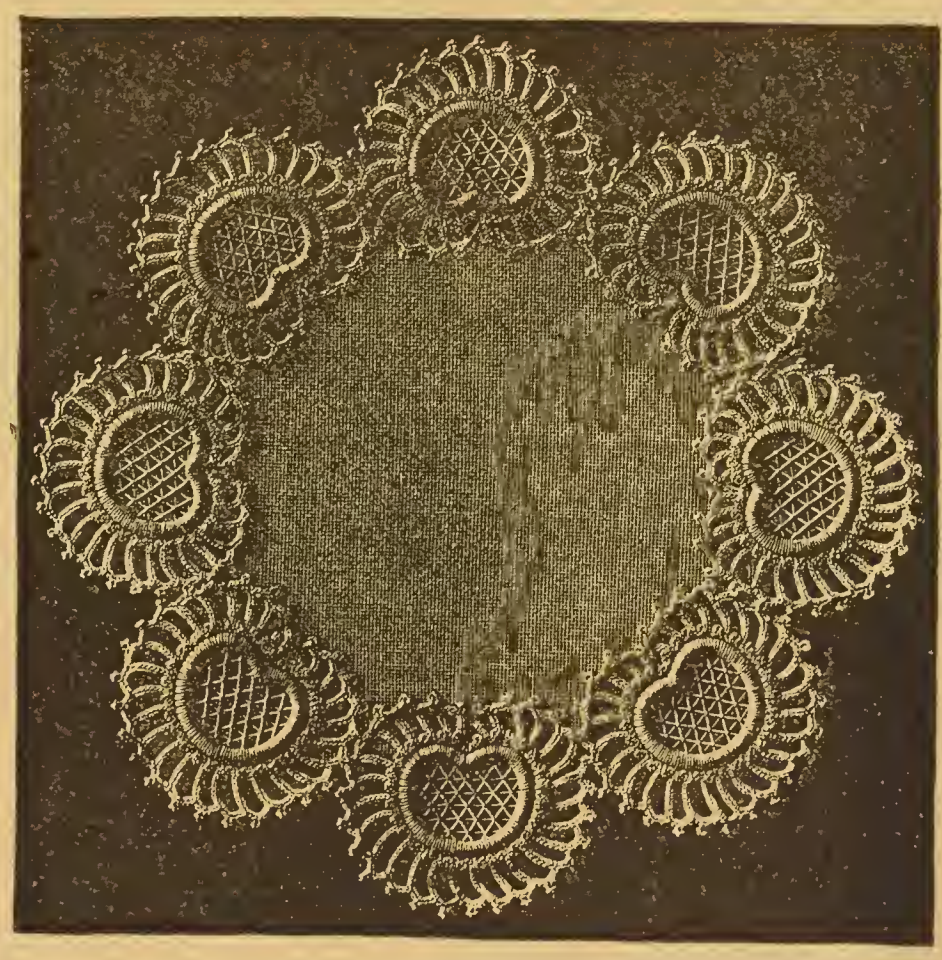


FIGURE NO. 3.—MOULD-CROCHET MAT

MISSES' EVENING WRAP.

FIGURE NO. 5.—This wrap, which is suitable for a miss from 12 to 14 years of age, may be worked entirely in white, or white with a color, or in any of the dainty shades, such as pale-blue, pink or lavender, or in crimson.

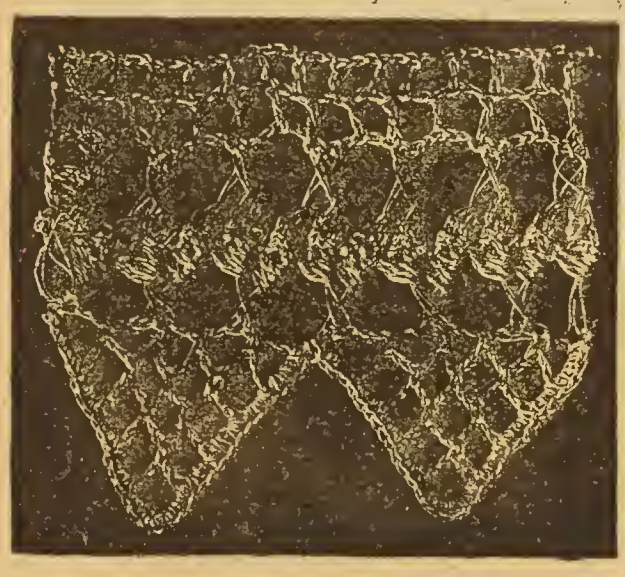


FIGURE NO. 4.—POINTED HAIR-PIN LACE.

Commence with the left front and make a chain 24 inches in length; turn.

First row. — Make 1 s. c. in the first stitch, 1 ch., skip 1 stitch and repeat to the end of row.

Second row.— Make 2 s. c. into each single underneath, working in the back part of the stitch.

Third row.— Make 1 s. c. between the 2 s. c. underneath, 1 ch., and repeat.

Repeat these last two rows until you have a piece 8 inches wide; then to form the shoulder work back along this piece 18½ inches, thus leaving 5½ inches of the 24 first set up, unworked; now consider this end the shoulder, and to make the fulness visible over the shoulder, work thus: At this shoulder-end as you work forward after having worked the 18½ inches, make 3 ch., turn and work back on the 3-ch., and in every forward row work the same way, until you have worked a piece about 5 inches wide and it measures 24 inches in length; then decrease in the same proportion by skipping the first 2 stitches at the shoulder-end in each row, working back until you have 18½ inches in length from the bottom of the cape up to the point opposite the place where the first 3-ch. was added; this will give you a V-shaped piece. Now make a chain 5½ inches long (at the shoulder-end, of course), and work back and forth on all the stitches until you make a piece 11 inches wide; this is for the back; then continue to work the other shoulder and front in the same manner as described for the first ones.

To make up the cape, sew together the 3½ inches of front and back nearest the shoulder, then gather the V-shaped piece at the top of the arm, and sew it to the shoulder, arranging the fulness on the top.

The hood is worked in a straight piece 9 inches in length and 8 in breadth; then fold lengthwise as in the center and sew the 2 lower ends together. For the border work each side lengthwise thus:

First row.—Make 1 d. c. in a stitch, skip 1 stitch, 1 ch., and repeat.

Second and Third rows.—Make 1 d. c. under 1-ch. of last row, 1 ch., and repeat.

Fourth row.—Under the d. c. at the end of the first row, * draw up a loop, turn the wool over the hook, and repeat 3 times more from *; then draw through all the loops on the hook, and close the last with 1 ch., make 1 loose s. c. under the same d. c.; this forms a cluster; now make 1 cluster under the d. c. at the end of 2nd row, 2 clusters under the end of 3rd row, then 1 cluster under each 1-ch., of 3rd row and work both sides of the hood alike.

Now with crewel or knitting silk work down both sides of the hood and along the ends, thus:

First row.—Make 2 s. c. each separated by 2 ch. into the first stitch, * 3 ch., 2 s. c. each separated by 2 ch., in the s. c. between 2 clusters, and repeat from * to the end of row.

Second row.—Make 4 s. c. each separated by 2 ch. under 2-ch. of last row, 2 ch., and repeat from the beginning of the row.

Third row.—Make 1 s. c. in the center 2-ch. between the four s. c., 1 ch., 6 d. c. in the center 2-ch. between the next 4 s. c., 1 ch., and repeat from the beginning of the row.

Fourth row.—Make 1 s. c. in the s. c. of last row, 1 s. c. in the first d. c., * 4 ch., 1 s. c. in the same d. c., 1 s. c. in the next double, and repeat 4 times more from *; then repeat from the beginning of the row.

Finish the edge of the cape with the clusters and the next 4 rows given for the hood, except that the first and second rows are repeated twice, and 8 instead of 6 d. c. are worked for the scollops, which will require 7 instead of 5 picots in the last row.

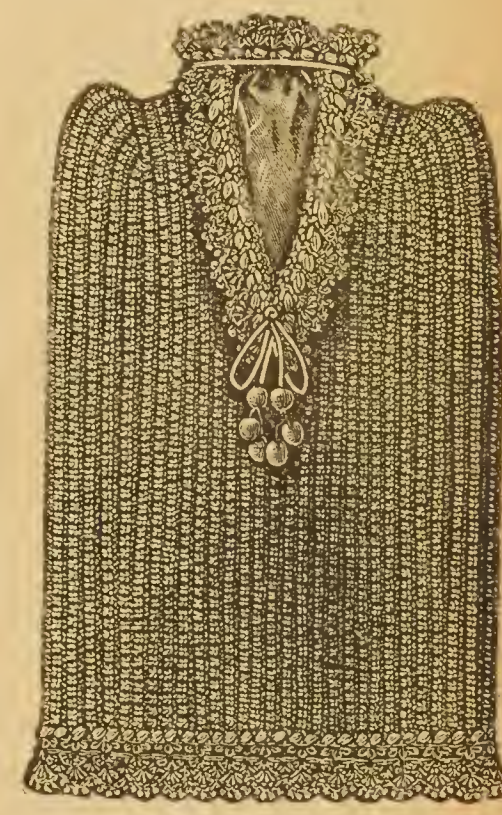


FIGURE NO. 5.—MISSES' EVENING WRAP.

Line the hood with silk or satin, which put in slightly full, and sew it to the back of the neck of the cape; run a cord through the third row of d. c. to within an inch and a half of end of row; then tie in loops and finish with pompons. A cord is sewed around the neck the ends of which are also finished with pompons. Ribbon may be used in place of the cord and pompons, with good effect; it should match the hood lining.

THE ART OF KNITTING.—No. 43.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* after knitting it the first time, making it *three* times in all before proceeding with the next part of the direction.**

CHILD'S STOCKING.

FIGURE No. 1.—Knit of Saxony, on medium-sized steel needles. "Tw" means to twist the stitch, which is done by inserting the needle in the back of the stitch and knitting as usual. Cast 27 stitches on each of three needles.



FIGURE No. 1.—CHILD'S STOCKING.

First round.—K 4, p 1, tw 1, p 1, tw 1, p 1. Repeat entirely around.

Knit 5 rounds like the first one. Then take 2 of the 4 plain stitches off on a hair-pin or another needle; knit the next 2, then the first two from the extra pin, thus forming a "twist" in the design. The other stitches are knitted alike for the entire round.

Continue as before, making the twist every fifth round until the leg is as long as desired. There is no narrowing to shape the stocking, and the leg may be knitted as long as desired.

To "Set" the Heel.—Place 5 twists on one needle, 1 in the center and 2 on each side; the other stitches on two needles, where they are left unknitted until the heel is made. (These unknitted stitches will be known hereafter in the description as "instep stitches.") Purl alternate rows of heel, keeping the pattern correct, until you have three twists knitted; then knit 4 rows plain. Now take 11 stitches exactly in the center of the heel onto a third needle; knit across the 11 stitches, also knitting 1 from the side needle with the last heel stitch. Purl back, knitting 1 from the other side needle with the last heel stitch. Continue to knit and purl the 11 stitches alternately, narrowing 1 from the side each time until all are worked off. This is called the "strap heel" and is of very nice shape.

Now place 5 of the 11 stitches on another needle, and leave them for the present unknitted. With the needle on which there are 6 stitches remaining, and to which also the knitting thread is attached, proceed to pick up stitches down the side of the heel, making 1 stitch for every 3 picked up until the instep is reached. Knit across the instep, keeping the pattern correct. Take up stitches on the other side of the heel as before, and knit the 5 left from the heel on the same needle.

Now knit plain to instep, follow the pattern across the instep, knit plain again till 2 stitches before instep, knit 2 together, knit across instep. Slip and bind first 2 plain side stitches. Knit clear around.

Next round.—Narrow on each side as before. Continue to narrow every alternate round until the foot is as small as desired. Then knit as before until the foot is as long as desired.

To narrow off the Toe.—Have the same number of stitches on each needle, then knit 1, slip and bind, knit plain to last 3 on needle, knit 2 together, knit 1. Repeat for other two needles. Knit 3 rounds plain, then narrow as before, knit 3 plain, narrow again, then two plain rounds between the narrowings, until but 7 or 8 stitches remain on each needle; then knit 1 plain round between till 3 are on a needle; bind off.

BLOCK LACE.

FIGURE No. 2.—Cast on 29 stitches and knit across plain.

First row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, k 5, o, n, k 1, o, n, k 1, o, n, k 1.

Second row.—K 3, o, n, k 1, o, n, k 8, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

Third row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 10, o, n, k 1, o, n, k 1, o, n, k 1.

Fourth row.—K 3, o, n, k 1, o, n, k 13, o, n, k 1, o, n, k 1, o, n, k 1.

Fifth row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, o twice, n, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

Sixth row.—K 3, o, n, k 1, o, n, k 7, p 1, k 2, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

Seventh row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 12, o, n, k 1, o, n, k 1, o, n, k 1.

Eighth row.—K 3, o, n, k 1, o, n, k 15, o, n, k 1, o, n, k 1, o, n, k 1.

Ninth row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 2, o twice, n, o twice, n, o twice, n, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

Tenth row.—K 3, o, n, k 1, o, n, k 7, p 1, k 2, p 1, k 2, p 1, k 4, o, n, k 1, o, n, k 1, o, n, k 1.

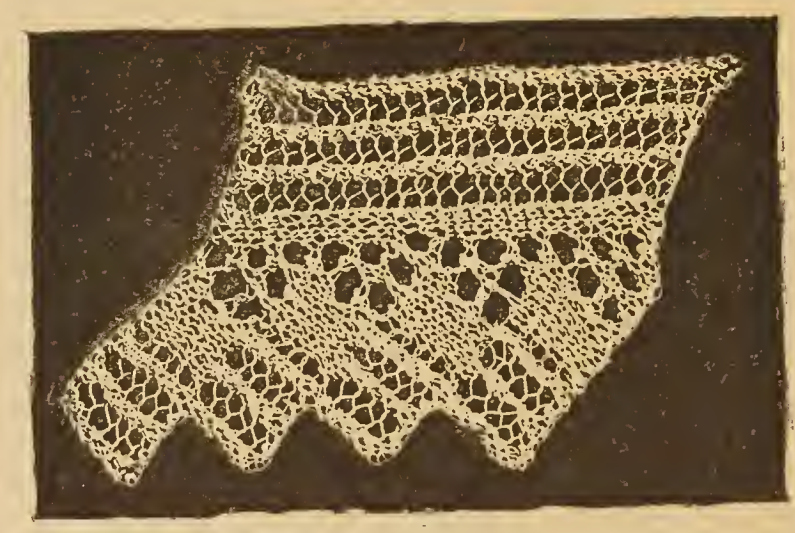


FIGURE No. 2.—BLOCK LACE.

Eleventh row.—Sl 1, k 2, o, n, k 1, o, n, k 1, o, n, k 24.

Twelfth row.—Bind off 6, k 19, o, n, k 1, o, n, k 1, o, n, k 1.

Repeat from first row.

KNITTED FLUTED EDGING.

FIGURE No. 3.—Use Saxony yarn or knitting silk of any pretty tint desired. The engraving illustrates the lace as only one-half its actual width.

Cast on 21 stitches and knit across plain.

Second row.—Plain, leaving 3 stitches on the left-hand needle. Turn.

Third row.—K 1, o, n, o, n, o, n, o, n, o, n, o, n, o, n, o, n, k 1.

Fourth row.—Purl all but last 3, which knit plain.

Fifth row.—Plain.

Sixth row.—Plain, leaving 3 on left-hand needle. Turn.



FIGURE No. 3.—KNITTED FLUTED EDGING.



FIGURE NO. 4.—GRECIAN STRIPE.

Seventh row.—Purl.
Eighth row.—Plain.
Ninth row.—K 3 and purl the rest.
Tenth row.—Plain, leaving 3 stitches. Turn.
Eleventh row.—Plain.
Twelfth row.—Purl all except last 3, which knit.
Thirteenth row.—K 4, * o, n; repeat from * 7 times, k 1.
Fourteenth row.—Purl, leaving last 3. Turn.
Fifteenth and Sixteenth rows.—Plain.
Seventeenth row.—K 3, purl the rest.
Eighteenth row.—Plain, leaving last 3. Turn.
Nineteenth row.—Purl.
Repeat from tenth row.

GRECIAN STRIPE.

FIGURE NO. 4.—This stripe is knitted with two colors or shades of wool, silk, cotton or whatever material is desired, according to the use to which the stripe will be put. For convenience we use the terms light and dark, to distinguish the colors. Cast on 27 stitches; 3 of these on each side are used for the edge and are always knitted with the light; therefore, they will not be further mentioned.
First row.—K 21 dark.
Second row.—P 21 d.
Third row.—Like first row.
Fourth row.—P 18 light, 3 d.
Fifth row.—K 3 d, 18 l.
Sixth row.—Like fourth row.
Seventh row.—K 3 d, 3 l, 15 d.
Eighth row.—P 15 d, 3 l, 3 d.
Ninth row.—Like seventh row.
Tenth row.—P 3 d, 9 l, 3 d, 3 l, 3 d.
Eleventh row.—K 3 d, 3 l, 3 d, 9 l, 3 d.
Twelfth row.—Like tenth row.
Thirteenth row.—K 3 d, 3 l, 9 d, 3 l, 3 d.
Fourteenth row.—P, working each color over itself.
Fifteenth row.—Like thirteenth row.
Sixteenth row.—P 3 d, 3 l, 3 d, 9 l, 3 d.
Seventeenth row.—Knit each color over itself.
Eighteenth row.—Like sixteenth row.
Nineteenth row.—K 15 d, 3 l, 3 d.
Twentieth row.—Purl each color over itself.
Twenty-first row.—Like nineteenth row.
Twenty-second row.—P 3 d, 18 l.
Twenty-third row.—Knit each color over itself.
Twenty-fourth row.—Like twenty-second row.
Repeat from first row.

FRENCH LACE.

FIGURE NO. 5.—Cast on 13 stitches.
First row.—K 3, o, n, k 2, o, n, k 4.
Second row.—K 2, o 3 times, k 2, o, n, k 2, o, n, k 3.
Third row.—K 5, o, n, k 2, o, n; p 1, k 1; p 1 and k 1 out of the last of the 3 put-overs; k 2.
Fourth row.—K 8, o, n, k 2, o, n, k 3.
Fifth row.—K 5, o, n, k 2, o, n, k 6.
Sixth row.—K 10, o, n, k 2, o, n, k 1.
Seventh row.—K 3, o, n, k 2, o, n, k 8.
Eighth row.—Bind off 4, k 12.
Repeat from 1st row.



FIGURE NO. 5.—FRENCH LACE.

SEMI-DOUBLE KNITTING.

FIGURE NO. 6.—Cast on any number of stitches.
First row.—Slip 1; then purl 1 and knit 1 out of every stitch across the row, purling the last stitch.
Second row.—Slip 1; then knit 2 together to end of row, purling the last stitch.
Repeat these two rows for all the work.



FIGURE NO. 6.—SEMI-DOUBLE KNITTING.

STITCH FOR BABIES' QUILTS, CHAIR-BACKS, ETC.

FIGURE NO. 7.—The pretty stitch illustrated can be knitted in either wide or narrow strips. Use double Berlin or Germantown wool, and two medium-sized needles.
Cast on any number of stitches that may be divided by three.
First row.—Plain knitting.
Second row.—Purl.
Third row.—* Wool over, knit 3 stitches; with the left-hand needle pass the first of these 3 stitches over the other two; repeat from *.
Fourth row.—Purl.
Repeat these four rows for all the work.
Strips of two prettily contrasting colors may be joined by a third color in single crochet, or by a fancy over-and-over or cross stitch.

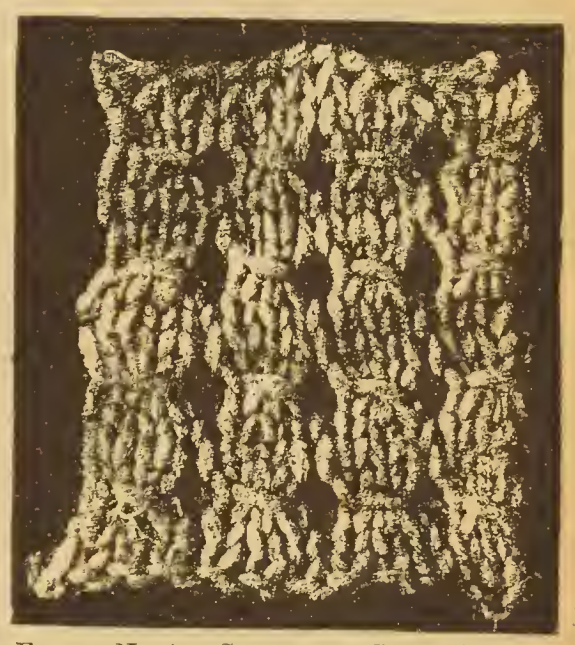


FIGURE NO. 7.—STITCH FOR BABIES' QUILTS, CHAIR-BACKS, ETC.

CANNING AND PRESERVING.—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being the simplest and most satisfactory of their kind. The price of the pamphlet is 6d. or 15 cents.

EMPLOYMENTS FOR WOMEN.—No. 9.

IN THE TELEPHONE EXCHANGE.

In no other branch of work has woman more clearly demonstrated that she can thoroughly combine the qualities of fidelity, correct intuition, rapidity of movement and manual dexterity than she has in the operating department of the telephone company. The growth and development of the telephone are nothing short of marvellous, and its ever-increasing importance in commercial intercourse—covering, as it does, the country from Maine to the Great Lakes, placing Chicago almost instantly within reach of New York for purposes of conversation, and enabling the business man to annihilate space and days in the transaction of his affairs—has necessitated the minimizing of time and accentuated the need for accuracy in making connections. It has also created a mass of detail work unequalled, perhaps, in any other business, which includes the recording of calls for which extra toll is charged, and the tallying of calls to supply the basis of tabulations and statistics, in order that improvements in the service may be scented out by the management; and all this must be done concurrently with the connecting and disconnecting of the fifty or seventy-five subscribers whom each operator has to look after.

A telephone operator must be intelligent, keen of sight and hearing, ever on the alert to see the falling "drop" that indicates a subscriber's call, ever attentive to catch the least sound in her receiver and quick as a wink to recognize its significance, nimble of hand and finger to make connections and clear of brain to give proper heed to the dozens of persons and dozens of things that almost simultaneously demand her attention. The calls do not always come in decorously and slowly, one after another, but at times the drops fall like autumn leaves in a fierce gale, each indicating a summons from some one who wants instant attention, and who, very likely, does not possess a superabundance of that quality which made Job so famous.

And this brings up one of the qualifications imperatively requisite in an operator, namely, amiableness. The desire to save time, that predominant factor in commercial affairs, seems almost the alpha and omega of the business man's existence. He has outgrown the period of the slow-going messenger boy, and expects that the moment he rings the bell the machine will do the rest. Every second's wait seems an hour and makes him all the more nervous and fretful. He does not stop to think that fifty other men may have rung for "Central" at the same time, all as hurried as himself; or, perhaps, he may have left his telephone to look up some information and been disconnected. He does not stop to reason that in a business which handled over six hundred million calls last year a few mistakes must occur, but he fumes and fusses over his delay, and not infrequently the operator "catches it." Tact and pleasantness will turn aside the wrath in most cases, whereas the reverse will only increase it, to the detriment of the service, the dissatisfaction of the subscriber and the annoyance of the officials. The aim of the different telephone managements is to give a service so perfect that it will admit of no complaint, and it will, therefore, be readily seen that an unamiable girl would be a most undesirable employé in a telephone exchange.

The operator must be wholly trustworthy, for the interchange of verbal communications among thousands of people on countless topics, running the gamut of human emotions, revealing the secrets of politics, finance, law, church and private life, and involving thousands of dollars, and, in fact, all those things which the human mind deems valuable, takes place practically in her presence, and it rests with her to preserve these communications inviolate. Written communications may be safeguarded by the use of a cipher, while verbal ones do not readily yield to such protection; yet if a hurried message is to be sent, or important information is quickly desired, how naturally the banker, broker, politician, merchant, everybody, in fact, turns to the telephone, entirely confident that what they utter will not be repeated. The thoughts, the plans, the aspirations of the world would, as it were, pass in review before the telephone operator if she did but choose to listen, and yet they are as safe as though never uttered.

Rapidity is also a necessary qualification. The Telephone Exchange has no place for slow people. Each operator is the conservator, in part, of from fifty to seventy-five men's time, not a second of which must be lost through any fault of hers. During last year the average number of calls for each telephone in New York City was three thousand and fifty-five, or practically ten a day, making from five hundred to seven hundred and fifty calls a day that an operator had to attend to, besides such record work in connection with them as circumstances required; for it must be recollected that calls for connection with subscribers belonging to the exchange of a different company must be recorded by the operator and the length of each conversation noted, this being necessary that the company may suffer no loss, as it has to pay to the other company a certain amount for each connection made, and every connection of that nature is limited to a stated time, and each interval over that time constitutes another connection. Thus it will be seen that an operator must be faithful, careful and watchful or the company will lose money.

Were the calls distributed evenly through every day there would be about one a minute, but when Sundays and holidays are deducted, and it is borne in mind that the busiest hours of the day are between nine and twelve in the morning, it is easy to perceive that at times calls must be handled very rapidly. As a matter of fact, an operator rarely takes more than a few seconds to answer a call and make a connection, and even if she were inclined to neglect calls she would not be able to do so long. Service inspectors are constantly testing the promptness of the connections, and they do this without warning to the operator, who has no means of knowing what calls emanate from the inspector or just when he will call.

In answering each call and making a connection it is necessary for the operator to raise two plugs, insert them in the proper places, turn a switch down and up, press one or more buttons and make certain that communication is established. That she is able to do all this day after day in an average space of seven seconds, and sometimes even less, as is proven by service inspectors' reports, shows the habitual rapidity of her movements, and justifies that triplet so expressive of the aim of the telephone management:

"The Mail is quick,
The Telegraph is quicker,
But the Telephone is instantaneous."

The operator must be diligent and keep keyed up to high tension during all the time she works. Over every ten operators is a supervising operator, selected from among the experts who have been longest in the company's employ, whose duty it is to keep watch over her subordinates' work, assist them during unusually busy periods and make certain that each one does her share of the business and that there is no dilatoriness in its performance; and over all these is a monitor operator, who listens on each operator's instruments, sees that all works smoothly and makes it impossible for any but industrious operators to continue long at the occupation. Like a high-voltage dynamo, swiftly, noiselessly must the operator work, with no wasted energy, no false movements, but with hands flying here, there and everywhere, one moment placing a plug, the next touching a button, the next writing a toll check or moving a switch, and all with unerring accuracy. Like clockwork, the trained fingers almost automatically do the work required of them and keep the wheels of commerce ever swiftly moving, without jar or friction. Truly it is a striking object lesson of woman's mastery of details.

A telephone operator's work is really skilled labor—not the skilled labor of the telegraph operator, and yet, in a way, much more exacting. For when once the telegraph operator has trained her ear to readily discern the alphabet, she is through and can sit down to a key and commence to tick off her messages, knowing that the alphabet will remain the same; but the telephone operator, on the contrary, is compelled by necessity to be always learning. Telephony, despite the enormous strides already taken, is still practically in its infancy; the possibilities of the future one scarcely dares to contemplate. The various managements, with an eye single to absolute perfection, are constantly making improvements in the mechanism of the exchanges and the methods of doing the work.

Nearly a year of practice is required before an operator can really be considered proficient. She has before her, in a space three feet high by seven feet broad, four thousand holes scarcely larger than an ordinary eyelet-hole, each of which represents a subscriber to the exchange or one of the trunk wires reaching the other exchanges. A thorough mastery of the location of these holes, so that the hand, without thought or hesitation, will instantly insert the connecting plug in its proper place, cannot be gained in a day or so. The skill and knowledge can only be attained through continual practice, just as constant manipulation of the keys makes the typewriter's fingers almost automatic in their accuracy of touch and location.

Naturally, the longer an operator remains at work the more valu-

able she becomes, because as her proficiency increases she is able to handle more and more calls and connections, and the company's recognition of this fact is evinced in an eminently practical way. A student entering the office receives $3.00 per week, and this amount is increased as she gradually becomes more skilful, until at the end of the first year she receives $7.00 per week; after which her salary is raised as the length of her service grows, until the maximum of $12.00 per week is attained. Supervising operators are usually selected from among the operators who have been at least five years in the company's employ, and so is the monitor operator. These positions are of prime importance in the exchange, calling for the executive ability to supervise the workings of the various parts of the complex system and a thoroughly intimate practical knowledge of how the work should be done. They are within the reach eventually of every operator who proves herself competent.

With a consideration not usually met with elsewhere, the large exchanges nowadays are provided with sitting rooms that are supplied with the best magazines and the daily newspapers, where the operators may rest during the intervals allowed for relief and take lunch at the appointed hour, for which meal the company furnishes tea, coffee and milk gratis. Provision is also made so that, in case of illness, an operator may lie down and rest.

In the selection of operators so much care is exercised that objectionable or undesirable girls rarely manage to secure employment. Indeed, there is hardly one of the five hundred operators now engaged in the New York exchanges who did not obtain her position through the personal introduction of some one already in the employ of the company. The occupation is a desirable one for women, being peculiarly well adapted to their capacities; and while operators are expected to maintain a high standard of efficiency, and are thus compelled to work under great nervous strain, they meet with great consideration and uniform fairness of treatment, and withal are better paid than the majority of women in other lines of employment.

The efficiency of the woman operator is emphasized by an innovation tested in other cities and now followed here in some of the exchanges, namely, the substitution of female night operators for the male operators hitherto employed. All new operators now engaged are expected to work on the night force, being transferred later on to fill vacancies occurring in the day set.

The continued search after improvement and unremitting zeal for perfection which have thus far characterized telephone management in this country, and the ever-increasing use of the instrument, are signs of promise for the future employment of women. A large proportion of the duties connected with telephony harmonize so thoroughly with feminine qualifications as to foreshadow in the near future a broader field for women in this branch of work. Of course, the field will always, in a measure, be circumscribed, for, unlike telegraphy, stenography, typewriting and other pursuits which can be carried on in more or less isolation, the telephone depends for its greatest usefulness upon the ability to secure communication with a very great number of people. This can only be economically achieved when the business is conducted by a few large corporations; and in consequence the total number of employés must necessarily be limited to the requirements of the exchanges.

The knowledge and ability of the telephone operator are valuable principally because of her connection with the exchange; separated therefrom at the present time she would need something more than her telephonic skill to secure her employment. She is like the balance-wheel of a watch, all-important when associated with the other parts of the mechanism, of no use when alone. From the present standpoint it would seem that this objection will, to a great extent, hold good always. True, large concerns whose business is made up of a great many departments, between which a ready means of communication would be very desirable, may eventually install miniature exchanges in their establishments, in which case skilled operators would be a great desideratum. The plan was tried for a time in the New Netherlands Hotel when it first opened for business, a telephone being placed in each room and connected with a switch-board in the office. This enabled the guest, without leaving his room, to communicate directly with the clerk, and also, by means of a wire from the switch-board to the Central Office, with any part of the country reached by telephone wires from New York. That such an arrangement may eventually be a feature of all large hotels, as well as of many extensive commercial establishments, is certainly within the bounds of reason.

However, though the field will always be contracted, and though the operator's proficiency lacks, perhaps, the portability of telegraphic or stenographic skill, the occupation possesses the advantage of being one of the few for women that will never be overcrowded by incompetent workers to the detriment, both in opportunity and in salary, of the efficient; and it must ever remain an inspiring example of woman's capacity to achieve.

ALICE F. MCKENNA.

MOTHER AND SON.

CHAPTER II.—COMMON DUTY.

The mother rather regretted the fact that her son grew so fast, not alone because he so quickly outgrew his clothes, but also because he passed so rapidly through the beautiful stage of babyhood and childhood that, before she realized it, he was almost of the age when we call a boy a youth. He still climbed into her lap and nestled against her heart when he had any confidence to impart or any news to tell, but she was a delicate little woman, and his sturdy body seemed almost too much for her to support. She tried bravely though, fully determined to bear the strain as long as possible, until at last, as she rocked back and forth in her low chair, his strong young limbs dragged upon the floor. Then they both laughed, and she said that he would soon have to hold her.

Young boys can be so useful about the house that it seems a pity all mothers do not recognize their abilities. This mother proved her son's helpfulness to her entire satisfaction on several occasions when she was without a servant. Her home was not fitted with all the conveniences that are to be found in large cities, and so there were many steps to be taken that modern appliances would have saved. Her strength was not very great, and when she was first left without a domestic, her heart sank as she saw the great amount of work to be done, and wondered how she was to accomplish it unaided. The boy saw his mother's distress of mind and volunteered his assistance, which she gratefully accepted. He assured her that he felt he would only be earning his play hours if he helped her thus, and that while he could not make a bed or sweep a room very well, he would do his best. Wise woman that she was, she knew that by allowing him to assist her with the house work she could firmly impress upon him the importance of patience, perseverance and the ability to systematize, which she had always taught him were necessary to success in life. Those three qualities are the foundation of good housekeeping, as they are of every other successful business (for housekeeping is a business); and until the boy was old enough to enter the professional or commercial world, he would have to rely upon what he could learn of work at home for training in those qualifications which make a successful man.

On this first occasion they went into the dining-room, and she, sitting down, gave her directions, which he executed with promptness. There is a right way of doing even so small a thing as clearing off a table, and she gave her instructions carefully, as if much depended upon the smallest details. She never lost sight of the idea that she must convince him of the gravity of little things if she would have him achieve great performances; and so she informed him with much exactness which of the dishes should be washed first, how the glassware and silver should be dried, and how the table should be arranged. This part of the work was performed as carefully as the mother herself could have done it, and she interspersed her directions with many words of commendation. Such industry soon brought order out of chaos. After the dishes had all been washed, wiped and put away, the dining-room and kitchen were swept and dusted, and then the sleeping apartments were put in perfect order, the mother directing, and the son cleverly doing the work, and stopping every few moments to tell her something that had happened while he was at play. She listened patiently, and in return expatiated upon the great power of perseverance. She talked much to him during these working hours, and she hoped for great results from them.

"You may think it takes a very long time to put a house in order," she said to him, "but just think of the many years it requires to do any great thing. It took Gibbon twenty years to write his 'Decline and Fall of the Roman Empire,' and Bancroft twenty-six years to write his 'History of the United States;' and think of this, my

son, Noah Webster was thirty-six years preparing his dictionary."

The boy thought that was a very long time, and asked his mother if these great men had never grown tired at their long tasks.

"Oh, undoubtedly," she replied, "but you know it is impossible to make a success of anything without perseverance. Think of the infinite patience of Newton when he rewrote his 'Chronicles of Ancient Nations' sixteen times."

She let him have time to reflect upon these examples, and then she continued: "There are, however, many people who have so little patience and perseverance that nothing can stimulate them. I remember hearing of a Sunday-school class who were reading the book of Daniel, and found the names Shadrach, Meshach and Abed-nego so hard to pronounce that on the following Sunday the teacher gave them the same chapter to read, so they might become familiar with those names. In the class was one unusually dull boy who seldom had the perseverance to learn anything, and it happened that he was called on to read first. He complied with very good success until he came to the first mention of Shadrach, Meshach and Abed-nego, and then, instead of at least trying to pronounce the names, he looked up despairingly and said, 'Teacher, here's them three fellers again!'"

The boy enjoyed the joke immensely, and he learned from it a lesson of perseverance that was the more emphatic for the nature of its source.

"You see, my son," the mother continued, wishing to deepen the impression as much as possible, "obstacles become incentives to those who possess the elements of real greatness. Too many young people fail to appreciate the importance of perseverance, and drift along idly, Micawber-like, waiting for 'something to turn up.' They wish to be successful, but are not willing to pay the price of success. They have not the perseverance to endure the drudgery necessary to become learned or to acquire wealth. Even in your own small affairs you can do nothing without time and patience, which mean perseverance. We have been told that Thomas Carlyle was gruff in his home, yet to my mind that has always seemed a kind of libel after I read that when he had completed the first volume of 'The French Revolution' and left it on his desk for a friend to read, a servant thinking it was waste paper, used it to kindle the fire; and that, instead of reviling the maid and wasting time in useless complaints, he began with almost angelic patience and perseverance to write the volume again."

By the time this conversation was ended, everything was in perfect order, and the boy was at liberty to seek his playmates. For several days he assisted his mother in this way, and after a new servant had arrived, he was very proud when his mother thanked him warmly for his assistance, and assured him she could not possibly have accomplished the work without his help. He felt happier for weeks afterwards, and enjoyed his play more than ever. Nothing, perhaps, gives greater zest to leisure hours than a consciousness of duty well performed.

As the mother sat alone, pondering on the various grave problems that presented themselves, she often wondered what she would do if any harm should befall her boy. He was doubly precious to her because she had no daughter. He had a sweet and gentle nature, was always affectionate, unselfish and considerate, and yet displayed a strong and manly independence. His strong young body enabled him to perform many duties for her which a girl could not have done, and he was, besides, always ready to assist her in any of those tasks which are usually thought to be exclusively feminine work. If his mother was sewing, he threaded her needles, pulled out the basting threads, tied up the patterns, rolled scraps into neat little bundles, and in a dozen ways saved her countless steps and many hours of work. If she looked tired and the running of the machine seemed too much for her, he sat on the floor and worked the pedals by grasping the upright iron bar connecting them with the upper machinery. In this way he could easily make the wheels fly fast, and his mother had only to guide the work.

One day she was talking to him about self-made men, and she brought out many strong points regarding the influence of character. She reminded him of what the great English teacher, Dr. Arnold, said on this subject: "I thought then, and think to this day, that all the fine stories about natural ability, etc., are mere rigmarole, and that every man may, according to his opportunities and industry, render himself almost anything he wishes to become."

"You will meet people," she said, "who continually talk about luck; but do not be deceived by them. Forethought, honesty, industry and perseverance make success, and not luck. Remember those lines which I read you from 'Thrift,' and which I asked you to copy: 'It is not luck, but labor that makes men. Luck is ever waiting for something to turn up; labor, with keen eye and strong will, always turns up something. Luck lies in bed and wishes the postman would bring him news of a legacy. Labor turns out at six and, with busy pen or ringing hammer, lays the foundation of a competence. Luck whines; labor whistles. Luck relies on chance; labor on character. Luck slips downward to self-indulgence; labor strides upward and aspires to independence.'"

So the mother and son went on, always loving and helpful to each other. The father was a very busy man and, much as he loved his family and home, had little time to devote to them; but he never failed to give an encouraging word at the right time to both his wife and boy, and to express his pleasure at the beautiful understanding between them.

"You will make a fine man of our son, my dear," he would say proudly, kissing his wife; "the boy already realizes what a noble mother he has."

How her face flushed and her heart warmed at his loving praise! The applause of the entire world would not have given her half so much pleasure. To have a loving and appreciative husband and son—what condition of life could be more blest? So much can be borne when we know the efforts we make are appreciated. We are very like children in our love of praise, and like them also, we resent indifference and ingratitude when we are trying to do our best. The mother well knew that her boy was imbued with high ambitions and principles as a result of her care and instruction, but it greatly pleased her to have her husband say so. and he in his generosity frequently expressed his admiration and satisfaction. Words cost little, and there is no reason why one should be saving of them, when a heart can be made happy all day long by a judicious use of them.

The boy went to his mother one day with a very sober face. He had been looking into his little bank, and had found that it did not contain nearly money enough to buy the kind of Christmas present he wished to give her. Since he had been old enough to understand the custom, he had all through the year put into his bank the greater part of the money that was given him, to buy his mother a remembrance at Christmas time. He had always selected this gift himself, and although his choice was often rather peculiar, she felt justified in deceiving him so far as to keep him from thinking that she considered his presents inappropriate. He now explained his difficulty to her, and she assured him she could not but be pleased if he did his best.

"But will this small sum be my best, mother?" he asked. "I think I might earn something. For instance, you might let me mow the lawn instead of hiring a man to do it."

She drew the boy on her lap and kissed him, and then laughed, to keep back her tears, for she was deeply touched by this proof of his devotion. She felt the propriety of encouraging energy and industry in him, but she also recognized the danger which might arise if he exerted himself too much with the heavy mower. After some reflection she said he might do as he pleased about it; but if he undertook it, she would insist upon his performing the work well, as the habit of half doing a thing was a bad one to form and would make him always careless with his duties. She further discouraged him by saying that the mower was quite heavy for him to use, and the lawn very large; but he had evidently made up his mind, for he assured her he would cut the grass and would do his best. And he did do the work carefully, his mother looking on with her eyes moistened to behold this labor of love, but brightened with an encouraging smile when the boy turned toward her.

Every week he performed the task, and his bank filled so rapidly that on Christmas he bought her a point lace handkerchief exactly like one belonging to a friend which he had often heard her admire.

When his father learned why he was mowing the lawn, he wished to pay him double for the work, but the mother objected because, as she said, it would give him a false idea of the proper remuneration for toil. She felt deeply the love which his labor expressed, but at the same time, she knew it was her duty to impress upon him two lessons—first, that any work which is undertaken must be well done, and second, that a laborer is only entitled to what his work is worth.

MAUDE C. MURRAY.

GARMENT-MAKING EXPLAINED AND SIMPLIFIED.—"The Art of Garment Cutting, Fitting and Making," just published by us, will yield a complete education in the science of making feminine garments to all who give it intelligent study. It treats the subject in an original manner, nearly all the methods described being the result of experiments made to determine the simplest, most economical and most artistic system of dressmaking, the instructions being clear and complete and supplemented by full illustrations. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to home dressmakers who desire to practise economy. The scientific principles which govern the construction of our patterns have been used in this work, which will give useful hints to the most skilful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who sews for herself and family. Price, 2s. or 50 cents.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.—No. 1.

A GIRL'S LIFE AND WORK AT CORNELL UNIVERSITY.

IT had long been a question in the household as to where Incognita, the eldest daughter, should complete her education. Should she choose one of the colleges that admit only women, such as Smith, Vassar or Wellesley, or should she select an institution at which she would come in contact with men as freely and as naturally as she would through the later years of her life? The arguments in favor of the co-educational system prevailed, and Cornell University, in her own state, was decided upon to be her *alma mater*. So, toward the close of her last year of preparatory study, she suspended work in advanced subjects to review Engilsh grammar, geography, physiology, arithmetic, algebra and geometry. Her object was to take the examination for a State scholarship in the Assembly district where she resided. The State scholarships give free tuition at Cornell for four years, which amounts to $400 or $600 according to the course of study pursued, the tuition being higher in certain courses than in others; and the law of the state provides for the award annually of as many of these scholarships at Cornell University as there are Assembly districts. Incognita was successful in the competitive examination in her district, and then looked forward to a severer test of her preparatory work in the Autumn, as she was determined to compete for one of the nine university scholarships open to members of the freshman class in full standing.

Cornell carries out the spirit of her founder in no way more faithfully than in the scholarships and fellowships which she offers her students. There are thirty-six scholarships for undergraduates and six for graduates, each yielding $200 annually, and eighteen fellowships for graduate students, each yielding $400 or $500 annually. Contestants for university scholarships take a special examination on entrance, upon the basis of which the scholarships are awarded for two years; and these are extended through the third and fourth years if the highest general standing has been attained.

SCHOLARSHIPS AND FELLOWSHIPS.

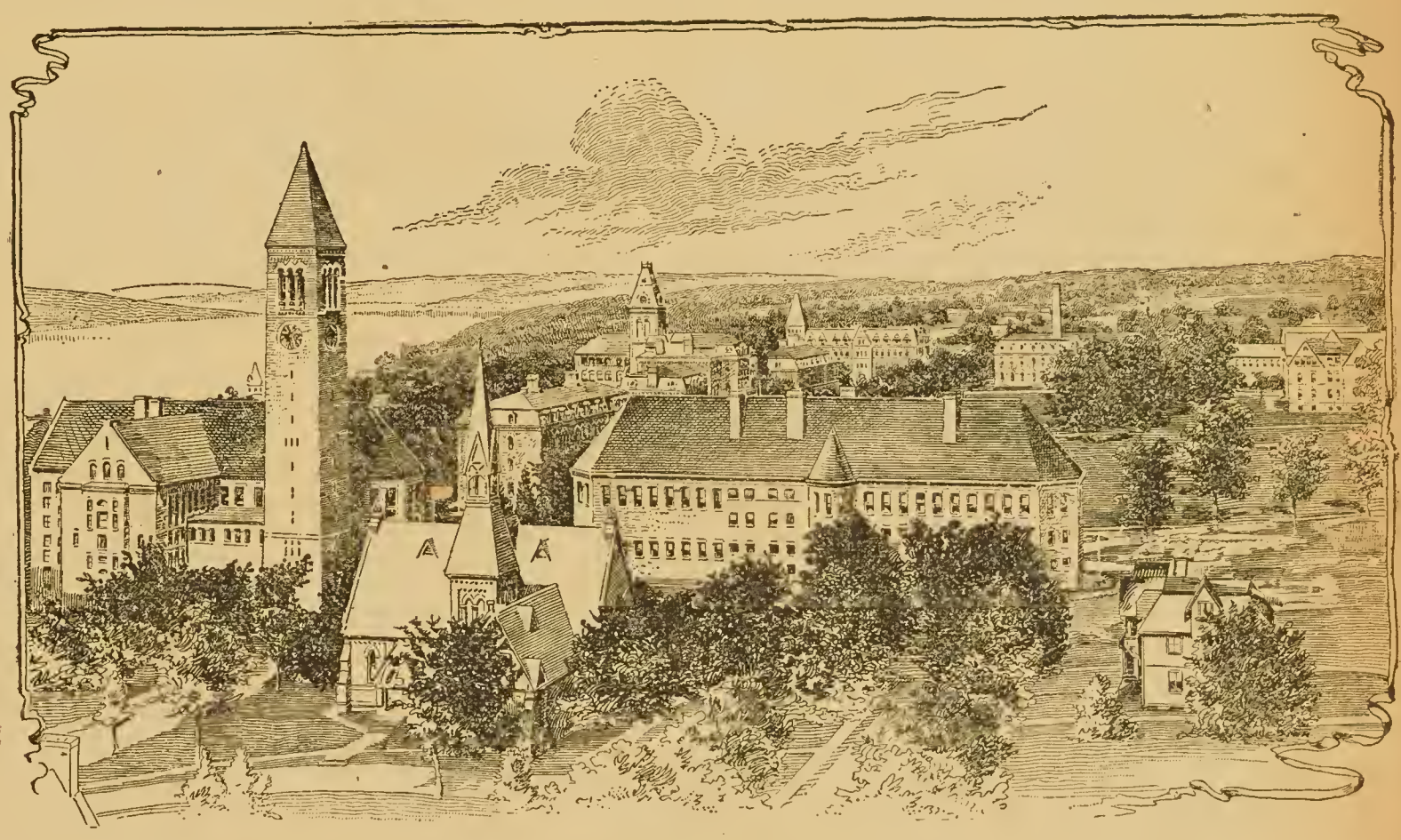
Early in September Incognita left home for three weeks' study in Cascadilla School in Ithaca. She held a State Regents' diploma, which would admit her to the university without entrance examination; but just as college was opening, she, with nineteen other freshmen, took the special examination for the scholarships, and secured one of them. Then it was that, examinations over, the beauties and glories of Cornell fully dawned upon her. Who that has ever visited Cornell can say that her surroundings are less than ideal? Situated on a high hill, a mile from the town of Ithaca, and overlooking Cayuga Lake on the north and a beautiful wooded valley on the south, her location is fitly described by the college song:

"Far above Cayuga's waters,
With her waves of blue,
Stands our noble Alma Mater,
Glorious to view.

"Far above the busy humming
Of the bustling town,
Reared against the arch of heaven,
Looks she proudly down."

LOCATION.

Nature has indeed been lavish of the beauty which she has bestowed on the country surrounding Ithaca, and one who has climbed the many hills and penetrated the intervening glens and gorges must feel that in providing this display she contributes most generously of her wealth to the education of the young men and women of Cornell. The countless beautiful scenes were all new to Incognita, and none of them grew old to her during the four years of her course; wherever she went, she always found some new interest, some new beauty that had before been hidden from her.



GENERAL VIEW OF BUILDINGS.

But her novel environment could not claim her best attention at the outset. Work was beginning, classes were forming and being divided into sections, and she must arrange the details of her study. An earnest student has always in mind before entering college the major portion of the work desired. Incognita had selected from the eight courses offered to undergraduates that leading to the degree of "Bachelor of Arts." The work of the freshman year and, for the most part, that of the sophomore year is in all courses prescribed by the university, but a student who can "pass up" any of the required work gains additional hours for "optionals." The work of the junior and senior years is entirely elective, except that a thesis is required for graduation. This thesis must be an original investigation carried on by each senior under the supervision of the head of the department in which the greater part of the work has been taken. In the schedule of one hundred and eighty hours required for graduation,

ARRANGEMENT OF STUDY.

the thesis represents two hours' work in the Winter and Spring terms of the last year. In the general courses the maximum amount of work allowed a freshman is seventeen hours a week, while sophomores, juniors and seniors are allowed eighteen hours. An aggregate of fifteen hours a week in the class room during the whole four years is required for graduation. In all courses two hours and a half of laboratory work are counted as the equivalent of one recitation.

THE SAGE COLLEGE.

Having arranged her weekly schedule of work satisfactorily, Incognita next gave her attention to the appointment of her rooms in The Sage College. This building, the gift of Henry W. Sage, was erected in the very opening years of Cornell, and is the home of the young women; and as many as can be accommodated prefer to live there, although residence in the building is not compulsory. Last year one hundred and twelve students were registered in The Sage College, and those who cannot secure rooms there find homes in families living near the university, a large number of the young women being residents of the town. The Sage College is on the campus, perhaps a quarter of a mile from the university buildings, in which are the class-rooms and laboratories, and is equipped with electric lights, steam heat, an elevator and other modern conveniences. A business manager controls its finances, a matron provides for the physical comfort of the young women, a housekeeper superintends the cuisine, and the principal of the college is the adviser and chaperon of the girls. Incognita preferred a room-mate and chose such a location in the building that her expense for board and room was $5.00 per week, the charges in the college for these items varying from $5.00 to $6.50. In most cases the sleeping apartment is separate from the study, and Incognita selected a suite arranged in this way. She found necessaries provided, and was quick to add such decorations and quasi-luxuries as would make her rooms attractive and comfortable. Service for the care of the rooms is provided by the college, the young women thus being entirely free from domestic cares, and able to devote their whole time to their university work.

In one important feature Incognita found that Cornell differed from all the women's colleges of which she knew. No advisory committee of upper classmen, seniors and graduates awaited the newcomers in a reception room adorned with plants and flowers for the occasion. While all were courteous and kind, ever ready to assist when solicited, the novice caught in the little college world a glimpse of the larger world without. She entered upon her merits; she gained her position, both intellectual and social, upon her merits; she learned for herself by experience, sometimes bitter, sometimes ludicrous. The self-reliance thus gained is a distinguishing trait of Cornell graduates. Life in the college is not made so smooth that there is not a little roughness to lend definite help in the moulding of character. Incognita learned the customs of the college for herself. No guardian angel took her by the hand and said: "Your conduct on the campus must conform to unwritten rules; you must not recognize friends there; you must dress neatly, modestly and in no way strikingly; you must conduct yourself, not with the bashful shyness of a young schoolgirl, nor yet with a brazen mien, but as a young woman."

All these things each girl learns for herself, but there are no rules, so called, at The Sage College. Certain proprieties, however, are generally observed, and by their nature become rules. All the young women assemble in the reception room immediately after dinner in the evening, to listen to announcements by the principal. Freshmen and sophomores are expected to frequently confer with the principal and seek her advice. Each young woman may receive calls from young men on two evenings during the week, and in making an engagement for any evening an undergraduate has only to inform the principal of her intention to go out, while even this small formality is unnecessary for graduate students if they return by ten o'clock. Although the building is regularly closed at ten, the young women retire at their convenience. A voluntary organization, known as the "Sage Parliament," does much to ensure quiet in the building after ten. The rules of society are followed by the young women at Cornell, and these are really the only rules.

No instruction in music is offered at the university, but a room in The Sage College is at the students' disposal for practice on the piano at certain hours of the day. A highly prized relaxation of Cornell girls at The Sage College is derived from the social pleasure which they enjoy in the gymnasium connected with the building. This is open to them for dancing and social gatherings three evenings a week, and with the consent of the principal and business manager they often invite young men to spend an evening with them there.

CO-EDUCATION.

To Incognita, one of the most enjoyable experiences of the college life was her intellectual intercourse with young men. Everywhere she met them, in the class-room, in the library, in the laboratory; and everywhere they were courteous to her. They became so much a part of her daily life that she experienced none of that unnatural and exciting stimulation which opponents of co-education claim that intellectual contact with young men must cause in young women. In the class-room the girls of Cornell are seldom at a disadvantage; in fact, while there are brighter individual intellects among the men, the average grade of work is higher among the women. And this high standard of work is not found injurious to health; on the contrary, the degree of physical health and strength is unusually high at The Sage College.

EXERCISE.

The Sage Gymnasium, already referred to, gives ample opportunity for exercise, and daily work here under the gymnasium director is required of all freshmen and sophomores, except they are specially excused. The exercises prescribed are those usually practised in women's gymnasiums. Sensible uniform costumes are required, and invited guests occasionally witness special drills.

RECREATION.

Incognita's chief pastime was walking, and in this preference she resembled most of her fellow students; for while tennis is a popular amusement in the Autumn at Cornell, pedestrianism is the favorite form of outdoor exercise at all seasons. The magnificent distances of the surrounding country, and the ever-changing beauty of the hills and glens invite the girls to seek rest from Nature herself, and on pleasant Saturday afternoons they often go for a walk of six or eight miles. Cayuga Lake affords excellent facilities for rowing and sailing, but aquatics are confined almost entirely to boating parties that include young men, the girls doing very little rowing. Saturday afternoon is the only holiday Cornell students know, being the only part of the working week during which the class-rooms, shops and laboratories are closed; and even then the library is open.

FRATERNITIES.

Fraternity life early formed a part of Incognita's college experiences. Immediately upon her arrival she was "rushed" by one of the fraternities, but not taking kindly to this mode of procedure, she declined their advances and later in the year joined another fraternity. Four women's fraternities have chapters at Cornell, and admission to any one of them is gained solely through invitation. "Rushing" at the opening of the year is by no means carried to the extent at this college that it is at some other institutions. A committee made up of representatives of all the fraternities draw up articles of agreement naming an "inviting" and a "pledging" day, these days being several weeks after the opening of college, that the fraternity girls and new girls may have an opportunity of becoming thoroughly acquainted. As factors in intellectual and social life, the fraternities at Cornell hold an important place, but there is no harsh feeling between independents and the fraternity organizations. Literary societies that discuss the topics of the day unite the two classes of girls. In the past the fraternity girls lived in The Sage College, and usually had their respective chapter rooms in the building. This year the experiment of allowing the fraternities to live outside the college is being made, but none of those at Cornell is as yet provided with a chapter house. Each fraternity usually entertains once a year with a reception and party, and also gives smaller functions during the year.

RELIGIOUS ORGANIZATIONS.

While Cornell is emphatically not a sectarian institution, provision is made for the religious life of its students. There is no daily religious service, but every Sunday Sage Chapel, which was presented by the generous donor of the college building and is located near by on the campus, is opened to the students. Early in the morning Episcopal services are conducted by one of the professors, and at the regular morning and afternoon services the pulpit is filled by leading divines from all parts of the country, representing the various denominations. The benefit derived by the students from thus listening to the best efforts of great thinkers cannot be overestimated and is fully appreciated.

Barnes Hall, the gift of the late Alfred S. Barnes of New York, is dedicated to the work of the Cornell University Christian Association. Under the auspices of this organization meetings are held every Sunday afternoon, and each class has its day assigned during the week for class prayer-meetings, which are held at one o'clock and are often addressed by some member of the faculty. In all these exercises the young women take an active part, and in addition have a regular night for holding a prayer-meeting at The Sage College.

The committees of the Association are of great assistance to new students at the opening of the university, and the Bible-study committee is now offering to the students courses in Bible study, the classes being held, as a rule, on Sunday and conducted by members of the university faculty. The Association carries on its work systematically and successfully. Connected with it are student organizations formed by members of the various churches, such as the

"Baptist Circle," the "Methodist Alliance," the "Presbyterian Union" and others. These are for the most part social in their character, holding meetings at regular intervals.

CLASS SPIRIT.

Class organizations are not very strong among the women at Cornell. In the freshman and sophomore years some class spirit manifests itself in banquets, but during the junior and senior years this quite disappears, being merged into a true university spirit.

SOCIAL LIFE.

Every year shows an increased disposition on the part of freshmen and sophomores to hold themselves aloof from the various social entertainments of the institution, and in this they are strongly encouraged by the principal; but the juniors and seniors indulge in a great variety of social enjoyment. On a Friday evening soon after the opening of the university the Christian Association receives all students, old and new, and members of the faculty in its home, Barnes Hall. This reception is designed to acquaint the late arrivals with the older members and their instructors. Early in the year it is also the custom of the young women to receive their professors and friends in The Sage College parlor and reception-room, this being known as "The Sage Reception."

Among the Cornell girls the "spread" is a prominent item of college life, especially during the Autumn term. It is very informal, but Incognita found that it made a lasting impression upon her. A girl receives a "box" from home, and invitations are at once given for a "spread." The floor furnishes seats, and as the lunch is served, Cornell songs are sung. This entertainment never lasts until a late hour, for it is not conducive to slumber for those who are not present.

Of dancing parties there are three classes which the Cornell girls enjoy—military hops, college balls and fraternity receptions. The first are always held in the Armory, as are nearly all the college balls. They are given under the auspices of the Military Department of the young men and number six or eight during the year. The young women seldom attend without escort, but a few occasionally accompany the chaperon. The great social events of the year are the Junior Ball, the Sophomore Cotillon and the Senior Promenade, the names suggesting the classes from which the committees of arrangements are chosen. Expense is not spared, and each year these balls are made more elegant than the year preceding.

The fraternity receptions are usually given in the chapter houses of the respective fraternities. These the young women attend with chaperon or escort, meeting upon their arrival at the chapter house the patronesses of the evening. The women's fraternities entertain at The Sage College or at the home of a member, and all the girls unite in giving one party at the Sage College during the year.

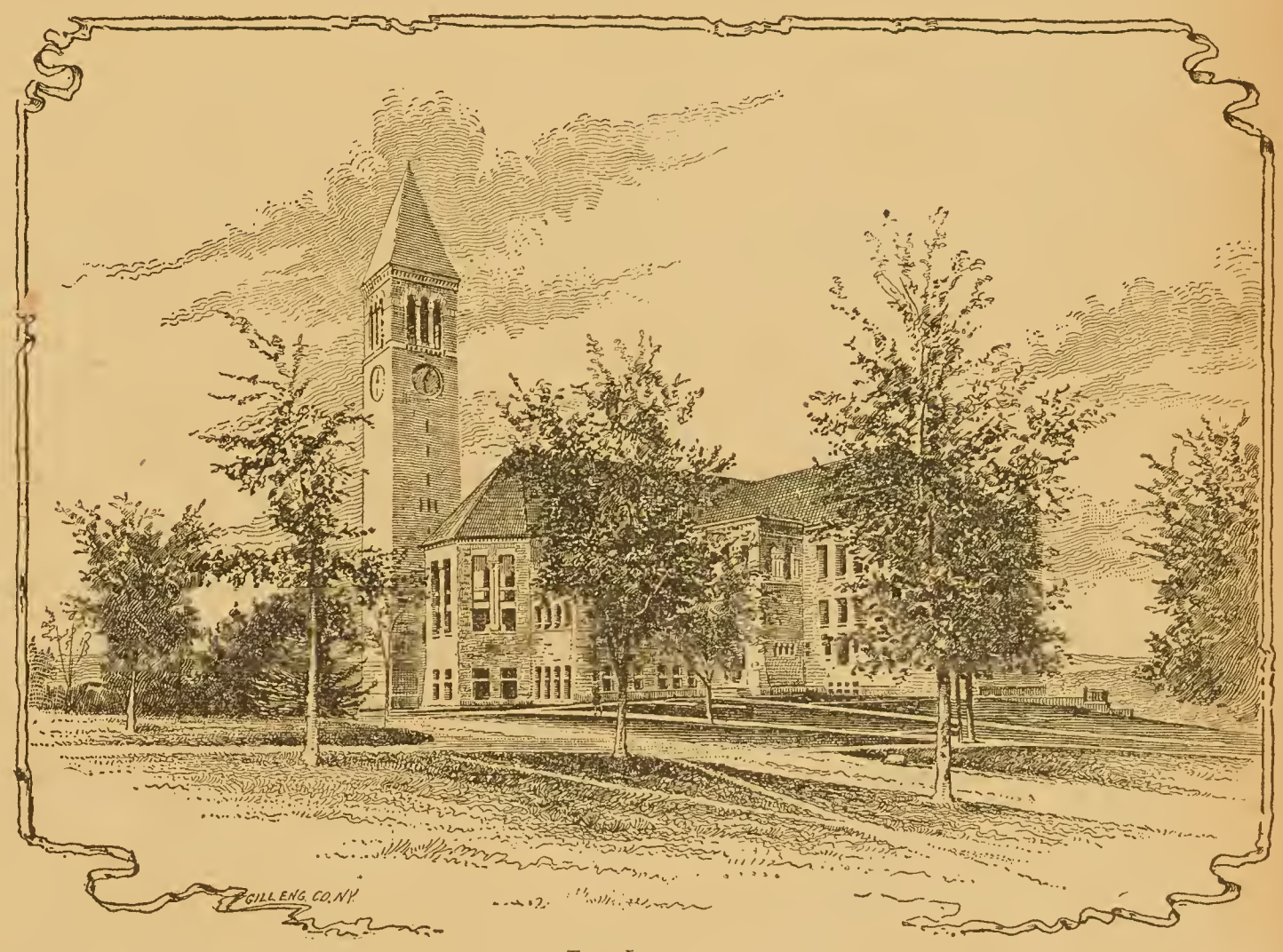
In the faculty society the young women are participants to some extent. A greater or less number of them are found at all receptions given by the ladies of the faculty, while a few receive invitations to smaller entertainments. Some dine not infrequently at the homes of professors on the campus, thus coming into closer contact with their instructors, socially and intellectually. And so it may be seen that the young women have opportunities to acquire those social graces without which their education would be incomplete.

EXPENSES.

The expense of living at Cornell, as elsewhere, varies with individual tastes. Incognita, holding a State and university scholarship, expended money only for books, clothing and incidentals. A liberal estimate for books is fifteen dollars a term. The amount needed for clothing is indefinite at college as it is at home, but there is no occasion for a great expenditure in order that a girl may be as well dressed as her companions. Incidentals may be placed very low, as the actual demands are few. The average amount spent during a four years' course, is perhaps, from four to five hundred dollars a year, including board and tuition.

COLLEGE CONTESTS AND POLITICS.

It may be interesting to note the position of young women at Cornell in college contests and politics. The Junior Contest in Declamation and the Woodford Contest in Oratory are open respectively to all students of the junior and senior classes, but the girls seldom compete, purely as a matter of custom. The honor societies, "Phi Beta Kappa" and "Sigma Xi," receive women equally with men into their scholarly ranks. In class elections the girls are an important factor, and the vote of the Sage College is canvassed as carefully as that of a county previous to a regular State election. During the four years of the college course the girls hold certain of the minor class offices. On Class Day two of their number usually appear as representatives of their class, all Class Day honors being conferred by a vote of the members. The poet and essayist, or the essayist and historian are often young women.



THE LIBRARY.

Class Day elections suggest that the end of the university course is approaching. The thesis, which has long loomed before Incognita as an almost impassable mountain, has been handed in for approval. It is now the first of June, and the work is drawing to a close. The days pass quickly, and soon commencement week arrives. All is excitement and gayety. Baccalaureate Sunday is here, and the seniors are marching to the Armory to listen to some distinguished divine who is to advise and exhort them for the future. Receptions and balls follow one another in quick succession, and the Glee Club invites to its commencement concert.

COMMENCEMENT WEEK.

Incognita joins her fellow classmen in enjoying the customs peculiar to Class Day, which is the Tuesday preceding Commencement Day. In some appropriate spot on the campus they all assemble, and listen to their past, present and future, individually and collectively. Their representative hands down the pipe of peace to a chosen member of the junior class, and the girls watch their brothers smoke it with appreciative interest. The exercises are full of mirth, all seriousness being abandoned. College songs are sung, and now Incognita is joining the senior band, who are about to visit the college halls for the last time as students.

CLASS DAY.

They enter Agricultural Hall, where they have learned to sow

seed and reap a harvest in the vegetable world. They pass on to Lincoln Hall, the workshop of the civil engineers and architects, who leave the university to span real streams with real bridges, and to devise the plans for real houses. Then they proceed to Sibley College, which has had such wonderful growth since the opening of the Sibley School of Engineering. At first a single building accommodated its students, but now it spreads over considerable area. Its machine shops, foundry and wood-working shop have given practical training to the engineering students, and Sibley College is to-day one of the strongest schools in the university.

UNIVERSITY BUILDINGS.

Leaving Sibley, the seniors wend their way to Franklin Hall, where the students of the general courses enter upon more familiar scenes. This building, which is the home of physical science, has a handsome exterior of red stone that is extremely pleasing. Probably no scientific building in the country is better equipped. The student who has sat in the lecture-room with daylight on all sides, and has then seen darkness approach as the blinds were raised by an unseen force, and heard the hissing of electric machines and a voice coming from out the darkness, is able to sympathize more keenly with the ancient belief in Hades, the awful sounds of the punishment of the wicked, and the barking of the three-headed dog, Cerberus.

Morse Hall stands just beyond Franklin, and the seniors pay their respects to it as the home of chemistry. In its laboratories they have spent many an hour, watching chemical processes and making experiments that have sometimes succeeded, more often failed. Then they pass over to White Hall, where many of them have gone daily, prepared to show work faithfully done, or trembling lest, their names being drawn by lot, they should be compelled to show instructor and fellow-students that time had been too short to meet requirements.

McGraw Hall next claims their attention; they visit its museums once more. Here they have acquired their knowledge of physiology, zöology and geology, and now they bid farewell to the microscopes into which they have looked so long to see what they ought to have seen but too often did not. Morrill Hall, another building of class-rooms, is next in order, and for this the students have a very tender feeling, because here they first met for registration. This structure also contains the offices of the president and dean.

And now they come to the Library, the pride of Cornell. They cannot visit each alcove of the bookstack or each seminary room, but here center their fondest memories; the Library, the home of books, is the heart of the university. After the Library comes the School of Law, where are trained many of the future great lawyers and statesmen of the country. They will plead many a case and convince many a jury, and their oratory will resound far and wide to the credit of Cornell. Finally the seniors take a last glimpse of the Sage Chapel, of Barnes Hall, of the Sage College and of the Sage Conservatories, with the adjoining Botanical Department. The young women leave their brother seniors here, and the men alone visit the Armory and the Gymnasium. The latter has been the arena of many an athletic struggle, and from it and from Cayuga Lake have gone forth Cornell's victorious crews.

The seniors are usually photographed in front of one of the university buildings on Class Day, and the day closes with the Senior Promenade—indeed, the following day begins with it. Class Day over, Commencement Day is here. The exercises are held in the Armory, and with a few kindly words from the president, the diplomas are conferred.

Thus did Incognita experience the newness and the strangeness of the freshman year, gain the assurance and the self-esteem of the sophomore year, enjoy the delight and the abandon of the junior year, and gain Socratic wisdom in the senior year—the wisdom of knowing that she did not know. She learned that the four years spent in college are but a formative period in a girl's life; for there her ambition is aroused, her tastes formed, and her thoughts turned into channels that give direction to her after life.

FLORENCE MOON HODDER, '91.

THE HOME.

THIRD PAPER.—FURNITURE—(CONTINUED).

THE DINING-ROOM AND PARLOR.

An attractive home renders less enticing the temptations of the outer world. Every sincere person craves sweetness, simple beauty and a suggestion of permanence and peace in his dwelling, and even the plainest furniture may go far toward expressing these qualities. Indeed, those furnishings that are very costly and ornate are seldom really enjoyable. Splendors are oppressive, and it has been aptly observed that they have a marked faculty for being incongruous. Too often splendor is infelicitous and pretentious, and, therefore, hypocritical.

After the kitchen has been fully supplied with the most approved utensils and the most convenient and serviceable furniture, including two or more comfortable chairs, and the bedrooms have been prettily furnished and their walls daintily tinted (paper is not always wholesome), the dining-room should receive careful consideration. This apartment is to be the scene of cheery gatherings and much domestic merriment, and its appointments should be as bright and pleasing as possible, although their character must largely depend upon the size of the room and the extent of the family's hospitality. That is, the area of the table and its capacity for extension will usually be governed by the number of people who are to be seated about it daily or on unusual occasions, and the style and dimensions of the sideboard and the number of folding trays for waiters will be determined upon with reference to the space at command and the amount of entertaining that is to be done. It is a serious blunder to plan a very small dining-room when building a dwelling, because a spacious, airy eating apartment will be a great comfort in warm weather and, if properly arranged and furnished, will be one of the pleasantest rooms in the house at Midwinter.

The floor of the dining-room should be entirely of oak, or, if a combination of woods is admired, the contrasting variety should be used only for a simple block or Greek-key border. Such patterns will not prove tiresome to those who must behold them every day, nor will they quickly go out of favor, whereas fanciful designs are likely to soon become unfashionable, a point that is of great importance when it is considered that a well laid floor will last a lifetime with ordinary wear.

The dining-room walls should not be covered with a floriated paper. A plain variety is advised, but if a figured paper is to be selected, its design should be of the same color as the ground, but in a lighter or darker shade, and should consist of crescents, *fleurs de lis*, overlapping rings or other formal devices. A glossy paper is to be avoided, and so also is one that is too velvety, which would gather dust very readily and would be difficult to renovate or cleanse. If the dining-room is to be hung with plain paper, a decorative border applied above the baseboard will be very effective if its coloring is artistic and does not contrast too sharply with that of the body paper. An almond shade of brown is a pleasant tint for a plain wall-paper, and will be especially pleasing with a border showing a little Indian-red or Oriental-blue.

A hand-rail or projecting moulding should always be placed upon the walls of a dining-room a little lower than the tops of the chairs. Another moulding of the same kind should be secured at the base of the frieze, the depth of which should be governed by the height of the room and should never be exaggerated. Large plates or plaques will often be placed upon this upper moulding; therefore, it is wise to choose a frieze that is lighter than the sides of the room and two or three shades lighter than the ceiling.

A dining-room rug for Winter use should be rich in color, artistic in effect and agreeable to the tread, all of which qualities may be secured in rugs of moderate price. It should be figured in a more or less intricate and involved pattern, for a floor covering that is plain or nearly so shows every spot or stain very conspicuously and is not to be commended for use beneath or near a dining table. The border should be deeper in hue than the center and should not differ too decidedly from the border of the wall-paper.

A fire-piece and mantel are especially desirable in this room, a cheerful blaze adding much to the attractiveness of a meal in cold weather. The milk of human kindness seems to flow more promptly and copiously under the genial influence of an open fire, and generous sentiments will rise up quickly in its warmth if their germs live anywhere beneath the roof-tree.

Pictures, and especially portraits, engravings and etchings, stand out well from plain wood-colored or almond-brown walls. Papering or tinting in either of these hues is only less desirable than a wainscoting of oak or curled maple.

To make the dining-room alluring as a family gathering place, window seats supplied with pillows are to be commended, and so is a small, well equipped desk placed in a good light, at which notes can be immediately answered after the morning mail is opened. The desk is advised because social events are likely to be discussed

and determined upon at the breakfast table in families that are not overwhelmed with society affairs but plan for them simply as reasonable interludes between more important and useful absorptions.

Dining-room chairs should be very easy, with tall backs, and castors on their front legs. It is not necessary to have either their seats or their backs stuffed. Indeed, many luxuriously appointed dining-rooms are provided with chairs that have rush seats.

Dining tables are ingeniously constructed in these days. Round or square tables of family size may have side leaves by means of which they may be easily transformed into large round or oblong banqueting boards. Round tables of proper dimensions for ordinary use are made with folding tops of much larger size, which can be stowed away when not required, very much as are the extra leaves of the ordinary extension dining-table.

The arranging of a butler's pantry does not necessitate the retaining of a butler to manage it if the home is well ordered. In fact, this small apartment next the dining-room will be found an immense convenience in families whose members perform all table and other service, as it provides a cooler and more agreeable place than the kitchen for making bread, for preparing salads and desserts, and for washing and putting away china, glass and silver.

If a butler's pantry cannot be planned, an inclosed, revolving cabinet of shelves between the dining-room and kitchen is the next best contrivance, and should be so fashioned that it will be closed to the kitchen when opened to the dining-room, and will thus keep out the odors of cooking while sparing many steps between the two rooms. In many houses this barrel-like or tubular cabinet is placed between the kitchen and butler's pantry, and then requires no enclosure to hide it from view; but when it is located between the kitchen and dining-room, it should be in a closet of suitable size that will conceal it from persons seated at table. Shelves may be built above and below the cabinet and will make handy storing places for glass and china that is not in ordinary use, and for canned vegetables and fruits and bottles of pickles, sauces, etc. Every man who builds a house and considers the health and comfort of his wife will see that this labor-saving arrangement is included, especially if there is a chance that efficient domestic assistance cannot at all time be obtained. This should be done even at the cost of some desired external or internal decoration.

It is agreeable, because suggestive of ample space, to have the entrance to the dining-room through broad folding or sliding doors from a wide hall or the drawing-room. If there is a butler's pantry, it should afford, with its enclosed shelves and other spaces, enough room for glasses, china and plate to obviate the necessity for closets opening into the dining-room. If there is no such pantry, closets, or enclosed cases, which are usually built into the walls and have glass or other doors, are essential to proper housewifery.

When the dining-room opens into the hall, the latter may have much darker walls, which, if practicable, should be wainscoted with wood, steel or lincrusta to a height of four or five feet, if not to the ceiling; and when the walls are thus panelled, the ceiling should be completed to correspond. The walls of many handsome halls and dining-rooms are covered with a tinted plaster that is pressed, while still wet, with patterned forms, so that when dry it appears as though embossed. This plaster is often varnished after it is perfectly free from moisture, but if it has been properly mixed, its effect will be more artistic without the added gloss. With such a wall in a dining-room or hall, it is well to have a few feet of wainscoting made of wood or some other durable material, since the plastering would otherwise be likely to suffer damage from careless moving of the furniture.

If a parlor is so situated that little or no sunshine enters its windows, its walls should be very light in color and, if figured at all, should only show traceries, such as delicate vines or shadows of scrolls, in a darker or lighter shade of the ground color or, perhaps, in dull gold or silver; and the ceiling should be in a lighter tone of the same hue. If a single color in various tints is used upon all the walls of the lower floor, the apparent size of the apartments will be greatly increased. On a chamber floor this plan is less effective, because the doors are not as likely to be kept open, even during the day, and, besides, a difference in treatment is both agreeable and desirable in bedrooms.

Plain paper of the cartridge variety is serviceable; it is produced in many kindred shades, and is much liked by artistic persons for parlors, partly because it is mellow and unobtrusive in tinting, and partly because all sorts of pictures and all approved kinds of frames are well thrown out by it. The same is true of papers that are very lightly floriated. Chintz paper should not be used in a room where oil or water color pictures are to be hung, unless the owner is willing to lose their finest effects. Engravings are less affected than other pictures by wall-paper that is highly ornamented with emphatic colors, but even these suffer somewhat from such surroundings. A darker paper may be chosen for a sunny parlor than for one having a mainly northern exposure, provided the coloring is very rich; but medium tints are most effective and are likely to retain their hold longest upon the fancy. In any case the ceiling must be as light as the air of a hazy Summer morning, or its influence will be lowering and depressing on dull days.

The upholstery fabric should match the walls in at least some of its conspicuous colors, and sometimes it will similarly agree with the rugs. A single large rug is more gratifying to the eyes and less troublesome to the feet than several small ones; but if the latter are at hand and must be used, do not arrange them too fantastically, as though the intention were to display them rather than to protect a polished floor where it is to receive severest usage, or to give warmth in Winter where the occupants of the room are likely to sit. Anything that seems to call attention to the quality of furniture rather than its uses is offensive to good taste. Objects designed solely to please the eye cannot be suitably located where they will be trampled upon, and if such things are really fine and interesting, because of their beauty, antiquity, associations, rarity or origin, it is a disparagement of them to group articles of utility with them.

Never exhibit much *bric-à-brac* at one time, because an overabundance of beautiful things is vulgar. What is more ludicrous than to see shelves, brackets and the like loaded with whimsically varied and valueless objects—a muddle of unrelated things that speedily collect dust and give no pleasure to eyes that are trained to a quick recognition of artistic fitness and the charm of simplicity and sincerity in furnishings.

If there is a wide window at one side or end of a parlor, or, perhaps, a deep bay-window, have opposite to it, if possible, a fire-place built in a recess, with cushioned seats on each side of it. When there is no room devoted especially to books, the parlor usually serves as a library, and the backs of the fire-place seats are sometimes occupied by shelves for books, or else latticed glass doors enclose the spaces on both sides of the fire-place and convert them into book-cases. While the library is growing, thin silk curtains may be hung inside these doors to conceal the vacancies. When there is a room used as a library, these fire-place cabinets afford secure abiding places for collections of precious china, Venetian glass, etc., and are both unobtrusive and effective in their recesses.

A long, narrow rug or a strip of stair-carpet is all the floor-covering needed in a long hall that is neatly floored. Halls of other shapes should be covered in proportion, but in no case should a hall floor be wholly concealed. If an open fire-place with a blaze upon its hearth is a possible luxury, the owner of the dwelling should be only too happy to keep the fire alight. The cheerful flame is not unlike a spoken welcome, and it touches the heart as much as it warms the body. A wire fender should be provided to restrain sparks and burning fragments of wood. A flickering fire of cannel coal comes next, in the delight it affords, to a blaze of well dried logs. If the shape of the hall is such that an open fire-place cannot be arranged, have one in a room that opens with a wide doorway upon the hall. Many people who do not deny their appetites a single desired luxury insist that open fires are beyond their means; but they would have better health and live longer if they ate less costly foods and enjoyed the pure atmosphere that a hearth fire produces by drawing stale and impure airs up the chimney.

The custom is now very general of having simple tie-back curtains of muslin in rooms where luxurious fabrics would be undesirable.

The most comfortable sort of lounge is square and flat, with a good adjustment of springs and hair stuffing; and over it should be thrown a removable cover formed of some harmoniously tinted fabric, such as an Indian rug or a Bagdad cover. Against the wall, or upon the ends of the lounge if the latter is not set along the side of the room, heap plenty of pillows cased in various rich and sympathetic colors.

A hassock or two covered with striped grass-cloth are decorative and agreeable additions to a sitting or living room.

Willow easy chairs with or without arms and with cushions upon their backs and seats are comfortable, attractive, durable and inexpensive. Indeed, if the average house furnisher took less pride in the cost of the furnishings for her parlor, such chairs would have ready preference over all other kinds for that apartment. Willow arm-chairs are most satisfactory, because they can be procured with any height of seat and back, and also to suit persons of any build.

Reception chairs should be of light weight, and easy to move from one part of a room to another; but beware of fragile ones! The mortification to a guest if a chair breaks beneath his weight—worse still if it be *her* weight—ought to be transferred to the purchaser of the chair, but it never is.

Do not place a table in the middle of a parlor or reception-room. This arrangement is too stiff and formal, and besides, a table is in the way at the center of any room except, perhaps, a handsome library. Instead, place it at one side near a sofa, and set a lamp upon it for the convenience of readers. Tables should be put to practical use, because few of them are really ornamental.

By all means compel comfort to come and abide always in your parlor, and beauty and refinement will be its companions.

A. Buchanan.

KINDERGARTEN PAPERS.

No. 5.

THE THIRD GIFT.

Our treatment of this gift will include a brief review of principles, a description of the gift and its proper handling, a comparison of it with the second gift, and a consideration of its adaptation to the child, of its use in "sequences" of knowledge, life and beauty, and of its psychology.

From the foregoing papers we may evolve the following principles:—

The new education involves the heart as well as the mind and body, or is a setting free of all the powers in an orderly and harmonious way.

Development begins with the child's birth; therefore, his education must begin then.

Each stage of development depends for its own perfection on the perfection of the stages before it. Viewed from this standpoint, the early development is of much importance.

Physical, spiritual and mental development proceed together, not separately. But the child's first manifestation (motion) is physical, and for that reason early development deals with the physical, and influences the child spiritually and mentally through the exercise of his senses.

The child's instinctive utterances furnish the key to the right mode of procedure. As color and movement appeal to the child very early, the ball, by its bright hue, extreme simplicity and various activities, seems most suitable for the first plaything.

The second gift is the basis of the kindergarten system, while the *law of unity* it exemplifies furnishes a guide for both theory and practice, because it leads along the lines of Nature.

The first and second gifts are classed as the "Nursery Set," for, as selected symbols, they answer to the early symbolic stage of the child. The race has developed by experiences and experiments from ignorance to culture, and the individual follows the same method. In this process he uses symbolic or material things as an aid to the understanding of the intellectual.

The third, fourth, fifth and sixth gifts Froebel denominated as the "Building Gifts," and in taking up the third gift we deal with the first of this second series. These four gifts meet the child's instinctive desire for investigation and construction.

The third gift (Illustration No. 106) comes packed for use in a dark-colored cubical wooden box measuring about two inches and a half each way and furnished with a sliding cover. The tables at which the children sit for their gift and occupation work have their surfaces ruled in one-inch squares that are very helpful in measurement and position. For the use of the gift in the home, a sheet of blotting-paper or a piece of dark muslin to fit the little one's table may be ruled in squares and, when needed, tied upon the table underneath with strings. The gift can be made at home or by a carpenter.

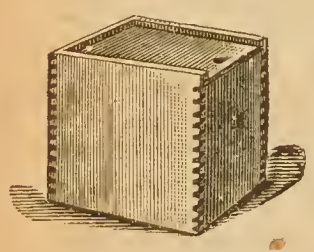


ILLUSTRATION No. 106.

As soon as the box containing the gift is presented, the child recognizes it as another cube, and it is well to talk about it and compare it with other boxes. Place the box at the edge of the table, with the top down, draw out the cover, lift the box, put the lid diagonally inside, and place the box where it will not interfere with the lesson. Move the gift four inches back from the edge of the table.

At first the kindergartner has but one cube, in order to concentrate the attention of the children. Counting up to twelve has already been given in teaching the edges of the second-gift cube, and when the third gift is presented to the children, this same order should be preserved. After the lesson is finished and the large cube rebuilt (never put the small cubes singly into the box), place the gift on the lid, put the box over it, and invert carefully. Slide the lid, and put the box away before any other work is commenced. In this way children may be taught to gather up their playthings and will simply consider such care part of the play, being similar in material but differing in that it is

A two-inch cube of wood is before us, and size to the cube of the second gift, divided into parts. (Illustrations Nos. 107 and 108.) One horizontal and two vertical cuttings separate it into eight one-inch cubes, and it is, therefore, one step in advance of the first cube. As a whole it differs from the first cube only in divisibility; and its parts are cubes which differ from the first cube only in size, each being like the whole cube, but smaller.

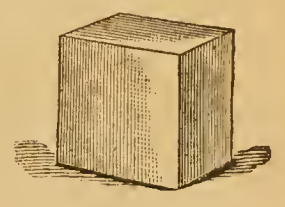


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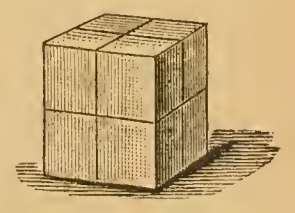


ILLUSTRATION No. 108.

While the third gift is associated with the second on account of its similarity in size and material, and the child is interested because of this likeness, his attention is fixed and kept by the contrast between the two gifts. Thus, he is taken in a natural way from what he already knows into a wider field of knowledge. The similarity is sufficient to keep in mind the connection between the two playthings, and the contrast is great enough to sustain the little one's interest. The child compares the second and third gifts in regard to faces, corners, edges, direction and element of rest, and in this way his memory is tested and he is also led to commence a classification of objects by deciding that all bodies of similar proportions and qualities must be cubical in form. This influence is likewise exerted when he is examining the parts, since each is the exact counterpart of the whole cube save in size.

The gift is perfectly adapted to the child's limited physical strength. He can learn to handle it lightly and easily, thus gaining both delicacy and precision of touch. Ideas regarding correctness of form, position and order are gained, and exactness of language and accuracy and minuteness of description are insensibly acquired. It is said that the study of botany is especially valuable, because it sharpens the powers of observation and trains the mind for accurate description and systematic classification; and Froebel has put much of this quality into his gift-work and begins to exert it upon the young mind.

The third gift is given to the child when his desire for investigation is first manifested. Without a division of a substance into its parts, the best knowledge cannot be attained; so the child is encouraged to follow his instinctive wish to see the construction of things. He is delighted to take his cube apart, examine the pieces, and build them up again, or, by rearranging, discover new qualities and uses. He may do all this without adding to the destructive element, and he does not meet with the disappointment he finds in his other playthings, when, having taken them apart, he finds he cannot put them together again. The desire to look at the interior of things is the germ of the fullest development, the beginning of the formation of the scientific mind. Froebel traced this manifestation to see what it indicated in man, and upon the facts discovered he based the kindergarten gifts and occupations.

Children reproduce in play what they see and know. In this way, the third gift gives much pleasure, because it can be used for building purposes. The child may embody his desire for possession or property by making a garden and building a wall around it, and a house to live in. That this building play might have a purpose, and lead to orderly thinking, Froebel devised what is called the "sequence." The word itself is derived from the Latin verb *sequor*, to follow after, and means a following from what went before, each point being a step in advance of the previous one; and if from any given point the steps are retraced, the first will be again reached.

There are three classes of sequences: First, those that represent *forms of knowledge*; second, those that represent *forms of life*; and third, those that represent *forms of beauty*.

Forms of knowledge are forms illustrating mathematical facts, as number, proportion, order, etc. *Forms of life* are models representing living objects or articles seen in daily life. *Forms of beauty* are symmetrical patterns that are not necessarily forms of knowledge or of life, but may, however, be both. By the use of the gift in sequences, the child is led into the living world around him.

FORMS OF KNOWLEDGE, OR THE MATHEMATICAL DIVISIONS OF THE THIRD GIFT.

The first idea of the third gift is a whole that can be divided into its parts, and it thus gives a conception of the whole, of its parts, of comparative size, and of the properties and relations of numbers. The terms *front*, *back*, *right*, *left*, *top* and *bottom*, and the naming of opposites are reviewed, and also the directions of the different lines. The cube is divided into halves in every way, so that it has top and bottom halves, right and left halves and front and back halves. (Illustrations Nos. 109, 110 and 111.) These are all measured in their three dimensions. The halves may be divided into halves, producing quarters of the whole cube. (Illustrations Nos. 112 and 113.) Also show that two-fourths equals one-half and that three-fourths is greater than one-half or two-fourths. (Illustrations Nos. 114 and 115.)

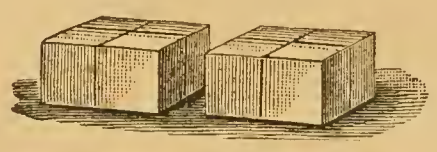


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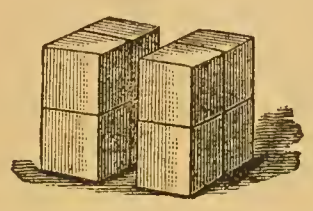


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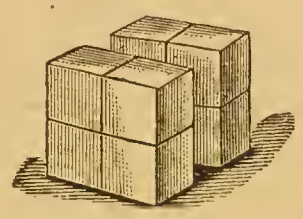


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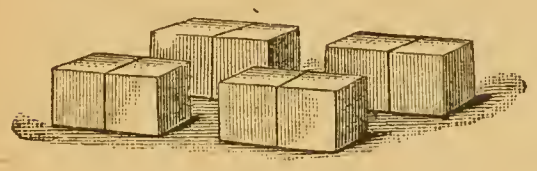


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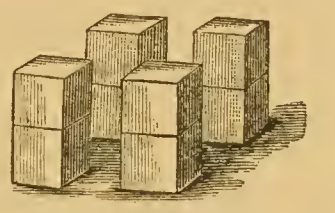


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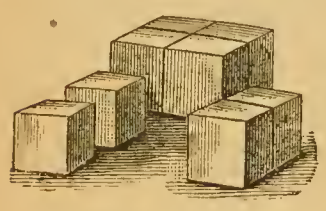


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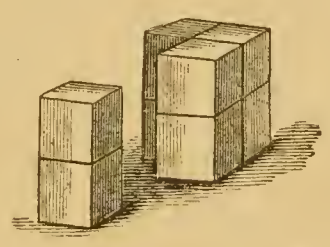


ILLUSTRATION No. 115.

Divide the quarters into halves, forming eighths (Illustration No. 116), and show that two-eighths equals one-quarter, and that one-half of one-quarter is one-eighth (Illustration No. 117); also that eight-eighths equals one whole, and four-eighths one-half. Lessons in addition and subtraction may be taught, as, that one plus one equals two, two plus one equals three, and one from two leaves one. Multiplication and division of twos may be taught up to twelve by grouping the twos. Much of this work must necessarily depend on the growth of the child, the instructor being careful not to force him, and making sure that what has preceded is understood before new steps are taken. Teach the children to use correct language in their answers, and encourage them to investigate and tell the results.

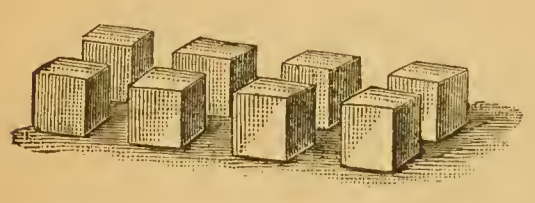


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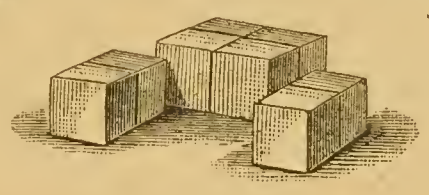


ILLUSTRATION No. 117.

To acquaint the children with the parts, give a simple sequence, thus: Draw the front half two inches away from the others and consider the walls on both sides of a country road. Measure their height and length, and tell a short story about the road. Push the halves together, and separate again, right and left, to make another road crossing the first. Put together, and remove the top half two inches to the right, thus forming two tables for a tea-party. Find how wide, how long and how high they are.

To bring out the number and positions of the faces, call the cube a house, and tell what can be seen from the top, from the front, from the back and from the right and left sides. Show the edges and their directions by building floors, walls and columns of different heights and lengths, front and back, right and left, up and down; as, a floor four inches long, two inches wide and one inch high, or a column whose upper and lower faces are squares, and whose sides are oblongs eight inches high, four inches high, or two inches high, making four of the last. Locate the corners, as, two in front on top, two at the back on top, two in front at the bottom, and two at the back at the bottom. (Illustrations Nos. 118, 119 and 120.) Find opposite corners.

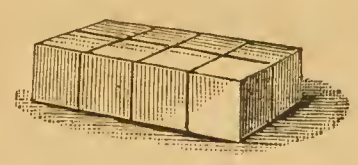


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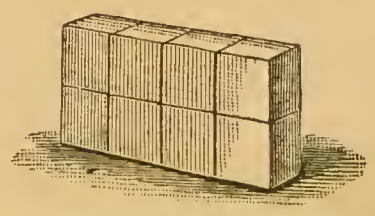


ILLUSTRATION No. 119.



ILLUSTRATION No. 120.

LIFE SEQUENCES.

Precision, order and regularity should be insisted upon. As far as possible have the steps taken from dictation rather than by imitation, to cultivate attention and concentration. First show the ways cubes touch each other, as face to face, right and left, front and back (Illustration No. 121), edge to edge, corners front, faces front right and left, front and back (Illustrations Nos. 122 and 123), edge to center of face at right, left, front and back (Illustration No. 124).

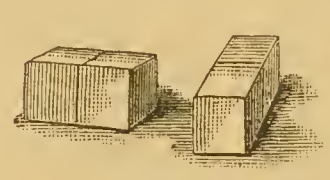


ILLUSTRATION No. 121.

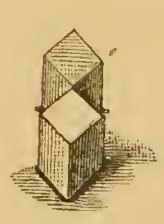


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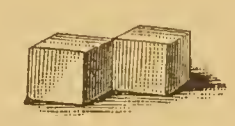


ILLUSTRATION No. 123.



ILLUSTRATION No. 124.

To add to the interest, connect a simple story with the forms built, or let one child tell of something he has seen, and illustrate the account by building the object. Let the children invent and tell a story about the form. All the cubes are to be used in building, as otherwise the relation between the parts would be destroyed. Build walls and platforms, and measure them. Do not describe the figure to the child before building, but let him build and notice what he has done. Follow the same two rules for yourself. Begin with doing, and notice what you have done; and try to impart some ideas of relative position, as, near together or far apart, or of contrasts like high and low, crooked and straight, parts and the whole.

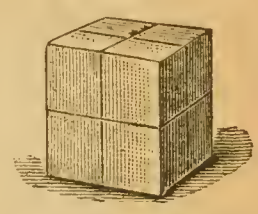


ILLUSTRATION No. 125.

The following is a life sequence:

First, *A cube.*—(Illustration No. 125.)

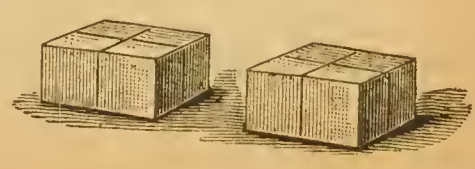


ILLUSTRATION No. 126.

Second, *Two square plat-*

forms.—Top half of cube two inches to the right of the bottom. (Illustration No. 126.)

Third, *A long platform.*—Join halves. (Illustration No. 127.)

Fourth, *A broad chair.*—Two right-hand cubes on top of two left-hand cubes. (Illustration No. 128.)

Fifth, *Two chairs.*—Divide in halves right and left. (Illustration No. 129.)

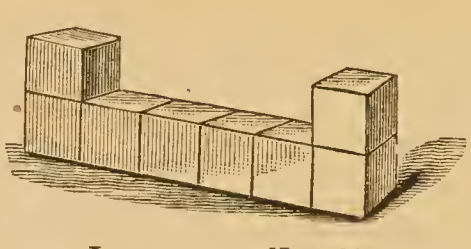


ILLUSTRATION No. 130.



ILLUSTRATION No. 127.

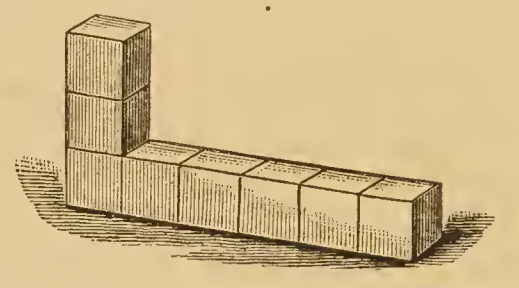


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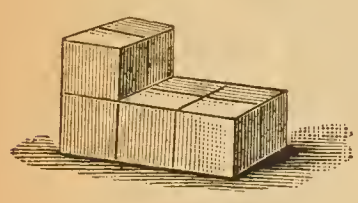


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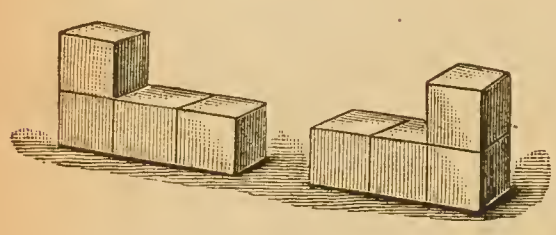


ILLUSTRATION No. 129.

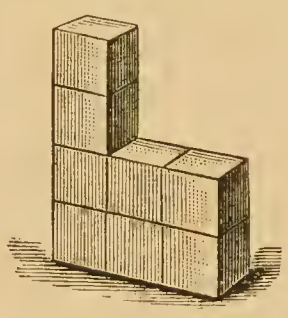


ILLUSTRATION No. 132.

Sixth, *A couch.*—Turn and join seats. (Illustration No. 130.)

Seventh, *An engine.*—Top right-hand cube on top of cube at the left hand. (Illustration No. 131.)

Eighth, *A church.*—Right-hand cube on top at left; next two right-hand cubes on top of two cubes touching them. (Illustration No. 132.)

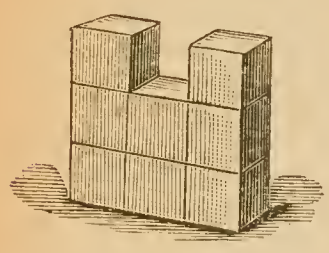


ILLUSTRATION No. 133.

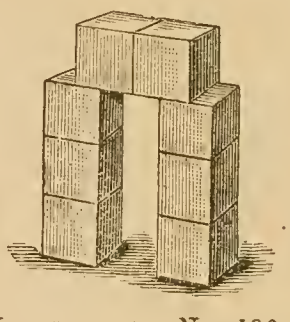


ILLUSTRATION No. 136.

Ninth, *Opening in wall for cannon.* — Cube on top at left hand to be put on top at right hand. (Illustration No. 133.)

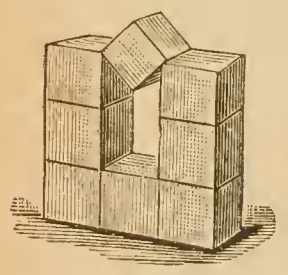


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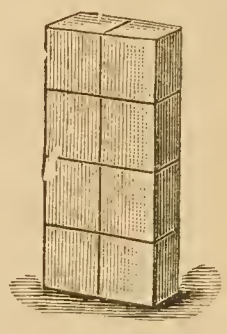


ILLUSTRATION No. 137.

Tenth, *A clock.*—Take up cube in the center and place in opening, edge down. (Illustration No. 134.)

Eleventh, *A window.* — Take up three top cubes as they stand, place upper one in corner formed by the other two, and arrange the latter on their edges on remaining cubes. (Illustration No. 135.)

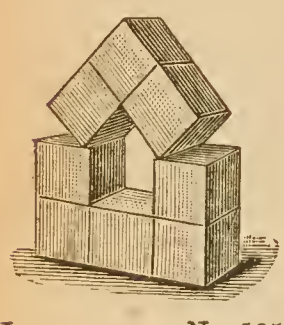


ILLUSTRATION No. 135.

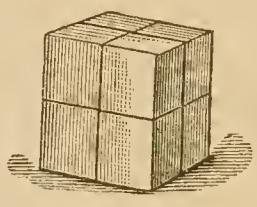


ILLUSTRATION No. 138.

Twelfth, *A tunnel.*—Take off three on top and one out of center, build up the two columns three inches high, and place the two remaining cubes across the top. (Illustration No. 136.)

Thirteenth, *A monument.*—Take two from top, add one to each column, and move the columns together. (Illustration No. 137.)

Fourteenth, *A cube.*—Take off top half, and place it in front of the lower half. (Illustration No. 138.)

When a story is told the sequence may illustrate the story, or the story may be used simply to lend interest to the sequence; and it is also an open question among kindergartners as to whether sequences by dictation should predominate, or the children should be urged to invent their own sequences. The following very simple story will show mothers how a narrative may be connected with a sequence.

A VISIT TO GRANDMAMMA.—Willie is a little boy who lives in a large city. He is a very good friend of mine and often tells me about his new playthings and where he has been and what he has seen. One place that he never grows tired of is his grandmamma's house in the country. Grandmamma is quite an old lady, with white hair, and wears a cap; but she has a bright smile and a warm heart, and enjoys making happy all the children who visit her. Willie paid her a long visit last Summer, and now that he has returned to the city, he likes to build with the cubes different things in grandmamma's house and barn and in the quaint old town near which she lives. He says the *cube* looks like the square, old-fashioned house (*dictation*). The *two square platforms* belong to the scales for weighing potatoes, grain, apples, and little boys, too, when the new milk and fresh country air make them grow a great deal (*dictation*). The *long platform* is in the barn. Here the loads of hay are weighed and the fat oxen (*dictation*). Grandmamma has a *broad chair* (*dictation*), *two little chairs* (*dictation*), and a *large mahogany couch* in the sitting-room (*dictation*). This couch is so long and broad that it makes a very comfortable place to sleep on. Willie often takes a nap there when he is tired from playing in the hay. The *engine* (*dictation*) for the train running through the town looks something like this form of cubes, and the *church* looks like this (*dictation*), with its

"Bell in the steeple,
Calling all the good people."

The most curious thing, though, is the *wall with cannon-openings*, high above the town (*dictation*). This was built years ago in time of war to prevent the enemy's ships from sailing up the river near by. One large building in the center of the town has a *town-clock* (*dictation*), and the new library has a handsome colored *window* in front (*dictation*). When Willie came to the city through the *tunnel* (*dictation*), with high walls like the walls of the *cube* (*dictation*), it seemed a long time before he could go again to grandmamma's house.

SEQUENCES. FORMS OF BEAUTY.

The law of unity, here operating as the law of opposites, is distinctly brought out in forms of beauty, for all the changes of form are to be made by opposites; that is, if a cube is moved in front, a corresponding move must be made at the back. In this way symmetrical patterns are laid, and a love of the beautiful is cultivated. These forms, being only one block in height, represent outlines of surfaces and are each formed, according to the rules of drawing, around some point as a base or center. Notice the spaces enclosed.

The sequences given in this paper are very simple, but by working with the gift, the child will continually find new combinations. These combinations are exhaustively treated in Madam Kraus's "Guide" and in Wiebe's "Paradise of Childhood." Here is a sequence of beauty:

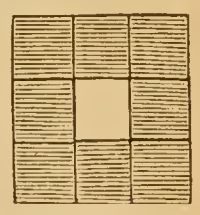


ILLUSTRATION No. 139.

Form hollow square, face front, by placing the two cubes on top at the right, at the side, touching; the two on top at the left, in front, one right and one left, with their faces touching; and draw out center cube. (Illustration No. 139.)

Turn the cubes in the corners by opposites diagonally. (Illustration No. 140.)

Pull out the inside cubes by opposites, at the front, back, right and left, till they are even with the others. (Illustration No. 141.)

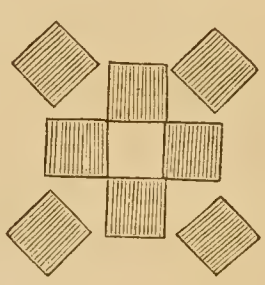


ILLUSTRATION No. 140.

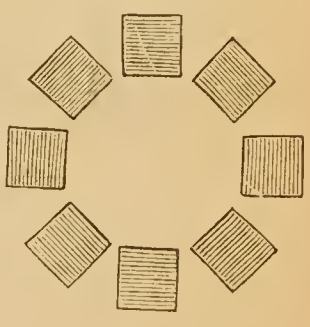


ILLUSTRATION No. 141.

Push in the cubes at the corners till their edges meet, leaving a square with corner front, in the center. (Illustration No. 142.)

Turn the cubes at the front, back, right and left into the vacant spaces before them, with corners front. This forms a hollow square with corner front. (Illustration No. 143.)

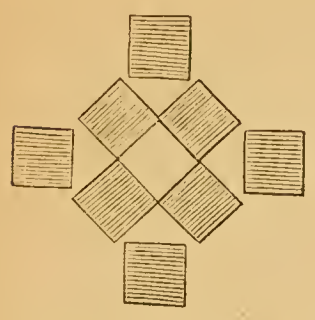


ILLUSTRATION No. 142.

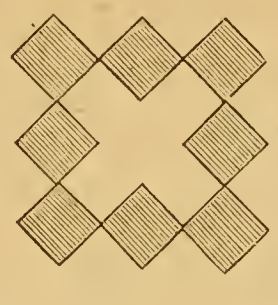


ILLUSTRATION No. 144.

Pull out the cube in the middle of each side till it touches at the corners. (Illustration No. 144.)

Turn by opposites the cubes of the new sides formed, till they stand faces out instead of corners. (Illustration No. 145.)

Push the cubes just turned into the center, till their corners touch. (Illustration No. 146.)

Turn corner cubes into corners. (Illustration No. 147.) This brings us back to the first step. Then rebuild according to these directions reversed. In giving the above dictate position of one cube and then that of its opposite.

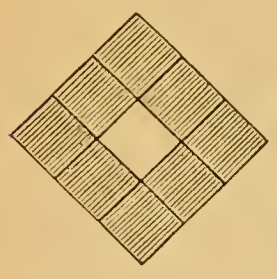


ILLUSTRATION No. 143.

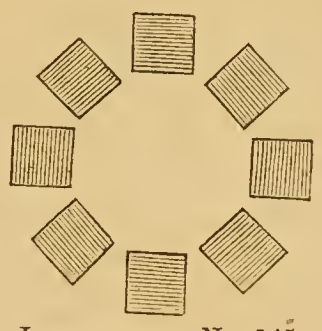


ILLUSTRATION No. 145.

The formulæ of the second and third gifts are those given by Mrs. Hubbard:

The outside of anything is called its surface.

Surfaces are of two general classes, plane and curved surfaces.

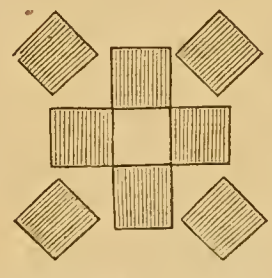


ILLUSTRATION No. 146.

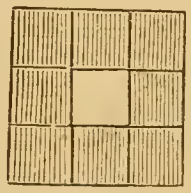


ILLUSTRATION No. 147.

The various divisions of a surface are called the faces of that surface.

The sphere has one curved face.

The cylinder has one curved face and two plane faces.

The cube has six plane faces.

The sphere is always the same.

The cube turned on its face looks like a cylinder.

The cube turned on its corner looks like a top.

The cube turned on its edge looks like a cylinder with a circle around it.

The cylinder turned on its plane face remains a cylinder.

The cylinder turned on its curved face looks like a sphere.

The cylinder turned on its edge looks like a top.

The cylinder has two changes and the cube three changes; the sphere never changes.

The cube has six faces, eight corners and twelve edges (number).

The cube has one face above, one below, one in front, one at the back, one at the right and one at the left.

The cube has eight corners, four above and four below.

The cube has twelve edges, four running up and down, four running from front to back, and four running from right to left.

The cube has two corners above in front.

The cube has two corners below at the back.

The cube has two corners above at the back.

The cube has two corners below in front (position).

The cube has two edges running up and down in front.

The cube has two edges running up and down at the back.

The cube has two edges running from front to back on top.

The cube has two edges running from front to back at the bottom.

The cube has two edges running from right to left on top.

The cube has two edges running from right to left at the bottom.

CUBE.

The faces of the cube are plane.
The faces of the cube are equal.
The faces of the cube are square.
Definition.—A cube is a solid having six equal square faces.

SQUARE.

The square has four sides and four angles. (Quadrilateral.)
The opposite sides of the square are parallel. (Parallelogram.)
The angles of a square are right angles. (Rectangle.)
Definition.—A square has four equal sides and four right angles.

OBLONG.

The oblong has four sides and four angles. (Quadrilateral.)
The oppposite sides of the oblong are parallel. (Parallelogram.)
The angles of the oblong are right angles. (Rectangle.)
The opposite sides of the oblong are equal, but its adjacent sides are unequal.
Definition.—The oblong has four sides and four right angles, and its opposites sides are equal, but its adjacent sides are unequal.

PARALLELS.

Parallel lines are straight lines which have the same direction.

ANGLES.

An angle is formed by two lines meeting or crossing each other.

An angle like the angle of a square is called a right angle. When a vertical and horizontal line meet they form a right angle.

An angle smaller than a right angle is called an acute angle.

An angle larger than a right angle is called an obtuse angle.

Summing up the faculties that are exercised by the third gift, we find them to be analysis, synthesis, attention, imagination, perception, conception, formative and expressive powers, language, social relations, and mathematical appreciation of size, form and position. First, the child's attention is gained by likeness to and contrast with the second gift, and is kept by a story connecting the forms through the force of interest and novelty. He is led out into the living world, there to take notice of objects by comparison and to learn of their properties by induction. It is necessary to observe relations in order to have clear perceptions, which are the foundation of conception. He proceeds from a conception of a cube as a unit to an understanding of the parts of which it is composed, and thus gains analysis; and the analyzed parts he rebuilds into the original or new wholes, ending his analysis in synthesis.

His comparisons with the second gift test his memory in calling up the points of similarity, and also develop the power of classification and generalization by leading him to decide that bodies of similar proportions and qualities must be cubical in form. The child takes the cube as a whole from the box and returns it in like manner, thus giving lessons in order and precision. All the parts of the gift are used to show how things are mutually related, how each is needed to complete the whole, each has its appointed place.

"Nothing useless is or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest."

—LONGFELLOW'S *Builders.*

The child is happy in playing with his gift, and seeks to embody his own ideas in tangible form. Both his formative and expressive powers are exercised. He invents and represents objects, clothing them with life, and thus developing originality and imagination. Forms of knowledge help to develop judgment and reasoning through the exactness of statements involved; and through the forms of beauty is gained a love of the beautiful. The child seeks the origin of beauty and is led to God, the first great Cause, and his spiritual nature is thus appealed to.

The will is cultivated through pleasure, because he sees that an orderly way is the best and quickest way to gain the desired end, that greatest liberty comes through obedience to law. Socially, he learns self-control, patience, perseverance and sympathy by contact with his playfellows; and in all this he believes he has free choice. "The kindergarten institution is eminently fit to educate *free* citizens of a *free* country."

SARA MILLER KIRBY.

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any of our readers on receipt of a 1d. or two-cent stamp to prepay postage, will be found a veritable storehouse of good things. It contains not only numerous suggestions for gifts for the holiday season, but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

THE BUTTERICK PUBLISHING CO. [LIMITED].

THE DISPLAY IN THE SHOPS.

Temptation lurks in every shop window during these busy holiday times, being presented by the countless attractive forms of practical and decorative objects that tell of the greater array to be found inside on counters and shelves and in every available space. In nearly every case the display is truly bewildering, and to most shoppers it is difficult to make a choice where so much is pleasing.

The glitter of silver attracts on all sides, the precious metal being made up into a multiplicity of ornaments for both the person and the home. A gift of silver, when one's means justify the necessary outlay, cannot fail to receive a welcome, since there are few indeed who are indifferent to its gleam and beauty. The sparkle of handsome cut glass also fascinates the eye in many of the shops, so that it is with difficulty that the shopper leaves such a display for one further on of linens, pure, white and dainty; and this snowy heap in turn holds her enchained, even after she has caught a glimpse just beyond of artistic and richly tinted china. When the beauties of the china have been enjoyed but not exhausted, she passes on to the leather novelties, which are so light and graceful that their mute appeal to buy is hardly to be resisted by the tasteful beholder; and then, first spied by the children, comes Toyland, so wonderful and gorgeous, with its pretty shapes, bright lights and rich colors, that it proves a delight to big folks as well as to little ones. Thus, wherever the gaze alights there are hosts of beautiful articles, suggesting the thought that certainly man's skill and ingenuity must at last have been exhausted to produce the great holiday exhibit; and the shops with their mass of eager, interested humanity seem like veritable fairs or bazaars.

The list of silver novelties grows greater every year. Silver jewelry is much in vogue, and most delicate are the newest creations in this line. The fashionable woman no longer allows her watch to swing from a châtelaine pin exposed upon her bodice, but if she wishes to wear it outside, she fastens it to a watch ribbon, which is black and narrow and is provided with a silver swivel and slide. The latter may be heart-shaped or round, and, if liked, the wearer's monogram may be engraved upon it.



FIGURE NO. 1.

This is one way of securing a watch; another that is very popular is to slip it into a pocket, which is a new and pretty fancy and will make a very acceptable present. Two watch pockets of this character are illustrated. At figure No. 1 a pocket is represented that has for its outer side a disc of Suède in a réséda tone, with silver scroll-work about the edge. On the under side is stitched a pocket of Suède, to which is attached a silver safety-pin for fastening the pocket to the bodice or belt, as fancy wills. A more elaborate pocket is shown at figure No. 2. The disc is of chamois-colored Suède, and upon it is fastened a silver ornament in filigree. More ornamental than either of these pockets is a shield-shaped one that has a plain center for the monogram encircled by a filigree design. If liked, a fine gold or silver lorgnette chain may be worn in addition to the pocket, which will then be secured at the waist-line.



FIGURE NO. 2.

A brother or man friend will approve your practical choice, if you give him a key-ring of silver, with a small oblong plate attached for the owner's name; a rubber umbrella band, with a silver plate, also for the name; an umbrella plate, which is curved to fit the stick and is plain at the center to admit of engraving initials or name; or a silver trunk or satchel tag. All these trifles are ornamental, and each has a reason for being, a great consideration with sensible men and women.

For the toilet table, upon which silver accessories are a delight to all beholders, the shops show a complete equipment, from the silver-handled bang-comb to the dainty hair-curling set, which consists of silver-handled curling tongs and a silver alcohol lamp, with supports to rest the iron upon. Silver manicure implements, when in regular use, are not hidden away in the case in which they are usually sold, but are placed conveniently on a dainty silver tray.

Buckles galore repose in the jewel-case of my lady, who wears them at her throat and waist and on her slippers. A charming belt buckle and slide are shown at figure No. 3. The buckle is oval in shape, and its polished center is simply engraved at the edge and encircled by chased links. The slide is elaborately engraved and will add much to the attractiveness of the belt. Buckles with plain square, oblong, round or oval centers and fancy edges are newer than heavily wrought ones.

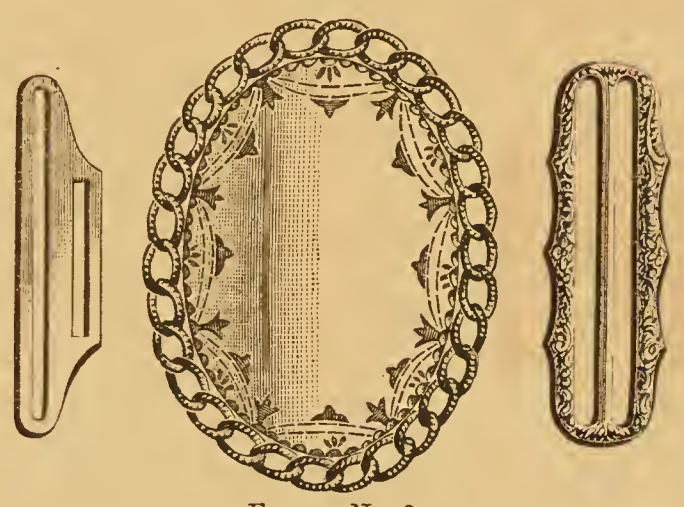


FIGURE NO. 3.

Enamelled buckles in open patterns and in the same shapes as the silver ones are also fashionable and may be appropriately chosen as gifts.

A belt pin may accompany a belt buckle, or it may be sent as a separate present. It is now regarded as a necessary adjunct, since the belt, if not secured to the skirt at the back, is likely to become displaced and untidy-looking. When not needed for the belt, such pins may be worn at the throat. They are shown in crescent and other shapes and in plain, enamelled and engraved varieties. A neatly engraved belt pin of a favored pattern is shown at figure No. 4. It closes like a safety-pin, fastening simply and firmly.

FIGURE NO. 4.

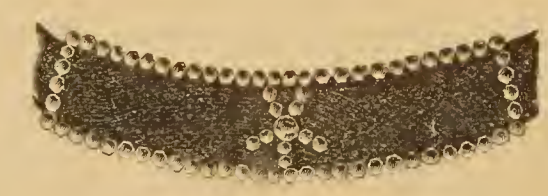


FIGURE NO. 5.

The new neck buckles are especially delightful to tasteful femininity. Every woman has several fanciful collars, and in addition to the puffs, loops and *choux* which vary them, there may be a variety of pretty buckles. You doubtless have some one in mind who would just fancy one of the glittering neck buckles of tiny Rhinestones for the fluffy collar of an evening waist. An example of this class is illustrated at figure No. 5. It is small and curved, and at the center glistens a star formed of the stones, which are well cut and are very brilliant under artificial light. The stones, by-the-bye, are not meant to imitate diamonds, so that their effect is not tawdry or cheap-looking. The Rhinestone buckles are, of course, displayed in various other artistic shapes.

No woman ever had too many stick-pins, for they have a special place in the feminine heart. Lizards, frogs, turtles and other odd reptiles are seen in silver, either enamelled or with jewelled eyes, and the whole family of Brownies have been added to the already large assortment of pins. Some of the Brownies are of solid silver or gold, and others are enamelled. These grotesque little figures will doubtless appear in many a list of holiday presents.



FIGURE NO. 6.

A cut-silver buckle in a scroll design is shown at figure No. 6. It is fully as effective as one that is composed of stones, and may



FIGURE No. 7.

be worn either at night or in the daytime. Another unique style of neck buckle is pictured at figure No. 7. It is very open in pattern and gleams brightly on its stock of velvet or silk. The pattern is of the scroll variety, which predominates in ornaments of this type. If still another style of buckle were desired, the one depicted at figure No. 8 would be an exceptionally dainty choice. It is of silver and is circular in shape, the design being a fancy scroll.

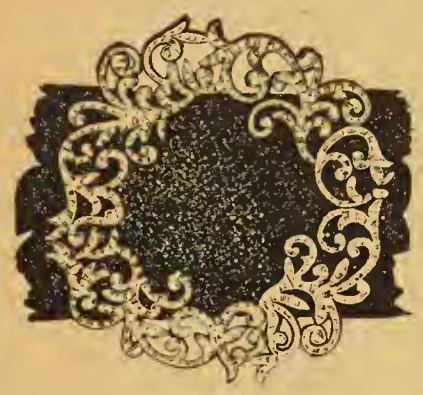


FIGURE No. 8.

Cut-glass carafes, rose-bowls, salad-bowls and dishes of various kinds are shown in very attractive shapes and designs, and what delightful gifts they make for housekeepers who love a well filled glass-closet! The fact that cut-glass individual pepper and salt "shakes" are very inexpensive does not lessen their beauty, and one or two sets of them will be sure of a welcome, especially from a newly married friend whose household furnishings are far from complete.

A pair of silver slipper buckles may be given to one whose feet are small enough to bear the attention that such pretty ornaments would attract to them. The specimen illustrated at figure No. 9 is both artistic and simple. The buckle is square, with fancifully curved sides, and it has two prongs that are sharp enough to readily pierce the bow that will form its resting-place. A graceful spray of flowers is engraved at one side.

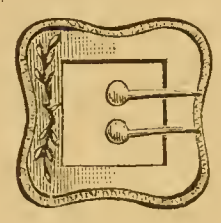


FIGURE No. 9.

Dresden-backed brushes, combs, mirrors and other toilet articles are newer than silver ones, and a set of these artistic accessories will bring joy to any woman friend upon whom you wish to bestow an expensive gift.

A friend's golf cape would be greatly improved by one of the pretty silver clasps that are now produced in such great variety, and you could not find a more pleasing one for the purpose than that pictured at figure No. 10, which is of cut silver and is wrought in a shape that suggests a Maltese cross, although the design is very open. A slender chain connects the two parts of the clasp very securely. Any sort of cape or wrap may be fastened at the throat with such an ornamental arrangement.



FIGURE No. 10.

In brooch-pins Empire wreaths of plain and enamelled silver are great favorites. A dainty one represents a flight of tiny birds, the eyes being two glowing rubies; another shapes a pair of Mercury wings that are made gorgeous by enamels; and a third is a pair of interlinked hollow hearts made of chased silver.

Silver veil-clasps are entirely new, and are pretty and practical substitutes for pins, which are disagreeable and inconvenient whenever and wherever used. Figure No. 11 displays a veil-clasp that looks very like a butterfly. The wings, which are movable and of a graceful, open pattern, are hinged to a screw-like center, and underneath are hooks like claws that clasp the veil readily and securely.



FIGURE No. 11.

At the same counter with these pretty little clasps are very likely sold hat-pins, those indispensable anchors for feminine head-coverings. The fashionable woman usually has as large a collection of hat-pins as she has of lace-pins, and any of your friends will be pleased with one or a pair of these adjuncts. All sorts of devices are shown in them, but the ball pin is the favorite, if one may judge from the vast number of solid and open-work balls now displayed. It is not necessary that a pair of hat-pins should match; one may be plain and the other very open and frail-looking, with here and there a mock emerald or ruby or a Rhinestone.

You know a little girl, perhaps, whose hands are so chubby that the top buttons of her kid gloves will never close. She dotes on kid gloves, however, and hers never look just as other people's do, because of this gap at the wrist. A pair of the silver glove-clasps now offered on the silver-novelty counters would be sure to please and help her. The clasp pictured at figure No. 12 is made of plain silver, each end being oval in shape; and underneath is an arrangement which fastens over the button and into the button-hole. Clasps of this kind are worn by women as well as by girls.



FIGURE No. 12.

Among the choice linens that the shops display are tea-cloths, large center-pieces and buffet and chiffonier covers, all made of fine linen and Renaissance lace, which, of course, is also of linen. In some the centers are of linen, plain, drawn or with insertions of lace; and in all the lace added is of considerable depth.



FIGURE No. 13.

Every woman who follows the fashion in coiffures wears side-combs of plain, fancy or silver-mounted shell. A late style in combs is illustrated at figure No. 13, which depicts a shell comb with a beautifully wrought mounting of silver. The recipient of a pair of pretty combs will doubtless know just where to place them most advantageously.

Then there are table-covers and mantel and piano draperies of glacé surah, with drawn hems, and decorations of Mexican work or hand-painted flowers, or both, in the corners. These are very artistic, and are far more desirable than flowered silk draperies, because they are entirely new.

The exquisite sabre-shaped pin shown at figure No. 14 is also for the hair. The blade is of clear amber and the handle of carved silver that glistens as if it were gemmed. The assortment of fancy hair-pins is wellnigh endless. Some made of silver are beautifully enamelled; in fact, enamelling in delicate colors is at present seen on jewelry of every sort. Shell hair-pins and Mexican or Spanish combs are provided in countless plain and fancy varieties, many of the fancy ones having inlaid scroll work in gilt or silver.



FIGURE No. 14.

A most artistic portfolio of leather is one of the latest novelties. It is adorned with some significant quotation and a pretty head or cluster of flowers done in poker work or pyrography. Leather photograph-frames are also decorated in this unique fashion, and they have a decidedly softening effect upon the pictures placed within.

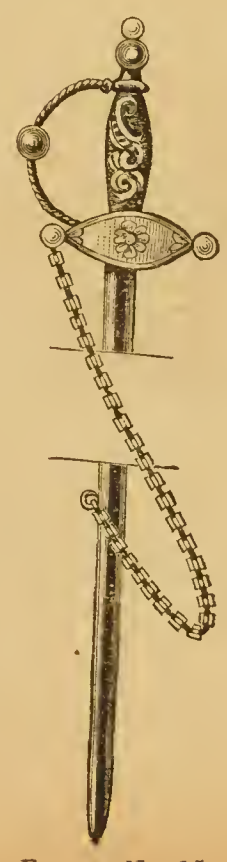


FIGURE No. 15.

The dagger corsage-pin has not lost prestige, and the tasteful dresser finds divers services for it. The pin represented at figure No. 15 is made of gold, and the hilt is enamelled to suggest a fine mosaic, while the sheath is plain and is attached by a chain. There are many fancy silver dagger pins, with and without enamelling, and all are pretty.

The fancy for copper and brass tea-kettles and chafing dishes grows apace, and the display of such articles this year is unusually large.

Any young housekeeper would rejoice to receive a nickel pudding-dish, which has a place among the "new things" offered this season. The pudding is baked in a round porcelain-lined dish, and when it is ready to serve, the baking dish is placed in the gleaming nickel one and the latter is set upon the table.

Desk furniture of every description occupies a promiuent place in the Christmas display. A desk clock with a perpetual calendar in leather, a letter-rack of Dresden china, an ink bottle of similar ware with a large gilt or silver stopper, and a pen-rack to correspond, are new, and any one of these may be sent to some one who spends much time in writiug. There are letter openers aud paper cutters of pearl with engraved silver handles, blotters with silver tops and handles, and silver mucilage-pots and sponge-cups, which, though no longer novel, are handsome and useful. A silver twine-holder is of recent production. It is in two parts and is globe-shaped and open in pattern; and it could be presented to either a man or a woman.

Along with these pretty creations are shown a vast array of pocket-books and card-cases in all sorts of leathers and colors, and both with and without silver mountings. On some of the very newest pocket-books two or three enamelled Brownies fastened in a corner or elsewhere take the place of the more familiar silver ornaments.

Exquisite cups of unique shape in Doulton, Coalport, Dresden and other wares may be found in great numbers and are a delight to collectors of odd china. Chocolate sets, with their tall, slender cups and short-spouted pots of daintily decorated china resting on trays to match, are also largely exhibited, and on the same counters are usually set forth beautiful articles in Bohemian glass—oddly shaped vinaigrettes, bonbonnières, puff-boxes, perfume bottles, jewel-cases and vases of every imaginable style.

As for the realm of toys, no more gorgeous scenes in fairyland were ever dreamed of by the most imaginative of children; and the world outside the shop doors certainly contains no greater glories to juvenile eyes than does this miniature world of playthings. No tongue or pen can adequately describe the beautiful young lady dolls who are gorgeously arrayed *en grande tenue*, the mamma dolls in sober gowns, the school-girl dolls in short-skirted gowns and pinafores, the nurse dolls with their great white caps and aprons, the infant dolls in long white dresses and close caps, the jolly Jack Tar dolls, and the gentlemen dolls in swallow-tail coats and dress hats. All these pink-and-white people of wax or bisque must be seen to be appreciated. Some of them actually talk and walk under the influence of some hidden mechanism, and the infant dolls can cry so much like real babies that many a little mamma will be almost puzzled to decide between her own dolly and her tiny brother or sister.

Of course, there are fascinating wardrobes and toilet articles for these toy people, and beautifully furnished houses for them to live in. All of these things have been seen and described over and over again, but they are new each year to some wondering eyes; and really they are among the things that do not lose their charm, no matter how familiar they may become. Esquimaux dolls are dressed all in fur and are such odd, warm-looking creatures that they are certain to become very popular. Punchinellos with many-colored clothing plentifully decked with bells are quite fascinating to look at; and their charm is greatly increased by musical boxes inside them that play catchy, familiar little airs. One musical doll is dressed all in white, just like Pierrot, and in his hands are metal cymbals that clash very naturally when a little screw in his side is turned.

Mechanical toys, such as boats, cars, engines and the like, are especially delightful to boys, and so are soldiers' uniforms accompanied by drums, fifes or horns, while nine-pins and parlor croquet both sexes enjoy. There are all sorts of games and puzzles to amuse or bewilder the little ones, and menageries of wild beasts, which, like those in the circus, first frighten and then please their small owners. The toy lion or tiger, with his fierce eyes and realistic coloring, becomes as much of a pet when his little mistress or master has been convinced of his harmlessness as does the woolly goat or lamb. Magic lanterns always prove most fascinating to children who are old enough to appreciate such things, and the toy shops show them in a great variety of sizes, with sets of amusing and instructive pictures.

Who can visit Toyland without recalling vividly the pleasures of the happy childhood days, when everything at Christmas seemed new and beautiful, and when good Saint Nicholas was deemed as real a personage as the dear mother or father who told of his wonderful kindness to good little boys and girls?

HOW TO BE WELL AND LIVE LONG.

TENTH PAPER.—ILLNESS.—WHAT TO DO—(CONTINUED).

Counter-irritants externally applied subdue pain by reducing inflammation or, perhaps, one should say, by drawing it to the surface, where its consequences will be less serious, and thus causing the suffering to abate. Mineral irritants that are to be internally applied (among which are the sulphates, sulphides, phosphorus, mercury and, indeed, more than a hundred other essential or compounded poisons) may, if they are judiciously selected, give more immediate relief from pain; but, as has been said in a previous paper, they do not cure, and their after effects are by no means satisfactory, while external applications of the soothing or irritating substances here recommended have no harmful consequences.

PLASTERS.

To make an irritant plaster for an adult when speedy relief is absolutely necessary, mix a table-spoonful of dry ground mustard with hot water until a soft paste is formed, spread the paste upon a stiff paper or thick cloth, covering a space at least four inches square, and upon it lay a piece of thin muslin. This plaster must be placed upon the center of the pain; and if the affected area is very large, the quantities of mustard and water and the size of the plaster must be increased in due proportion. If a prolonged heat is desired and no great amount of outside irritation is needful, mix one part of mustard and two parts of flour with hot but not boiling water, stir to a smooth paste and apply as above directed, first moistening the patient's skin with vaseline or sweet oil.

If a cayenne plaster is required, take three parts of flour and one of pepper, mix them thoroughly, and stir to a smooth paste with hot water. Cayenne is too powerful to be applied alone to the flesh, but the seriousness of the case may modify the proportion of flour to pepper. Six parts of flour to one of pepper make as hot an application as a small child should receive; and vaseline or sweet oil should first be applied to the tender flesh. In every case a plaster should be covered with folded flannel, and the patient should be induced to endure the burning until the skin is very red, although the surface should not be blistered unless the ailment is alarming.

A little vaseline spread over a heating plaster does not lessen its usefulness, but it renders the burning sensation much less severe; and a plaster thus treated may be removed with but slight injury to the cuticle. Sweet oil or finely crumbled mutton suet will answer quite as well, but each of these emollients quickly gives forth an unpleasant odor when subjected to continuous heat. Vaseline should always be at hand for this purpose, and also for many others that persons who prefer to escape from the dangerous and distressing habit of drugging will soon discover for themselves.

When a plaster is to be removed, do not attempt to drag it quickly off by main force. If it adheres to the flesh even slightly, lift it gently by its opposite edges, and if it will not then come away readily, let a few drops of warm water drip between the skin and the plaster wherever it adheres; this will soften the substance of the plaster and permit its almost instant removal. Such careful tenderness may seem needless to those whose bodies are sturdy and strong-fibred, but to delicate persons even slight nerve shocks are distinctly injurious, especially when the health is positively affected.

LOCAL BATHING.

Among late discoveries that have proved extraordinarily beneficial to sufferers with nerve aches, insomnia, and headaches at the back of the brain, is the use of a bath, first of hot water and then of cold, applied to the nape of the neck and thence down the vertebræ. This spinal bath has aided both the eyes and the ears to overcome their distresses, has quieted restless invalids, has banished many a pain, and has quelled many a nerve storm that seemed to be both mental and physical. It is a very simple matter to administer a spinal bath. First undress the patient, and either put on him a warm bath gown with its open front at the back to leave the spinal column bare, or else wrap him in a blanket in such a way as to protect the greater part of the body while exposing the back-bone. Seat him on the edge of a bath-tub, with his feet on the outside, then pour very slowly down the center of his back a large pitcher of water as hot as he can bear it, holding the water near his head; and immediately afterward apply cold water in the same manner. If the cold water is iced, so much the better, provided the patient can endure it.

Wipe away the moisture at once, and afterward rub the back downward with the hand if the friction is not unpleasant to the sufferer. As a rule, sleep almost immediately follows this treatment, which may be given twice or three times a day if it proves comforting.

The efficacy of foot-baths is known to nearly every body, but, like most common blessings, they are not properly respected. Such undoubtable symptoms as a pain in the head, dryness of the skin and a distressing sense of internal heat will seldom make a prolonged stay after the feet and the legs nearly to the knees have been immersed for twenty minutes in very warm water. Half a tea-cupful of dry mustard mixed to a thin paste in cool water and stirred into the hot foot-bath will hasten the desired appearance of perspiration, and also the return of a normal pulse, especially if the patient is well wrapped in blankets while his lower limbs are taking a bath. Fevers, dangerous and painful rheumatic and pleuritic attacks, and even pneumonia and consumption may often be avoided by this simple and efficacious process of bringing out perspiration at the beginning of a cold.

CARE OF CHILDREN.

When a little person exhibits evidence of ill health, the disorder cannot be remedied too speedily, nor can it be set absolutely right save by methods that are natural, which methods are always simple and safe. If a baby cries when it is not hungry, cold or sleepy, undress it at once. By this means the attendant may discover that a wrinkle in a band, a too-tightly tied tape or an improperly adjusted pin is irritating the tender flesh, or that the child is being worried by a humor or chafing upon a concealed part of its skin. A complete removal of the clothing will determine whether the little one is miserable internally or externally, and in either event, a warm bath is sure to be remedial and comforting to the speechless being who is unable to tell where his aches lie.

When a child appears to be ill, a five-minutes' bath in warm water is the best possible commencement of a cure, no matter what the symptoms may be. The incipient attack may be measles, scarlet fever or any other eruptive ailment, in which case a warm bath, perfect protection afterwards from cold, and a diet of the lightest liquid foods (no solids should be permitted) constitute the most approved treatment. Sore throats in children are usually the results of colds taken during constipation or indigestion, except, of course, those that are contagious; and even the latter in their lighter forms may generally be cured by baths, perfect quiet, a pure equable temperature and proper diet.

Gargles of listerine diluted with water enough to make it less stinging have been found an excellent remedy for sore throats and a potent aid in repelling diphtheria. It does no harm if the patient swallows a little of this fluid while gargling. Another excellent wash for an inflamed throat is made by dissolving in soft, tepid water as much chlorate of potash as it will melt.

When a child is known to have an intestinal ailment and there is reason to suspect that a sore throat is due to this cause, administer only liquid foods that can be easily swallowed and quickly assimilated. If the throat shows white spots, it may be cankered, or the affection may be of a diphtheritic nature. In either case, strong beef-tea, or the raw white of an egg beaten up in half a pint of fresh milk, must be given as often as the patient can be persuaded to take it. Diphtheria is one of the most devitalizing diseases known, and during its attack the system must be kept at its very best by an abundance of nourishing and easily digested liquid food. If the disease does not attain to any alarming degree of severity, bathing and proper and frequent feeding form a treatment that ordinarily cannot be bettered.

When an ailing child requires a remedial bath and is likely to be disturbed by the prospect of it, prepare it in another room and bring it to the bed-side covered with a cloth. Immediately lift the child gently into the cloth, and he will feel no discomfort from the water, into which he will slip without fear because without previous knowledge. It is both cruel and hurtful to torture a sick child's mind with fear and his nerves with dread; spare him as much suffering as possible, mental as well as bodily, if you would quickly cure him. After he has been in the bath five minutes, during which time he may be gently rubbed upon the most afflicted parts of his body with the attendant's hand slipped under the blanket that has been thrown over the tub, lift him out very gently, and, if the weather is cold, lay him on a warmed blanket, and cover all but his face. Allow the moisture upon his body to be somewhat absorbed by the covering, and after not more than three minutes of this absorbing process, dry him rapidly with a soft napkin, exposing only a small portion of the skin at a time for the purpose.

Such baths are always comforting to ailing little beings, provided they are gently and properly administered. Very often an infant will fall asleep before the drying is completed, its pain being gone and its peevishness and restlessness assuaged, whether it has suffered from colic or only from an irritated cuticle. If a more serious ailment is about to set in, a bath given as described will be a most powerful aid toward fending it off or lessening its virulence. Larger children should be similarly treated, and their age and reasoning power will greatly facilitate recovery if they have been properly trained.

Do not ruin your children's constitutions by giving them powerful poisons, except when very dangerous diseases seem imminent. An emetic of ipecac is not to be classed among such drugs, being a vegetable remedy. It will relieve the stomach of a heavy burden or the throat of an excess of mucous, and it rarely if ever does harm when administered in doses that are only heavy enough to compel vomiting. Indeed, many of our most successful practitioners give but a tea-spoonful of ipecac to an adult, and repeat the dose every fifteen minutes until the desired result is obtained. When used, however, for the purpose of casting out active poisons from the stomach, ipecac is given in quantities to suit the case. Very often an emetic meets all the needs of a sufferer from over-eating, serving both as a punishment and as a remedy.

The above directions, if followed promptly, will correct most of the disorders which we incur with our senses alert, and which, if contracted under such circumstances, are well deserved. It must be conceded that nearly if not quite all our physical ailments, except those that result from unwholesome conditions over which we have no control, such as contagion or an unhealthy climate, are invited or, at least, permitted by ourselves to seize upon us; and even in case of exposure to contagion or malarial influence, cleanly and sensible living and a tranquil mind are powerful and trustworthy safeguards against serious maladies.

When every one chooses an orderly and sober way of living and obeys the laws of his own being instead of those pertaining to another, health will be so general that the demand for nostrums will cease. It is that self-indulgence which says, "Just this once," which shortens most lives and fills with misery the few years that they do contain. How flippantly, nay, how criminally we treat our bodies! We do not willingly break one of the ten commandments, but we do not hesitate, when tempted, to break the plain laws of living. For a sin against health there is a punishment in this world that we cannot escape, unless an accident carries us off before Nature is ready to administer her own suitable and inevitable wordless sentence; but for the wickedness of breaking one of the ten commandments, we do not know the time, or the kind, or the measure of our punishment. Only the Unknowable sits in judgment upon moral shortcomings, but a Knowable power metes out the sufferings that are the just reward of breaking Nature's laws.

A. B. LONGSTREET.

GOOD LITERATURE FOR THE FAMILY.—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or $1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," "Masquerade and Carnival: Their Customs and Costumes," and "The Art of Garment Cutting, Fitting and Making."

THE WINTER HOLIDAY SOUVENIR, which we have prepared and will send to any of our readers on receipt of a two-cent stamp to prepay postage, will be found a veritable *storehouse of good things*. It contains not only numerous suggestions for gifts for the holiday season, but is a treasury of information on a thousand-and-one subjects that interest everybody, and furnishes also a calendar for 1895.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive and appropriate engravings. Price, 1s. or 25 cents.

SOME USES OF CRÊPE AND TISSUE PAPERS.—FOURTEENTH PAPER.

DRESSING DOLLS—(CONTINUED.)



FIGURE NO. 229.

THERE is a decided liking just now for bands or folds that cross the shoulders, and they may be trimmed at the outer edges with ruffles, which will take the place of short sleeves and may be sewed in place before the bands are put on. Figure No. 229 shows a dress arranged in this way. If the doll is to simulate a grown person, it will be well to make the white skirt of plain note-paper, cutting it after figure No. 230, and increasing or decreasing the length to suit the height of the doll. The general proportions should be observed, and the paper, when arranged, should touch the surface on which the doll stands. Figure No. 231 shows a rear view of the dress seen at figure No. 229, which is for a child doll. Of course, the larger the doll the more elaborate the dress may be, and the easier it will be to adapt fashion plates for its gowning. Paper dolls have this decided advantage over those of china or bisque, that they may be so shaped as to show perfect grace of figure, which is usually lacking in the ordinary doll.



FIGURE NO. 230.

A common wooden clothes-pin may be made to serve as a foundation for a paper doll, and if proper care is exercised in the dressing and finishing, no one will suspect at a casual glance what a homely article forms the basis of construction. Figures Nos. 232 and 233 give a front and a back view of a doll made in this way. Figure No. 234 A shows the clothes-pin covered with paper to form the head and body. The head is painted with oil colors, the features being carefully imitated; and the coiffure is formed of a little tuft of natural hair that is coiled about at the back of the head and surmounted by a broad-brimmed hat, which is bent in two deep curves at the left side and trimmed with stiff, upright folds of paper. The hat with one curve bent is shown at figure No. 234 B. The figure is, of course, slightly padded to present the proper outlines of the body, and an under-skirt is cut from stiff note-paper according to figure No. 234 C to serve as a support for the doll, and also to hold out the skirt, which is shaped like figure No. 234 D. The arms are cut from cardboard by figure No. 234 E, and the sleeves, shaped like figure No. 234 F, are drawn at



FIGURE NO. 231.



FIGURE NO. 232.

FIGURE NO. 233.

the curved edge to fit about the shoulder, and above the straight edge to form a wrist frill, as at figure No. 234 G. The shoulder frill is shaped like figure No. 234 H and joined to a straight band that is arranged in surplice fashion in front; the over-skirt drapery is like figure No. 234 I, and the sash is a straight piece of paper bowed at the back.



FIGURE No. 234 A.



FIGURE No. 234 B.



FIGURE No. 234 C.

Figure No. 235 represents a bride's costume made of white crêpe paper and decorated with lace and flowers. The veil is of tulle (silk tulle is best), and a tiny bunch of flowers made of white French tissue paper holds it in place. The waist garniture consists of very small paper flowers constructed according to the directions given at figure No. 62 in the DELINEATOR for April, 1894.

The very elaborate doll's costume pictured at figure No. 236 is made of pink and black crêpe paper and white French tissue paper. The ruffles are white and are not gathered, but are secured in place with boiled flour paste. The decoration at the wrists is black, and so is the sash, which is evenly fringed at the ends with very sharp scissors. If it is not convenient to obtain black paper, pink may be used instead.

The current fashions may always be easily adapted, especially to the dolls made on clothes-pins. Such a doll, however, can have but one dress at a time, while a flat paper doll may have a dozen or more, which may be readily fastened on by means of straps of flat silk elastic sewed upon the dress foundation before any of the dress is attached. The head is slipped under the straps, which will hold the dress to the doll much more satisfactorily than paper straps could do. Figure No. 237 displays a back view of a dress with straps attached.



FIGURE No. 234 E.

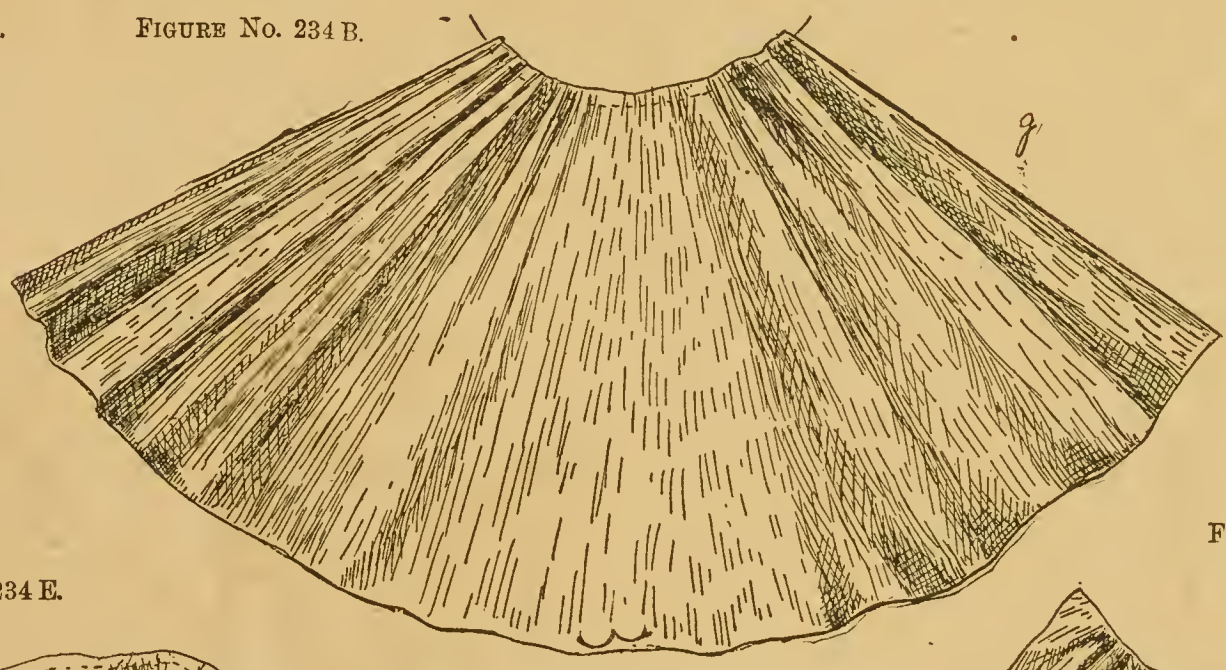


FIGURE No. 234 D.

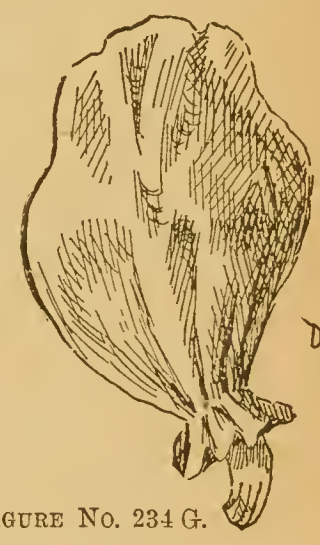


FIGURE No. 234 G.

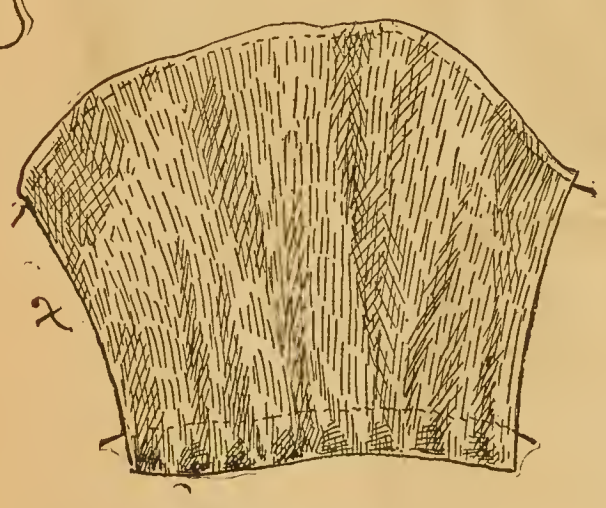


FIGURE No. 234 F.

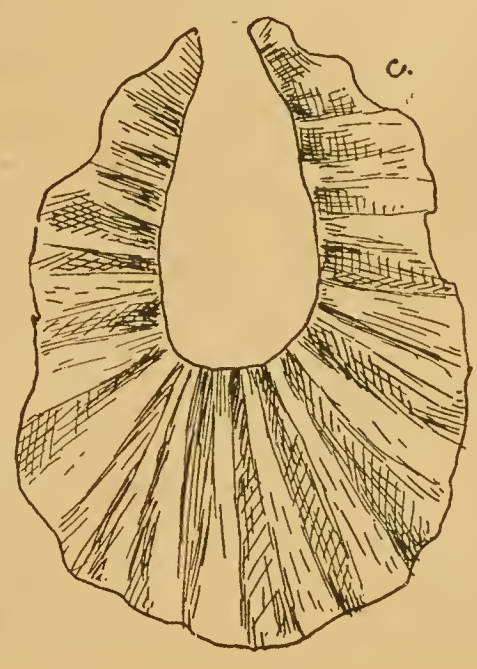


FIGURE No. 234 H.

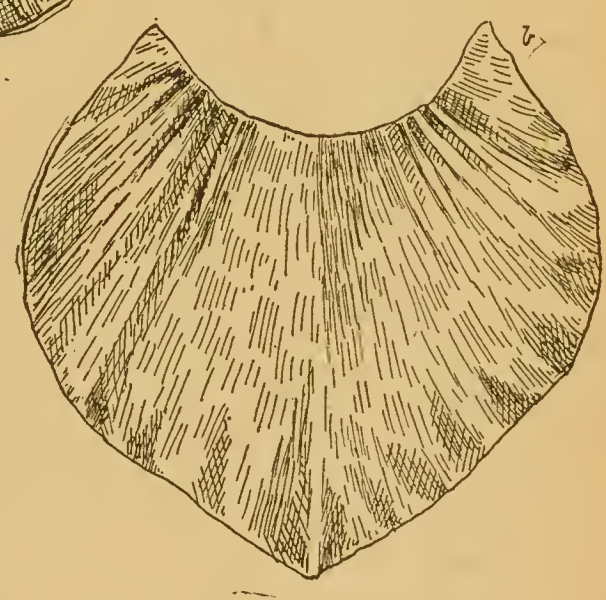


FIGURE No. 234 I.

No feminine wardrobe is counted complete nowadays unless it contains an outing or sailor suit, so we illustrate at figure No. 238 a very dainty yachting dress, which is made up in two shades of blue. The skirt is edged with a plain band of dark paper cut across the crinkles. The waist has a pointed yoke cut from light paper and edged with a dark band, and at the



FIGURE NO. 235.

sleeve is shaped like figure No. 220, illustrated in the DELINEATOR for December, 1894, and is completed with a dark-blue cuff. The lapels have foundations shaped like figure No. 239 and covered with dark paper, and they are attached with paste after the sleeves are in position.

A very artistic evening dress may be developed according to the design represented at figure No. 223 in the preceding number. White crêpe paper may be used, and the skirt may be decorated with tiny festoons of flowers painted in water-colors as illustrated in previous papers. The lower edge may be ornamented with a frill of lace an inch or so deep, headed by a plain or loosely twisted band of crêpe paper. The festoons of flowers may be painted above this band, or rose-buds may be scattered over the entire surface of the dress. The ruffles over the shoulders may be covered with lace laid upon the crêpe paper before it is gathered.

center of the yoke is applied a five-pointed star made of the dark paper. The lower part of the waist or blouse is first stretched, and its upper edge is gathered and attached to the foundation before the dark band completing the yoke is sewed or pasted to position. The lower edge of the blouse is then gathered and turned under, and the sides are made to conform to the outline of the foundation. The



FIGURE NO. 237.

pleasing designs that can be executed in this easily handled material. The woman who possesses manual dexterity and



FIGURE NO. 236.



FIGURE NO. 238.

Almost any of the gowns illustrated in the DELINEATOR may be imitated in paper for the doll's wardrobe, which may thus be easily kept fully in accord with the latest styles. Indeed, there is really no limit to the number of

some originality and ingenuity can, if she chooses, make a considerable income by constructing dolls or "models" for dressmakers to show their patrons, who are always eager to know how their gowns will look when made up. For this purpose the pretty china or bisque dolls are even more desirable than the paper ones, their movable arms being of no small advantage. Of course, the mode of dressing them differs considerably from that described above, espeeially in the dimensions and shape of the various parts used, but the same style may be chosen and will not be difficult to follow.

In making a skirt it will be necessary to have a white under-skirt and a skirt of the dress material, and both skirts must, of course, be cut to entirely encircle the doll, as the back must be as presentable as the front. The sleeves, also, must be large enough to pass completely about the arms, and the body portion must be so arranged that no joining will be noticeable on the shoulders. Best rcsults will, therefore, be attained by cutting the waist after the plan illustrated at figure No. 240, being careful not to stretch the paper in the slightest degree out of its crinkles, that the fit may be correct and the appearance uniform.

TILLIE ROOME LITTELL.



FIGURE NO. 239.

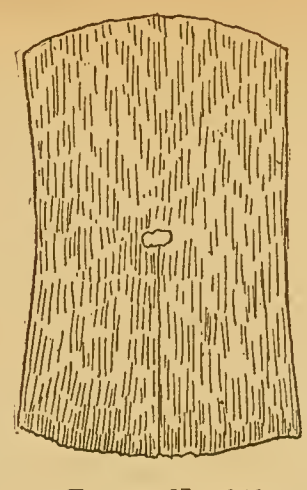


FIGURE NO. 240.

AMONG THE HOLIDAY BOOKS.

Charles Scribner's Sons, New York, have just issued a work for women that in many ways is one of the most valuable of its class cver offered; and while it is not distinctly a holiday publication, we take pleasnre in giving it special mention at this time, because no more practieal, usefnl or attractive present could be chosen for maid or matron, no matter what her aims, tastes or station may be. It is not too much to say, perhaps, that this production, which is appropriately called *The Woman's Book*, is unique in modern literature, not only for the common sense, originality, instructiveness and broad comprehensiveness of its contents, but also for the superior style in which its various subjccts bave been treated and for the snperb manner in which its elaborate plan has been executed. In brief, it is a practical guide and instructor for women regarding the numerous topics that are likely to engage their attention in domestic, social, bnsiness or intellectual life. Each of the eighteen departments comprising the book has been entrnsted to a writer who has attained to prominencc as an authority upon the matter under consideration, the list of authors including names that are known the world over. A chapter on "Womcn in Their Business Affairs," by W. O. Stoddard, is of immense practical value, being a clear and concise statement of all legal, commercial and financial points, rules and principles that women should know, inclnding the proper forms for leases, wills, mortgages, checks and other legal papers; and of equal importance to earnest workers are these chapters: "Oceupations for Women," by Philip G. Hubert, Jr., which is in itself equal to a small volume; "House-Keeping," by Lillian W. Betts; "Dress from a Practical Standpoint," divided into four sections, treating respectively of "Women's Dress," "Dressing on Fixed Sums," "Millinery at Home" and "Dressmaking at Home"; "Hygiene in the Home," by J. West Roosevclt, M.D.; "The Training of Children," by Kate Douglas Wiggin; "Woman's Opportnnities in Town and Conntry," by Mary Cadwalader Jones; and "Woman's Handiwork," by Constance Cary Harrison. The last-named author, who is a well known figure in New York society, also contribntes a department on "Social Life," and the refining inflnences of life receive attention in "The Edncation of Women," by Rev. Dr. Lyman Abbot; "Books and Reading," by Thomas Wentworth Higginson; "The Art of Travel," by Elizabeth Bisland; and "The Æsthetics of Dress," by Eva Wilder McGlasson. Then, on the home and its surronndings there are: "The Home Grounds," by Samuel Parsons, Jr.; "The Flowcr Garden," by John N. Gerard; "House Building," by Helen Churchill Candce; and "House Decoration and Fnrnishing," by Mary Gay Humphreys; and, last bnt not least, there is a chapter of "Supplementary Information" that is a eyclopedia in itself. The work is in two royal octavo volnmes, handsomely bound, and is richly illustrated by a dozen colored platcs and nearly four hnndred drawings by the most distinguished illustrators in America and Europe.

Among the choicest art publications issued this year by Lee and Shepard, Boston, are four richly illuminated banners or leaflets by Miss Irene E. Jerome, whose exquisite illnstrated books have already pleascd a mnltitude of pictnre-lovers of all ages and conditions. These dainty ereations are entirely unique in form and design, each eonsisting of four separate panels decorated in colors and gold and connected by appropriately tinted ribbons. "The Joy Banner" presents a number of happy quotations artistically lettered and interwoven with a perfect shower of nasturtinms. "The Every-Day Banner" offers thoughts for every day and is adorned with a design of bachelor's buttons that is a finished study in blue, purple and white. Dr. W. C. Gannett's beautifnl poem, "What will the Violets be?" is inscribed on another of the banners, with delicate groupings of violets and leaves to emphasize it; and the fourth of the set, "The Rest Banner," shows trailing vines of sweet peas in full bloom, interspersed with restful and consolatory lines by well known writers.

A Hilltop Summer, by Alyn Yates Keith, which appeared some time since in the *New York Evening Post*, has just been published in dainty covers by Lee and Shepard, Boston. Those who have not yet read this bright and qnaint narrative of a Summer spent in a typical New England country town have an exquisite treat in store for them; and those who have pernsed it in the ephemeral pages of a daily newspaper will be glad to have it in such convenicnt form that they can enjoy onc of its delightful chapters now and then as a specific for dulness or monotony. The book is charmingly illustrated with numerous appropriate half-tone sketches.

The J. B. Lippincott Co., Philadelphia, publish in two handy volumes a new edition of the ever-popular *Sketch Book*, by Washington Irving. The illustrations are wood engravings, made from original designs by several well known artists, among them Parsons, Hoffin, Wm. Hart, Hoppin and Darley. The letter-press is good, the binding effective, and altogether these volumes will make a particularly pleasing gift for an admirer of the genial Geoffrey Crayon.

A very pretty holiday edition of *Their Wedding Journey*, by W. D. Howells, has just appeared, issued by Houghton, Mifflin and Company, Boston. Elderly readers will doubtless be glad to renew their acquaintance with this unique and charming portrayal of American life and manners, while the younger ones who are now to read it for the first time are to be envied the pleasure that is in store for them. The book is profusely and cleverly illustrated by full-page and marginal drawings by Clifford Carleton.

Timothy's Quest, Kate Douglas Wiggin's delightful "Story for Anybody, Young or Old," is another popular book that has just been re-issued by Houghton, Mifflin and Company. This narrative of a little boy's search for some one to be a mother to the tinier girl who was his companion in misery, and of how the two waifs fared among the shrewd but kindly country folk of New England, had a host of readers when it first appeared, and in its present pleasing dress it will make a very acceptable Christmas present. The book is quaintly illnstrated by Oliver Harford.

Two volumes of the Frederick A. Stokes Company's "Collection of 'Masterpieces'" are at hand, and are in every way worthy of this firm's repntation as makers of beantiful books. One is Charles Dickens' *A Child's Dream of a Star*, and the sweet pathos of the text is admirably interpreted in a number of illnstrations by Elizabeth S. Tucker. The book is of small size and is bound in white and gold, and the paper and letter-press are faultless. The other of the two little gems is Jean Ingelow's *Songs of Seven* and is profusely illustrated by Kirk Esté, whose drawings present the poet's fancies in a vivid and often an original light.

The same publishers issue *The Table Talk of Abraham Lincoln*, edited by William O. Stoddard, who was one of the great emancipator's private secretaries. The contents of this book, which is of convenient pocket size, consist for the most part of extracts from Lincoln's speeches, messages and letters, anecdotes in which he is the central figure, and pithy remarks by the compiler that help the reader to understand much that seems inexplicable in the character

and actions of the war president. The book contains several illustrations, including an excellent portrait of Lincoln.

Uniform with the preceding volume is *A Treasury of Table Talk*, in which are collected some of the best sayings and writings of a great number of famous authors. Naturally, very many subjects are introduced, and as all the extracts and fragments are remarkable for wit or wisdom, the book will be as interesting to the ordinary reader as it will be helpful to writers and other literary folk who have frequent need of convenient works of reference. An index of some kind would have materially increased its value.

An appropriate gift book for one who is seriously inclined is entitled *Daily Messages from the King*, which contains a page of biblical and other religious selections for every day in the year. The "Messages" are arranged under twelve general headings, one for each month, and relate especially to the deep religious sentiment which is embodied in the order of the "King's Daughters." The compiler, whose initials only are given, is a member of that order, as is also Mrs. Margaret E. Sangster, who has written a preface for the book. [London and New York: Marcus Ward and Company.]

Queen Victoria's Dolls is the title of a rather elaborate book in which are described and pictured many of the dolls which Her Britannic Majesty delighted, when a girl, to make her pets and confidants and the objects of her motherly care. The text, which includes a very interesting introduction, is by Frances H. Low, and the pictorial work is by Alan Wright, being made up of numerous richly colored plates and original head and tail pieces and initials. It is said that the queen was very much devoted to her dolls, playing with them until she was fourteen years of age; and of the one hundred and thirty-two which she possessed, and which are still preserved, no fewer than thirty-two were dressed by her own childish hands and, for the most part, show exquisitely fine work. A goodly collection of the queer and often grotesque little images are presented, and very interesting they are, not only because of the exalted station of their owner, whose character they undoubtedly helped to form, but also because they show the primitive style of playthings which even royal juveniles had to be contented with as recently as the first quarter of the present century. Most of them were dressed to represent friends of the queen, actors in plays which she had seen, or characters in books she had read, and some of the color schemes she concocted are wonderful, to say the least. The book is handsomely bound, and printed on plate paper. [New York: Marcus Ward & Co.]

Three exquisite booklets, entitled *Violets for Faithfulness*, *Forget-Me-Nots* and *Forget-Me-Nots of Promise*, are among the essentially holiday publications of Marcus Ward and Company, London and New York. The first is by Sarah Doudney and contains half a dozen sweetly religious poems, with their stanzas interspersed with beautiful violets; and the second and third also contain verses enriched by flowers and are respectively by Gertrude E. Shaw and Frances R. Havergal.

Charles Scribner's Sons are issuing a new edition of the works of Henry Kingsley in handy form, and novel readers who find little pleasure in the productions of to-day will turn with zest to these descriptions of places and of people who, if less extraordinary than *fin de siècle* mortals, are far less tiresome. Of this edition so far have been issued *Ravenshoe*, *Austin Elliot* and *The Recollections of Geoffrey Hamlyn*.

In *Polly* the same publishers make another handsome addition to the illustrated works of Thomas Nelson Page. The drawings by Castaigne are exquisite, and the book is in style similar to *Marse Chan* and *Meh Lady* which have enjoyed such popularity. The story itself is a charming bit of fiction and well worthy of its setting.

A new book by Thomas Nelson Page, also issued by Charles Scribner's Sons, is *The Burial of the Guns*. The six stories in this volume are in the author's happiest vein, and are particularly rich in pictures of old Virginia life and character. There is mingled in them humor, pathos and drama, and the interest is enhanced by the simple directness of the author's style.

Because I Love You is the title appropriately given to a volume of love poems by various well known writers, selected and arranged by Anna E. Mack. There have been few poets worthy of the name who have not written at least a few lines about love, that sentiment which enters somewhere into every human life; and it is, therefore, no easy matter to make a selection of the best where there is so much that is excellent. The book is prettily bound in white, blue and gold and will make a most expressive holiday gift. [Boston: Lee and Shepard.]

A very pretty edition of *Paul and Virginia* is among the latest publications of D. Appleton and Company, New York, and will doubtless find many members of the younger generation who have never read the charming classic. An interesting memoir of Bernardin de Saint Pierre prefaces the story, which is profusely illustrated by Maurice Leloir.

A dainty novelette in miniature is *Writing to Rosina*, by William Henry Bishop. The story chronicles the experiences of Knox D. Lanfair, of the Excelsior Screw and Tack Co., who, though a capital salesman, was a poor hand at love letters. He induced a friend to conduct his correspondence with his fiancée, and the complications resulting therefrom furnish the basis for the story. [New York: The Century Co.]

The F. A. Stokes Co., New York, have brought out in one volume in their "Artist Series" the *Essays of Elia*, *Last Essays of Elia*, and selections from *Eliana*. The charm of these essays is further increased by the half-tone engravings made after illustrations by Frederick C. Gordon. There are in all thirty-two of these engravings, mostly full page, but a few scattered through the text. This little classic will make a delightful yet inexpensive gift.

Two handsome illustrated books issued by the F. A. Stokes Co., and having all the daintiness characteristic of the publications of this house, are *Fac-Similes of Water-Colors*, by E. Percy Moran, and *Madonnas*, by Fanny I. Egerton. The first is a collection of twelve pictures reproduced from water-color paintings by Mr. Moran, and the fidelity to the originals is a striking evidence of the advance in this department of book-making. The pictures are chiefly of children quaintly dressed, and among the subjects are "Gathering the Holly," "The Minuet," "The Fencing Lesson," "Going to Church," "My Little Ladie," "A Curtsy," "Learning to Spin," and "The Harpsichord Lesson."

In *Madonnas* the artist has chosen six famous art pictures and from them made water-color sketches, with original colorings. These have been reproduced in fac-simile, and the result is in every way satisfactory. Both of these books have artistic covers and are very handsomely bound.

The same house issues an attractive edition of *The Arabian Nights Entertainments*, with notes by the Reverend George Tyler Townsend, M. A., and illustrations by Thomas McIlvaine. Such an edition of this famous classic will be appreciated by all lovers of literature, and it will make a handsome yet inexpensive present.

The F. A. Stokes Co. also issue this year new editions of the poems of William Cullen Bryant and James Russell Lowell. Both are in handy form, well printed, handsomely bound, and enriched with numerous illustrations by H. C. Edwards and Edmund M. Ashe. The "Vignette Series" in which these books are included is already very popular, and the additions made this season will make it still more so.

From Macmillan & Co., New York, comes a holiday edition of *Pride and Prejudice*, with most delightful illustrations by Hugh Thomson, who has thoroughly entered into the spirit of the text and reproduced with great success the styles and manners of the early years of the century. The recent revival of interest in Jane Austen's works makes the appearance of this volume very timely, and the scholarly preface by George Saintsbury, in which he discusses the points of the author's various books, will be much appreciated. This volume is one of the "Cranford Series," in which its predecessors have been such popular works as "Crawford," "Our Village," and "The Deserted Village."

Another issue in this series by the same publishers is Marion Crawford's *Love in Idleness*, the literary merits of which we will notice in a later article, but which is worthy of notice here as a dainty specimen of book-making and a suitable present.

CALENDARS.

The calendars issued by The F. A. Stokes Co. are as usual exquisitely dainty and artistic, and range in size from medium large to miniature and in prices from moderately costly to very inexpensive. Of the larger the chief are the "Etcher's Calendar," containing six etchings 14x18 inches, by well known artists; the "Calendar of Modern Masters" and the "Calendar of Old Masters," both of which contain six photogravures of celebrated paintings; the "Colonial Calendar" and the "Spinning Wheel Calendar," which contains six facsimiles of water-color paintings by E. Percy Moran; and the "Madonna Calendar," in which are shown sketches of six Madonnas. Among the smaller there is a unique novelty called the "Bear Calendar," the "Rose Calendar" and a very pretty "Shoe Calendar."

The calendars issued by Marcus Ward and Company, London and New York, are more attractive and numerous than ever, and as usual, they embrace both the ornamental and the practical kinds. The assortment includes Tennyson, Shakspere and Dickens Calendars, which are handsomely illuminated and give quotations for every day from the great authors' works; "Our Daily Portion," "Our Daily Guide" and "Day Unto Day," also prettily ornamented and presenting scriptural texts for daily consideration; "Every Day," with selections from celebrated writers; "To-Day," a convenient combination of calendar and memorandum book; the "Boudoir Calendar," having poetical quotations; "Time Flies," a calendar giving extracts from Longfellow; "The Secret of the Year," very dainty, and inscribed with appropriate verses by Geraldine R. Glasgow; "The Varying Year," a booklet adorned

with birds and foliage; and a variety of smaller calendars of ingenious shape and very pleasing design.

JUVENILE BOOKS.

Two charming books for children are *Rhymes and Stories of Olden Times*, and *Tales and Verses of Long Ago*. The chief beauty of these books lies in the fac-similes of water-color sketches, by E. Percy Moran, of which there are six in each. These represent children dressed in the picturesque style of the colonial days, and accompanying each is an appropriate story or sketch by Elizabeth S. Tucker, printed in inks of different colors, and enclosed in a decorative border, which illustrates some scene or character referred to in the text. The whole style of these books is exceedingly dainty and artistic. [New York: F. A. Stokes Co.]

Another of these dainty illustrated books for children issued by the same house as the above is *Little Columbia's Gowns and Pleasures*, which shows in a series of twelve pictures, with appropriate verses, the chief enjoyments of Columbia's little maidens through the different months of the year. Both pictures and verses are by Miss Tucker.

Another "Brownie" book has come at the proper time to increase the delight of children who have already made acquaintance with these funny little people, and to open a new field for enjoyment for those who have not. This new book is called *The Brownies Around the World*, and describes in picture and verse the adventures of the merry band on their trip across the Atlantic and their visits to the principal countries of Europe, Asia and Africa. [New York: The Century Company.]

A truly notable book for children (and for their elders, too) is *The Century Book for Young Americans*, in which the author, Elbridge S. Brooks, tells "how a party of boys and girls who knew how to use their eyes and ears found out all about the government of the United States." In the form of a bright, crisp narrative is presented just what every boy and girl should know regarding the government, the constitution, the various executive, legislative and judicial bodies, the governmental departments, citizenship, the national capital and the history of our flag; and the volume closes with a stirring chapter on "America's Marvels and America's Station." Numerous fine illustrations are presented bearing upon every phase of the broad subject of the work, the most valuable being authentic portraits of famous Americans. [New York: The Century Company.]

Two new books by Oliver Optic have recently been published by Lee and Shepard, Boston, and they are both characterized by that simplicity and forcefulness of style that have made the author's stories such prime favorites with two generations of young folks. One is called *Brother against Brother*, and is the initial volume of a new division of "The Blue and the Gray Series" that will treat wholly of doings upon the land during the Civil War, as the first division was devoted wholly to naval events and adventures. The other book is entitled *Asiatic Breezes* and concludes the second series of the "All-Over-the-World Library." The party of travellers whose adventures have been followed through several volumes, set out on their steamers from Alexandria, pass through the Suez Canal and visit a number of interesting points in Asia, gaining any quantity of solid information by the way.

The Frederick A. Stokes Company, New York, publish *The Comic Military Alphabet*, by De Witt C. Falls, a bright little book that will delight any child who has a liking for things military. It contains a series of twenty-six droll and well drawn colored pictures, each representing a member of some branch of the United States army or navy or the National Guard, and accompanied by a pithy explanatory rhyme.

Most delightful reading is *The Farmer's Boy*, by Clifton Johnson, and it is a book that ought to be carefully studied by the hosts of city children who know too little about the pleasures and more serious advantages of country life. It tells all about the sports and duties of boys and girls on an old-fashioned farm, and it is written by one who is well versed in the delights of rural existence and who knows well how to express his thoughts in a way to captivate the juvenile reader. The author has interspersed his text with a great number of quaint and characteristic illustrations taken from life, in which the salient features of the country lad's experiences in Summer and Winter are very truthfully depicted. [New York: D. Appleton and Company.]

Boys and girls who have read *Lady Jane*, by Mrs. C. V. Jamison, will be eager to secure a new story by the same author entitled *Toinette's Philip*, which is issued in handsome form by the Century Company. The tale, which is laid partly in New Orleans and partly in New York, is brimful of action and interest, fun and pathos entering about equally into its composition; and it teaches wholesome lessons that youngsters may safely lay to heart. The characters and scenes in the French quarter of New Orleans are particularly interesting. The story ends as delightfully as the most sympathetic reader could wish, and is cleverly illustrated by Reginald Birch.

Edward S. Ellis' latest story of adventure in the Southwest is named *The Great Cattle Trail*, being a continuation of *Across Texas*, which was issued a year ago. It is a tale of Indian fighting, with all its usual accompaniments of night attacks, stealthy pursuits and other treacherous methods, and the reader's interest is not allowed to flag from the first page to the last. This volume is the first of the "Forest and Prairie Series" of juveniles issued by Porter and Coates, Philadelphia.

Victor Vane, the Young Secretary, by Horatio Alger, Jr., is an excellent story for boys, being bright and interesting, and embodying emphatic lessons in uprightness, industry and manly endurance. The hero is driven from home through the machinations and falsehood of his cousin, and, almost in despair, goes forth to seek his fortunes. How he succeeds, and how he removes the stigma from his good name, is told with the force and simplicity which have made Alger one of the most popular American writers of tales for juveniles. [Philadelphia: Porter and Coates.]

Another of Molly Elliot Seawell's charming sea stories, entitled *Decatur and Somers*, is at hand from the press of D. Appleton and Company, and, like many of its predecessors, it truthfully tells the history of our country under the pleasant guise of fiction. The gallant career of Commodore Decatur in the war with Tripoli, his friendship for Somers and the latter's heroic death furnish the chief incidents of the story, which is told with a vim and heartiness that are certain to prove inspiring to adventure-loving young Americans, scenes and events of the long ago being presented with most gratifying vividness. The book is illustrated by several well known artists.

Two new books for boys by Harry Castlemon have lately been issued by Porter and Coates, Philadelphia, and will no doubt be gladly received by the many admirers of that fascinating author. One, entitled *Sailor Jack, the Trader*, is the sixth and last volume of the "War Series," and presents the same principal characters as the preceding volumes. The story introduces many incidents of the Civil War, giving a good idea of the manner in which the struggle was carried on in the far South. The other book is entitled *Oscar in Africa* and completes the "Hunter Series," the first two volumes of which have already appeared to delight a host of readers, The hero of the tale is a young American who goes to Africa commissioned to procure specimens of animals for a museum, and, as a matter of course, he has all sorts of adventures and encounters that make the narrative thrillingly interesting from cover to cover.

A collection of stories and sketches for young folk, by Mary Mapes Dodge, well known to boys and girls as the editor of *St. Nicholas* and the author of *Hans Brinker*, is among the Christmas publications of the Century Company, New York, the title of the book being *The Land of Pluck*. This rather singular appellation applies only to the first half of the volume, which is devoted to a charming and vivid account, well suited to youthful readers, of sights, manners and customs in Holland, the country which deserves, more than any other, to be called the "Land of Pluck." Many interesting incidents of Dutch history are interwoven with the descriptions of dikes, canals, windmills, skating and fishing, and the reader is given an excellent idea of the stupendous industry and perseverance that have reclaimed a great part of the Netherlands from the sea and transformed the land into fertile gardens. The latter half of the book consists of various tales and sketches, and the entire volume is superbly illustrated.

The Children's Friend is a collection of tales, verses and music suited to young boys and girls; and *The Infants' Magazine* is similarly arranged, but for minds even more juvenile. Both are published by the F. A. Stokes Co.

Hans Christian Andersen's *Fairy Tales* have been brought out by the F. A. Stokes Co. in an attractive form that will please the eye as much as the contents delight the mind. To every succeeding generation these fairy tales come as a revelation, and the enjoyment of them lingers in the memory from childhood to adult life and is renewed when they are in turn read to the children of to-day. This volume is very fully illustrated, several prominent artists assisting in the work, among them Corwin Knapp Linson, Harrison Weir, M. L. Stone and A. W. Bayes.

A book by John T. Trowbridge is always a delight to boys, and the new one entitled *Three Boys on an Electrical Boat* will be as warmly welcomed as any that have gone before. The adventures are thrilling and the battle scenes vivid, but all comes right in the end, and the spirit of peace reigns over all. [Boston: Houghton, Mifflin & Co.]

The Patriot Schoolmaster is a new book by Hezekiah Butterworth which pictures the true spirit of the leaders in the War for Independence. It is a tale of the Minute Men and the Sons of Liberty, and includes the "Boston Tea Party," and such characters as

Adams, Hancock, Revere and the boys who bearded General Gage. The illustrations by H. Winthrop Pierce are spirited and are exeellently reproduced. [Boston: Houghton, Mifflin & Co.]

Chris, the Model Maker, is a story of New York, by William O. Stoddard, who is already popular with boys on account of *On the Old Frontier*, *Crowded Out o' Crofield*, and other books. This is a story of a cripple who was poor, but who had a great talent for drawing and model making, which brought him favor and ultimately fortune. The vicissitudes of his career and the pictures of the daily life of a great city are interestingly told. [New York: D. Appleton & Co.]

A volume of delightful poems for children is *In Sunshine Land*, by Edith M. Thomas, whose verse is always dainty, graeeful and sweet. The subjects in the first half of this book are found in the flowers and the meadows, and will interest the minds of the young because they are familiar things that every child loves to read about. The second half, which is chiefly imaginative, will appeal more directly to children older in years, and will not be unappreciated by adults. The illustrations are by Catherine Pyle. [Boston: Houghton, Mifflin & Co.]

The Wagner Story Book is a collection of ten tales about the great music-dramas told to an imaginary little girl who sits with the author before an open fire, in the glowing depths of which he diseerns the scenes and incidents that are so vividly described. In addition to the pleasure that will be given by the narration of these stories, a higher purpose will be attained in acquainting children with the *motifs* of the great operas and so increasing their appreciation when they see them actually represented. [New York: Charles Scribner's Sons.]

A book of thrilling interest for boys, that will also serve a more useful purpose than mere story-telling, is *Czar and Sultan*, by Archibald Forbes. It describes the exciting adventures of a young lad in the Russo-Turkish war of 1877–78, and the course of the narrative takes the reader through one of the most picturesque and dramatic of modern wars, and introduces him to the chief persons concerned. The material for the story is made up from the author's own experiences, and from books and letters written by participants in the struggle, so that it can be accepted as history. [New York: Charles Scribner's Sons.]

Every child who has read any of Sophie May's "Dotty Dimple" or "Little Prudy" stories will learn with delight that the same author has begun a new series of tales in which the reader will be introduced to the children of "Little Prudy," who has grown up since the little folks of twenty years ago first made her acquaintance. The first of these stories has just appeared and is entitled *Wee Lucy*, being an account of a lovable little girl and boy, and their quaint, droll sayings and no less laughable doings. That Sophie May has an undoubted talent for interesting and amusing very little children has been proved by the world-wide popularity of her books, and it is not too much to say that her latest production is fully as pleasing as any that have gone before. [Boston: Lee and Shepard.]

A Family Dilemma, by Mrs. Lucy C. Lillie, well known to girls as the author of the "Millbrook Library," is a book that, though intended for young folks, will have many adult readers. It is attractively written, with a good plot well worked out; and it is above all wholesome reading. Like the two companion tales by the same author, *Ruth Endicott's Way* and *Alison's Adventures*, it shows how a young girl who was compelled to depend upon her own exertions succeeded in gaining a livelihood in an eminently practical way. These three books are sufficiently connected to make the interest continuous, but each is independent of the others. [Philadelphia: Porter and Coates.]

An admirably illustrated new edition of T. B. Aldrich's *The Story of a Bad Boy*, with a preface lately written by the author, is one of the most satisfactory of recent publications by Houghton, Mifflin and Company, Boston, and should be gratefully received by all who are in search of good reading for young folks. A better book for boys was never written, its wholesomeness being only equalled by its vigor and interest. The pictures are by A. B. Frost, and many of them are delightfully droll.

Told in a Hammock, by Margaret Wendell Huntington, and published by Marcus Ward and Company, London and New York, is just the thing for wee toddlers who have lately learned to read big print, and also for those who can as yet take interest only in pictures. It is filled with bright, catchy rhymes, and pretty pictures of children at play and their pets.

The J. B. Lippincott Co. issues in very attractive form *Tales from Hans Andersen*, with illustrations by E. A. Leman, a story of adventure for boys called *The Double Emperor*, and two books for girls—*Olivia* and *Two Girls*—by such old favorites as Mrs. Molesworth and Amy E. Blanchard.

A treasure for the children will be the collection of stories, *Mother Goose Jingles, Fairy Tales and Rhymes*, gathered into one book and issued by The F. A. Stokes Co. There are numerous illustrations, and the binding is attractive.

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The greatest musical success of the day is THE DELINEATOR MARCH (Two Step), the latest work of MONROE H. ROSENFELD, the popular composer of "With All Her Faults I Love Her Still," etc. Mr. Rosenfeld has succeeded in making an admirable March to the favorite two-step movement, and besides being immensely effective, it is very melodious, and is sure to become a favorite with all music lovers. THIS MARCH WILL APPEAR IN THE FEBRUARY DELINEATOR, but it can now be procured in sheet music form from Ourselves, from any of our Agents, or through the trade generally, for 25 cents a copy.

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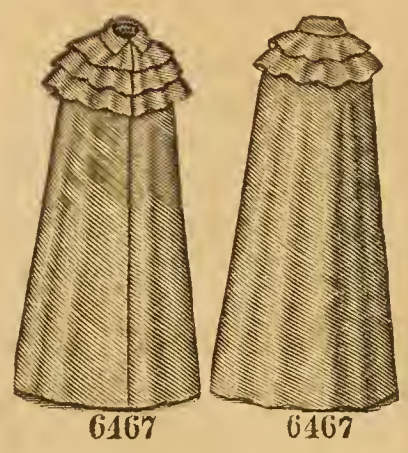


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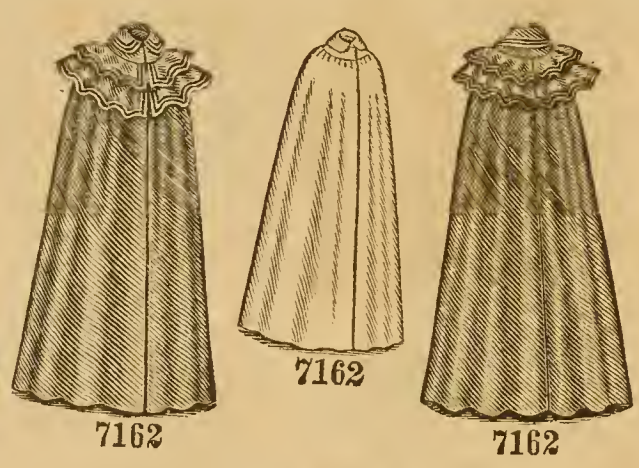
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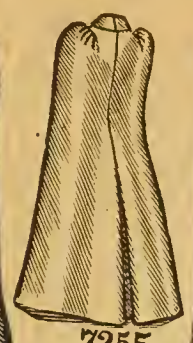
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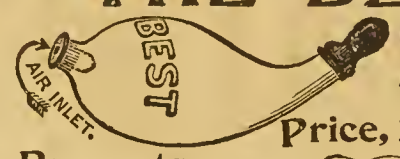
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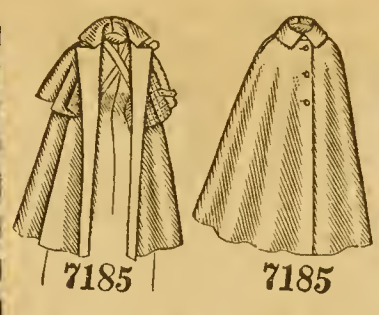
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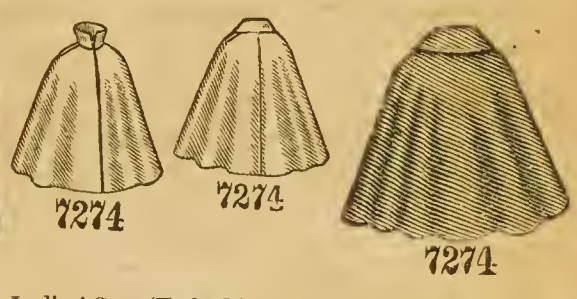
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Misses' Cape (For Driving, Travelling, Golf and General Outdoor Wear) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Ladies' Cape (To be Made With or Without a Center Seam) (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Wrap (Copyr't): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladics' Wrap (Known as the Reefer Cape) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape, with Revers and Tab Fronts (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cts.

Ladies' Cape, with Yoke (To be Made With or Without Tabs) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Circnlar Double Cape (Copyright): 10 sizes. Bust measurcs, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape-Wrap (For Astrakhan, Fur, Plush and other Heavy Fabrics) (Copyright): 10 sizes. Bust mcasures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape, with Seam at the Side. (For Cloth, Astrakhan, Plush and Fur) (Copyr't). 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Circular Triple Cape, with Medici Collar (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Ruffled Cape, with Yoke (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Misses' Double Cape (Known as the Tourist Cape) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents..



Misses' Cape (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Misses' Cape (Copyright): 5 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.

Misses' Cape (Suitable for Astrakhan, Fur, Plush and Other Heavy Fabrics) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.

SPECIAL FOR 1895

THE ART AMATEUR

BEST AND LARGEST PRACTICAL ART MAGAZINE



OIL PAINTING
WATER-COLOR
PASTEL, CRAYON
ILLUSTRATING
CHINA PAINTING
PEN DRAWING

WOOD CARVING
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Send this (Delineator) adv. and $4 *promptly* and you will receive *The Art Amateur* for 15 months (beginning with any issue) with all the color plates and working designs. The Art Amateur's color plates (very suitable also for framing) are used in the Chicago High Schools as Painting Studies by special order of the Board of Education; also by the leading art academies. Those who prefer it, instead of receiving

THREE MONTHS FREE

may have as premium 12 extra plates of The Art Amateur's Color Studies and Pictures. State if you prefer Landscape and Marine, Flowers and Fruit, Figure and Portrait, Animals, or assorted subjects; or extra China Painting Designs.



$4.00 FOR 15 MONTHS
REGULAR PRICE $4.00 A YEAR

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REGULAR PRICE 35 CENTS

MONTAGUE MARKS, PUBLISHER, 23 UNION SQUARE, NEW YORK

23 PIECES OF ROGERS BROS.' 1847 SILVER PLATED TABLE WARE FREE

WITH A COMBINATION BOX OF "SWEET HOME" SOAP.

½ DOZEN EACH REGULAR SIZE KNIVES, FORKS AND TEASPOONS; 3 TABLE SPOONS; 1 BUTTER KNIFE; 1 GOLD-LINED SUGAR SPOON, BEAUTIFUL PATTERN.



OR A "CHAUTAUQUA" ROCKER AND RECLINING CHAIR FREE,



IT IS BUILT OF OAK, POLISHED ANTIQUE FINISH, WITH BEAUTIFULLY GRAINED THREE-PLY VENEER BACK. THE SEAT, HEAD AND FOOT RESTS ARE UPHOLSTERED WITH SILK PLUSH.

OR A "CHAUTAUQUA" OIL HEATER FREE,

CENTRAL DRAFT ROUND WICK BURNER. ABSOLUTELY ODORLESS. HEIGHT, 3 FEET, DIA. OF DRUM 8½ INCHES; WEIGHT, 30 POUNDS. ONE GALLON KEROSENE LASTS 12 HOURS.

OR A



"CHAUTAUQUA" DESK FREE,

WITH A COMBINATION BOX OF "SWEET HOME" SOAP.

MOST POPULAR DESK EVER MADE. SOLID OAK THROUGHOUT, HAND-RUBBED. 5 FEET HIGH, 2½ FEET WIDE, 10½ INCHES DEEP. THE LAUNDRY AND TOILET SOAPS, "BORAXINE" AND "MODJESKA" TOILET ARTICLES, BOUGHT AT RETAIL WOULD COST, - - - - - - - $10.00
EITHER PREMIUM, WORTH AT RETAIL, 10.00
} YOU GET ALL FOR $10.00. WE WILL SEND BOX AND EITHER PREMIUM ON THIRTY DAYS' TRIAL; IF SATISFACTORY, YOU CAN REMIT $10.00 IF NOT, HOLD GOODS SUBJECT TO OUR ORDER.

See DELINEATOR Sept., Oct., Nov. and Dec.

THE LARKIN SOAP MFG. CO. · BUFFALO, N.Y.

NEEDED BY EVERY DRESSMAKER AND TAILOR.

The New Measuring-Square,

WITH MEASURING TAPE.

The Most Reliable and Complete Measuring-Square ever offered to the Trade.

PRICE, 12s. or $3.00.



Orders accompanied by the necessary remittance will receive prompt attention. Express Charges must be paid by the recipient.

THE BUTTERICK PUBLISHING CO. (Limited),
171 to 175 Regent St., London, W.; or 7 to 17 W. 13th St., New York.

ANSWERS TO CORRESPONDENTS.

Read the announcement of The Delineator March, by Monroe H. Rosenfeld, on page 138. This March will appear in the February Delineator, which should be ordered early. It can now be procured in sheet-music form from Ourselves, our Agents, or through the trade generally for 25 Cents a Copy.

SUBSCRIBER:—The following menu may be offered at a wedding dinner:

Oysters on the Half Shell.
Cream of Clam Soup.
Breaded Fillets of Bass, Tartare Sauce.
French Fried Potatoes.
Roast Chicken.
Roast Venison. Currant Sauce.
Raspberry Sherbet. Coffee Mousse.
Fruit. Coffee.

GRACEA:—On the subject of your claim write to the Department of the Interior, Washington, D. C.

MINERVA:—You can purchase a sachet powder and perfume having exactly the same odor. For instance, sweet orchid, Napoleon violet, white iris (which is a sweet distillation from orris blossoms) or *peau d'Espagne* can be obtained in both extract and sachet powder.

HAIDEE:—In parting the hair be careful to make the division in a slightly different place each day, in order to prevent it spreading.

L. A. W.:—Stains made with fruit, wine or vegetable juices are often nearly indelible and require various treatment. Thorough rubbing with soap and soft water; repeated dipping in sour buttermilk and drying in the sun; rubbing on a thick mixture of starch and cold water and exposing long to sun and air, are among the methods followed.

A Favorite Christmas Gift
of recent years has been

The EVERETT PIANO.

It will be a more popular present this year because of the

Plectra-Phone.

This is an attachment to Upright Everett Pianos alone, by means of which all the beautiful effects of

Mandolin Music

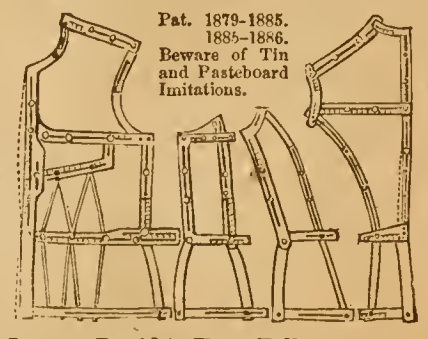
are produced. The Plectra-phone can be attached to any Upright Everett Piano.

The John Church Company,
Cincinnati. Chicago.

DRESSMAKING SIMPLIFIED.

Any Lady Can now Learn to Cut Perfect-Fitting Dresses.

The ONLY Improvement on The Tailors' Square Ever Invented.



Pat. 1879-1885. 1885-1886. Beware of Tin and Pasteboard Imitations.

Madam, show this to your Dressmaker; it is just what she has always wanted.

Easy to Learn. Rapid to Use. Follows Every Fashion.

All first-class Dressmakers are adopting this Wonderful Garment-Drafting Machine.

ITS SUCCESS HAS NEVER BEEN EQUALLED.
You can test it at your own house for 30 days Free. Write now for Illustrated Circular and Liberal Offer.
The McDowell Garment-Drafting Machine Co.,
6 West 14th Street, New York.



Cookies—

The cookie jar
Stood on the shelf,
And Johnnie thought
To help himself,
Himself,

Because the cookies
Toothsome looked
For Johnnie's mother,
When she cooked,
She cooked—

With

COTTOLENE

A great many mothers have found that food cooked with Cottolene is far more wholesome for the children than that prepared with lard, that often disagrees with the strongest stomach. Cottolene is a vegetable product, free from grease, odor, and all other disagreeable features of lard. Try it. Sold everywhere in 3 and 5 pound pails. Beware of imitations. Genuine made only by

THE AMERICAN COTTON OIL CO.

THE N. K. FAIRBANK COMPANY,
Chicago, St. Louis, New York, Boston, Philadelphia, Montreal, San Francisco.



If you are **Going to Build . . . a HOME**

and will send us your name and address, and state what priced house you want, WILL SEND FREE a copy of our Beautifully Illustrated Book of Residence Designs entitled "ARTISTIC HOMES," how to plan and build them. Contains designs of many Beautiful Homes, also designs for laying out and beautifying your grounds. This book will make you familiar at once with all the latest ideas and styles. Enclose two 2c. stamps for mailing.

GEO. F. BARBER & CO., Architects, - Knoxville, Tenn.



SPECIAL RATES FOR PACKAGES OF PATTERNS.

On orders for PACKAGES OF PATTERNS the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

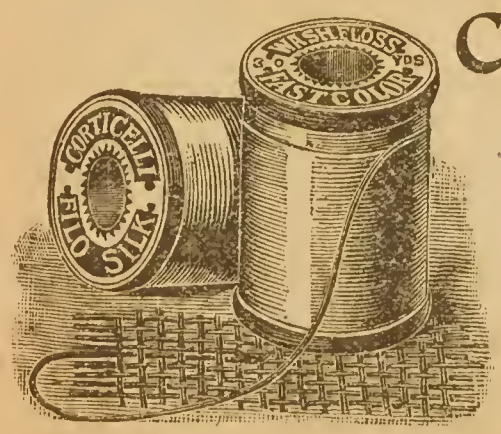
On Receipt of $3.00, we will allow a Selection to the Value of $4.00 in Patterns.

On Receipt of $5.00, we will allow a Selection to the Value of $7.00 in Patterns.

On Receipt of $10.00, we will allow a Selection to the Value of $15.00 in Patterns.

Patterns furnished at Package Rates will be sent, Transportation Free, to any part of the world.

The Butterick Publishing Co. (Limited),
7 to 17 West 13th Street, New York.



Corticelli Filo Silk.

This variety of Wash Silk is popular on account of high lustre and beautiful dyes. Being loosely twisted, the best way to buy it is on spools which keep the silk clean and prevent shop wear and fraying. In this way you save time and money by avoiding waste and inconvenience, at the same time improving your workmanship. Corticelli Filo Silk is put up on spools or in skeins as buyers prefer. Awarded the Gold Medal and Special Diploma of Honor at the California International Exposition, 1894.

"Florence Home Needlework" for 1894 is now ready. Subjects: Corticelli Darning, 22 new designs; Knitting, Crochet and Correct Colors for Flowers. Send 6c., mentioning year, and we will mail you the book, 96 pages, 90 illustrations. **NONOTUCK SILK CO., FLORENCE, MASS.**

Answers to Correspondents,
(Continued).

Elise:—Simply incline your head when thanked for a dance.

Miss Nineteen:—Flushing or general redness of the face may be occasioned by an interruption of the digestive processes through concentration of the mind, or it may come from a fevered condition of the blood or from a debility of the minute blood-vessels in the skin. The cause must be sought, and overcome if possible, and in the meantime, during the recurrences of the difficulty, try hot foot-baths, take plenty of exercise, see that no garment is permitted to interfere with the circulation, practice cold bathing and take a good tonic. Also, stimulate the blood-vessels by astringent lotions, the following being excellent for the purpose:

Tannic acid,	15 grains.
Camphor-water,	5 ounces.

Dissolve, and apply several times a day, allowing the wash to dry on the face.

Sis:—Young ladies of seventeen wear their dresses full length. For suggestions on hairdressing, read the article on that subject which appeared in the December Delineator.

Uneasy:—We would advise you to confide your troubles to an intimate married friend. A stranger can hardly give you good advice on such a serious matter.

Barbour's Ulster Rope Linen Floss.



60 Shades.

Silky and lustrous in finish. Gives best effects whether worked on linen, cotton or silk fabrics. Ask your dealer for it. If he does not keep it, please send us his name, or request him to send to us for color card and prices.

Barbour's Prize Needlework Series, No. 3, just issued, 110 pages, contains offer to purchase work, and gives directions for making Lacework, Needlework and Embroidery. Sent on receipt of 10 cts. in stamps.

A limited number of **Prize Needlework Series 1 and 2** are still to be had. Price **10 cents** each.

See ☞ *That all your Linen Thread Carries this Trade-Mark.*

FLAX TRADE MARK.

THE BARBOUR BROTHERS CO.,
New York. Boston. Chicago. St. Louis. San Francisco.



No. 4711. Eau de Cologne

IMPORTED OVER 60 YEARS.

The first Cologne Water introduced in the American market, and its sales to-day exceed the amount of all other German Colognes combined.

Its reputation is equaled by no other brand.

MÜLHENS & KROPFF, New York, U. S. Agents.

ANSWERS TO CORRESPONDENTS,

(Continued).

A NEW SUBSCRIBER:—Giving a Christmas gift is purely a matter of option. Personally we know nothing of the persons you inquire about; they were recommended to us when we accepted their advertisement, but we know nothing of their methods of doing business. In all cases where you deal with strangers it is well to exercise caution. Write to them for references, and be governed by your own good sense.

M. C. W.:—If, when a lady is promenading with a gentlemen, an acquaintance of his passes, he alone bows.

MRS. MCD.:—Children's party cards may read:

Miss Alice Marguerite Dash
requests the pleasure of your company
on her fourth birthday,
Tuesday, January tenth, 1894,
from two until six o'clock.
The Savoy,
Fifth Avenue and Fifty-Ninth Street.

Either the child's monogram or a picture of a birthday cake having the requisite number of candles may appear in the upper left-hand corner.

A NEW SUBSCRIBER:—Explicit directions for crocheting a Tam O' Shanter cap are given in "The Art of Crocheting," published by us at 2s. or 50 cents.

Hartman

Newmarket No. 134.

$11.00, Express paid.



Made to measure.

Quality and finish Superior to Ready Made, and a Perfect Fit Guaranteed.

If garment is not as represented, money will be cheerfully refunded.

We are manufacturers at wholesale.

We also do a special business in work to order.

All order work is done on our premises and not in sweat shops.

Cloth and plush samples from which to select, full instructions for self measurement, a tape measure and our Fall and Winter Catalogue sent on receipt of four cents postage.

Our Catalogue illustrates the latest styles in

CLOTH CAPES,	from	$3.00 up.
CLOTH JACKETS,	"	4.50 "
TAILOR-MADE SUITS,	"	8.75 "
FUR CAPES,	"	5.00 "

Plush and Velvet Jackets, Wraps, Ulsters, etc., etc.

As to our responsibility we refer to THE DELINEATOR. Please address, mentioning THE DELINEATOR,

THE HARTMAN CLOAK CO.,
21 WOOSTER ST., - NEW YORK.
Branch, 310 to 318 6th Avenue.

COLD BOOK FREE

You may get a cold, but you needn't keep a cold—A book about cold stopping free—and how to take Calisaya La Rilla—just drop me a postal card.

Charles Allen Reed, 9 Cliff St., New York.

Book of Twelve Holiday Suggestions.

Drop us a postal card—you'll receive for nothing a beautiful booklet of the solid sense of plated ware—twelve money-saving and pleasure-giving illustrations of everlasting Christmas usefulness.

Simpson, Hall, Miller & Co., Union Square, New York, and Wallingford, Conn.



Steuben Sanitarium.

A Modern Sanitarium and an **ideal Winter Home,** under the direct control of leading members of the regular medical profession. Situated on the hills of Western New York, 1400 feet above the sea level. Buildings new and beautifully located, perfectly heated and ventilated and provided with every appliance for most approved treatment. Here, as in no other Eastern Sanitarium, particular attention is given to surgical and gynaecological cases. Address

Steuben Sanitarium Association, Hornellsville, N. Y.



HEALTH and COMFORT for WOMEN.

SOUTHALL'S SANITARY TOWELS

Antiseptic, absorbent, of downy softness, most comfortable and cleanly, entirely superseding the old-fashioned diaper. Sold at less than cost of washing.

Address—MANAGERESS, 364 Broadway, New York.

SOUTHALL'S SANITARY TOWELS are kept in the "Corset, Ladies' Underwear, or Notion" Departments in many of the leading retail Stores in America. They will be kept in every store, if you and your friends will ask for them. If not in stock when you ask for them, they can be obtained for you. Mention the matter to the lady in charge of the department, and if necessary show this advertisement.

HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON

QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits—Used by people of refinement.

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, **$1.00** per bottle. Send money by letter, with your full address written plainly. ☞Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED.

MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A.
Manufacturers of the Highest Grade Hair Preparations.
You can register your letter at any Post-office to insure its safe delivery.

We Offer $1,000 FOR FAILURE OR THE SLIGHTEST INJURY. ☞EVERY BOTTLE GUARANTEED.

ATMORE'S MINCE MEAT

GENUINE ENGLISH

PLUM PUDDING

PREPARED WITH THE MOST SCRUPULOUS CARE FROM THE CHOICEST MATERIALS IF YOU WANT PURE GOODS FREE FROM ADULTERATION & CHEMICALS

ASK YOUR GROCER FOR ATMORE'S.

ANSWERS TO CORRESPONDENTS,

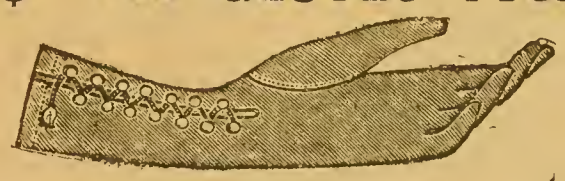
(*Continued*).

MRS. R.:—Line the little one's white eider-down coat with white silk, and trim with narrow bindings of nutria fur. If you wish to adorn a dark-blue cape with feather trimming, have the latter black, and line with blue-and-gold shot taffeta.

READER:—The little man may have a coat of white camel's-hair cut by pattern No. 7242, and trimmed with beaver bands. A dress of white dimity will be dainty, and pattern No. 7214 is suitable for its development. Both patterns are illustrated in the November DELINEATOR, and each costs 10d. or 20 cents.

SOMEBODY'S DARLING:—Your sample is one of the bronze shades; we would not advise that color for a wedding dress. Select a lighter tone.

$1 KID GLOVES 70c.



Ladies' Foster Hook Glacé Kid Lacing Gloves in Black and all colors; all sizes; well worth $1.00 per pair. Special to DELINEATOR readers at 70 cts. post-paid. Send orders as early as possible. Write also for our Illustrated Catalogue embracing the greatest assortments and the best values ever offered to the American public. Mailed free.

BLOOMINGDALE BROS.,
Third Ave., 59th and 60th Sts., - - NEW YORK.



IT'S SO NICE!
AND ONLY $1.00.

G-D CHICAGO WAIST

Try one and you will experience the first real comfort you've had in years. Made of fine quality sateen, in white, drab, black. Sizes, 18 to 30. Button or clasp front. If your dealer does not keep them, we will send by mail on receipt of one dollar.

HIGHEST MEDAL AWARDED AT WORLD'S COLUMBIAN EXPOSITION.

GAGE-DOWNS CO., 268 5th Ave., Chicago.



THE DRUM IN POSITION

DEAFNESS

and head noises relieved by using Wilson's Common Sense Ear Drums. Entirely new, scientific invention; different from all other devices; the only safe, simple, comfortable, and invisible ear drum in the world. Hundreds are being benefitted where medical skill has failed. No string or wire attachment to irritate the ear. Write for pamphlet.

WILSON EAR DRUM CO.
117 Trust Bldg. LOUISVILLE, KY.

FANCY WORK BOOK—FREE.

OVER 50 ILLUSTRATIONS. Gives Instructions for HONITON LACE WORK. Tells the COLORS to use in embroidering VIOLETS, WILD ROSES-ALTHEA, FORGET-ME-NOTS, NASTURTIUMS-NARCISSUS, APPLE BLOSSOMS, HOLLY, MISTLETOE, ARBUTUS, SNOWDROPS, TULIPS, FERNS, ASTERS, SWEET PEAS, BUTTERCUPS, PANSIES, Etc.

INGALLS' MAGAZINE

Is a "Text Book" on FANCY WORK AND PAINTING. Its leading departments are: BRUSH STUDIES—HOME COMFORTS—LITTLE FOLKS' CORNER—TAPESTRY PAINTING—ART FOR HOME WORKERS—LESSONS IN PASTEL—THE HOME WORK-BASKET—HOME GATHERING—HOUSEHOLD DECORATION—NEEDLEWORK AND CROCHET—LITTLE HOMES—CRAYON PORTRAITURE—CHINA PAINTING—HOME VISIT WITH THE EDITORS, and the "*thousand and one little things*" that help to make home beautiful.

FANCY WORK BOOK FREE.

Send us 25 cents (stamps taken) for a SIX MONTHS' SUBSCRIPTION to INGALLS' MAGAZINE, and we will send you INGALLS' FANCY WORK BOOK for 1895—FREE.

Address, J. F. INGALLS, Lynn, Mass. Box D.



Oh! What a difference

in the evening—when a woman has cleaned house all day with Pearline, instead of the old-fashioned way. It's so much easier. There isn't a thing anywhere about the house (that you'd take water to) but Pearline can save you time and work on it. Saves that wearing rubbing on your paint and wood work, too. And what a difference to every one in the house when the cleaning is done quickly and easily and without any fuming and fretting! **You men ought to get together and insist on Pearline.**



Special Offer to Purchasers of Patterns.

To any retail customer sending us by mail, at one time, $1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

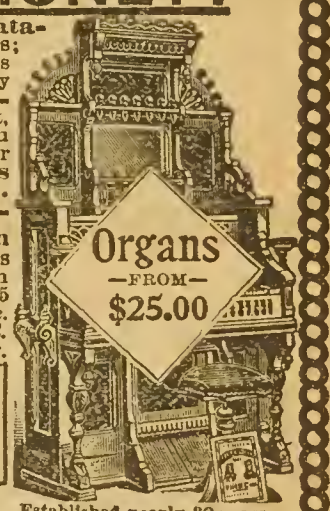
Or, to any retail customer sending us by mail, at one time, 50 Cents for Patterns, with 10 Cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th Street, New York.

FREE! SAVE MONEY!

Send for our new 1895 Catalogue, illustrated in colors; containing full descriptions of all of our PIANOS and ORGANS. Remember—We are the only firm of actual manufacturers selling exclusively to the general public direct, at *factory cost*—the only firm where you get the Real Exact Value for your money, there are No Agents, Dealers or Middlemen's Profits Added. CASH, or on EASY PAYMENTS to suit your own circumstances. Pianos and Organs shipped on 30 days' trial in your own home under our special warrant for 25 years. *No money required in advance. Safe delivery to purchaser guaranteed.* TERMS:—No Satisfaction, No Pay.





Note.—As an advertisement we will sell to the first purchaser in a place one of our finest PIANOS, specially fitted and finished for only $169.00—or one of our latest PARLOR ORGANS for $25.00. All extras for each instrument. FREE.

Don't fail to write at once to
CORNISH & CO., Washington, New Jersey. Established nearly 30 years.





"*A dollar saved is a dollar earned.*"

This Ladies' Solid French Dongola Kid Button Boot delivered free anywhere in the U.S., on receipt of Cash, Money Order, or Postal Note, for $1.50. Equals every way the boots sold in all retail stores for $2.50.

We make this boot ourselves, therefore we *guarantee* the *fit, style and wear*, and if any one is not satisfied we will refund the money or send another pair. Opera Toe or Common Sense, widths C, D, E, & EE, sizes 1 to 8, and half sizes. *Send your size; we will fit you.* Illustrated Catalogue FREE.

DEXTER SHOE CO. (Incorp'd) Capital, $1,000,000.) 143 Federal St., Boston, Mass.

On this and the succeeding page are illustrated some

Patterns of Sleeves

For Ladies, Misses And Children.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, and Sizes or Ages, desired.

☞ **To Measure for a Lady's Sleeve**:—Put the Measure around the Muscular Part of the Upper Arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—not too tight.

Take the Measure for Misses' and Little Girls' Patterns the same as for Ladies'. In ordering, give the Ages also.

The Butterick Publishing Co.
(LIMITED),
171 to 175, Regent St., London, W.; or 7 to 17 W. 13th St., N. Y.



Ladies' Medium-Size Two-Seam Leg-o'-Mutton Dress Sleeve, with Slight Fulness at the Elbow (To be Made with Gathers or Box-Plaits at the Top and With or Without a Fitted Lining) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve (To be Made with One or Two Puffs or with a Puff and Frill) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve, with Full Puff (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Leg-o-Mutton Dress Sleeve With Fitted Lining that may be Omitted) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Medium-Size Leg-o'-Mutton Dress Sleeve, with Two Seams (To be Made With or Without a Fitted Lining) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Two-Seam Leg-o'-Mutton Sleeve, (With Lining) (To be Gathered or Plaited at the Top) (For Outside Garments) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Mousquetaire Dress Sleeve (With Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



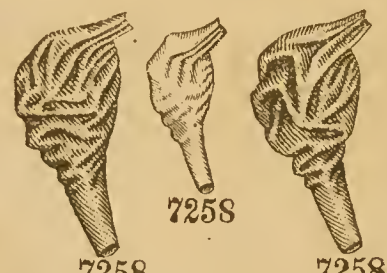
Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyr't): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.



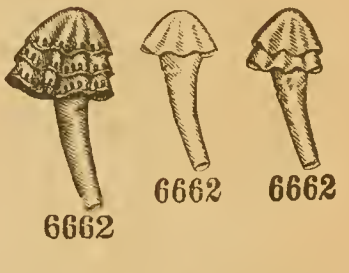
Ladies' Leg-o'-Mutton Sleeve and Lining (For Outside Garments) (Copyright): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.



Ladies' Leg-o'-Mutton Dress Sleeve (In Butterfly Effect) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



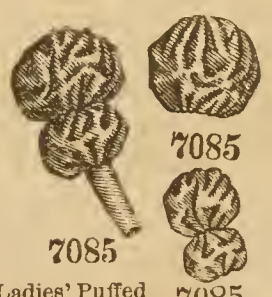
Ladies' Dress Sleeve, Extending to the Neck and having a Fitted Lining (Known as the Raglan Sleeve) (To be Gathered or Plaited) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve (To be Made with One, Two or Three Circular Caps) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Misses' and Girls' Puffed Dress Sleeve (To be Made Up as a Single-Puff Short Sleeve or as a Double-Puff Long or Elbow Sleeve) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cts.



Ladies' Puffed Dress Sleeve (To be Made Up as a Single-Puff Short Sleeve or as a Double-Puff Long or Elbow Sleeve) (Copyr't): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, Extending to the Neck, and having a Fitted Lining (Known as the Raglan Sleeve) (To be Gathered or Plaited) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' One-seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Plaited, as Preferred) (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, with Circular Puff (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, with Puff Extending to the Elbow (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cts.



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Misses' and Girls' Two-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (Copyr't): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, with Ripple Cap, which may be Omitted (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, with Full Puff (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



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6515

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6895

Ladies' Dress Sleeve (Known as the French Sleeve) (Copyr't): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.

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Ladies' Dress Sleeve, with Puff Extending Below the Elbow (Copyright): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.



7160

Ladies' Puffed Dress Sleeve (In Five Sections) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.

6261

Ladies' Bishop Dress Sleeve (Medium Width) (To be Made With or Without a Fitted Lining) (Copyr't) 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cts.

6896 6896

Ladies' Shirt Sleeve, with Straight or Reversed Cuff (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7111 7111

Misses' and Girls' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyr't): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

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Ladies' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copyr't): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.

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7044 7044 7044

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7035

Ladies' Dress Sleeve, with Puff Extending to the Elbow (Copyr't): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.



6598

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Ladies' Bishop Dress Sleeve (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



6334 6334 6334

Ladies' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7091 7091

Misses' and Girls' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



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Misses' and Girls' Dress Sleeve (To be Made with One, Two or Three Caps) (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



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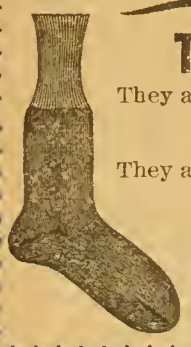
Misses' and Girls' Bishop Dress Sleeve (Copyr't): 7 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cts.



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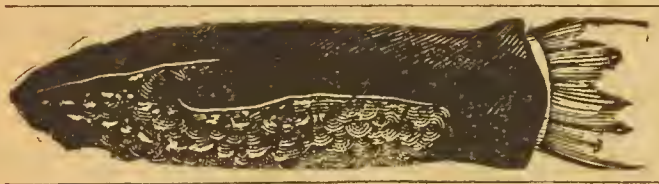
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

RUTHIE:—To "Mae" in the Correspondence column of the December DELINEATOR was given a remedy for profuse perspiration.

A CONSTANT READER:—Follow advice given "E. L. A.," in the December DELINEATOR, for perspiring feet. Communicate with the Sauder Musical Instrument Company, 212 Boylston Street, Boston, Mass., regarding the purchase of a harp, mentioning the DELINEATOR when you write. We know of nothing to thicken the skin of your face.

EMMA FAITH:—We would suggest cutting off the bottom of your silk basque, removing the bretelles and covering the entire dress with accordion-plaited chiffon or net, using jet bands for garniture.

MRS. W. P.:—A woman five feet five inches tall, who is well proportioned, should weigh one hundred and thirty-five pounds.

PATTIE:—For suggestions for a birthday party, see answer to "Starlie" elsewhere in these columns.

HAZEL:—Read the special article entitled "Useful Christmas Gifts" in the December DELINEATOR.

MRS. A. L. D.:—Have your husband's Christian name on your visiting cards. Thus, if his name is John Henry Smith, your card should read Mrs. John Henry Smith.

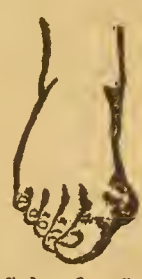


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ANSWERS TO CORRESPONDENTS,

(*Continued*).

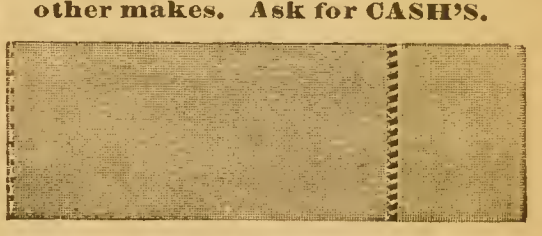
STARLIE:—At a birthday party the following menu may be served: Hot consommé in cups, cold chicken and turkey, tongue, sandwiches of different kinds, chicken and oyster pâtés, celery, lettuce salad, fancy biscuits, bonbons, ices, fruit, nuts and raisins. Have a frosted birthday cake at the center of the table and surround it with as many lighted candles as there have been years in the life of the person honored. "Tableaux, Charades and Conundrums," published by us at 6d. or 15 cents, will prove especially useful to you in entertaining your friends, the conundrum department providing much amusement. Dancing and a magic lantern exhibition may form part of the entertainment.

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In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

Bank Drafts or Checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

THE BUTTERICK PUBLISHING CO. (Limited),
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Our Cutting School for Tailors.

THIS School is under the management of cutters of the highest reputation, not only as skilled workmen, but as teachers capable of properly imparting their knowledge to others. The course of study includes practical illustrations of measuring and drafting by various methods, and explanations of the causes of faults, as well as the proper remedies for their correction. A very interesting innovation is the exhibition to pupils of the practical results to be achieved by the methods in which they have been instructed. This is done by MEASURING, DRAFTING AND CUTTING THE GOODS, MAKING THEM UP, AND TRYING THEM ON THE FORM MEASURED.

TERMS FOR INSTRUCTION.

PAYABLE IN ADVANCE.

For a complete course of instruction in cutting and making gentlemen's garments, including drafting by scale, **$100.** To cutters in practice, desirous of changing their methods: For a course occupying from three to six days, **$50;** for a Coat System only, **$25;** for a Trousers System only, **$15;** for a Vest System only, **$10.**

Pupils may begin their studies at any time. Cutters in practice, desirous of private instruction, will be taught in rooms prepared for that purpose.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

"I don't want



to vote,

but I would like to emancipate womankind from unnecessary work. If they'll use **'Redfern' Bias Corded Velvet**

a brand of the famous **"S. H. & M."** FIRST QUALITY **Bias Velveteen Skirt Binding** on their dresses, one binding will save the work and expense of putting on several of other kinds."

"Look for "S. H. & M." First Quality on the label of every bolt you buy.

"S. H. & M." Dress Stays are the Best.

ANSWERS TO CORRESPONDENTS,
(Continued).

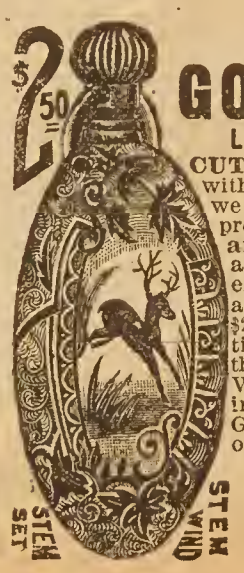
SUBSCRIBER:—The birthday menu may comprise the following:

Bouillon.
Sandwiches. Oyster Pâtés.
Chicken Salad. Olives.
Salted Almonds.
Fruit. Coffee.

After the meal, the person in whose honor the company have assembled should cut the birthday cake, in the top of which may be imbedded as many lighted wax candles as the person is years old. Next should follow plays, dances and games. A book published by us entitled "Tableaux, Charades and Conundrums," which costs 6d. or 15 cents, will greatly assist you in entertaining. The conundrums proposed therein will afford endless amusement.

A.:—A "secret" engagement-ring has a spring which, when touched, causes a portion of the band to open, revealing the words, "John to Emma," or any preferred sentiment engraved on the lower surface. A needlewoman who incessantly pricks her forefinger with the needle will find one of the silver shields which are now shown by silversmiths an efficacious guard.

MARIE R.:—Directions for conducting a wooden wedding, including a form of invitation, apartment and table decorations, menu, etc., are contained in "Weddings and Wedding Anniversaries," which we publish at 6d. or 15 cents.

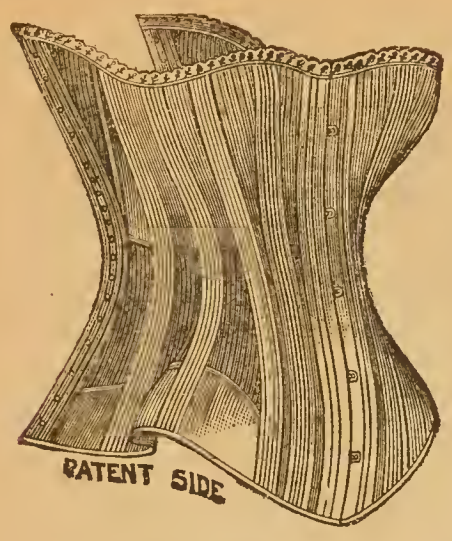


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LADIES' OR GENT'S SIZE.

CUT THIS OUT and send it to us with your name and address and we will send you this watch by express for examination. **A Guarantee for 5 Years** and chain and charm sent with it. You examine it and if you think it a bargain pay our sample price, $2.50, and it is yours. It is beautifully engraved and warranted the best time-keeper in the World for the money and equal in appearance to a genuine Solid Gold Watch. Write to-day, this offer will not appear again.

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Never Breaks Down on the Sides.

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LE BOUTILLIER BROTHERS,

14th STREET, NEW YORK.

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Gros de Londres, heavy cord,	worth 60c., at	39c.
All-Silk Faille Française,	" 75c., "	49c.
" Brocaded Gros de Londres,	" 90c., "	59c.
Guaranteed Gros Grain,	" $1.00, "	69c.
24-inch All-Silk Faille Française,	" 1.10, "	79c.
All-Silk Imported Moiré Antique,	" 1.75, "	$1.00
Extra Wide Brocade Gros Grain,	" 1.50, "	98c.

COLORED SILKS.

Brocaded Taffeta Silks,	worth 90c., at	55c.
All-Silk Faille Française,	" $1.00, "	69c.
" Gros de Londres,	" 1.30, "	94c.

EVENING SILKS.

All-Silk Crêpe,	worth 39c., at	25c.
Crystal Bengaline,	" 60c., "	39c.
Moiré Antique,	" $1.00, "	69c.
All-Silk Satin Brocade,	" 1.25, "	79c.
New Shade Silk Velvets,	98c. to	$2.50
22-inch Black Cloaking Velvet,	worth $3.50,	$2.00

DRESS GOODS.

Twenty-five cases more have just been opened of our great purchase of an importer's entire stock of Fine Dress Goods, styles not heretofore shown.

45-inch French Cashmeres and Serges, 69c. and 75c. qualities, at	39c.
40-inch French Fancy Suitings, 75c. and 85c. qualities, at	49c.
45-inch French Novelties, $1.50 and $1.75 qualities, at	85c.
52-inch Cheviots and Serges, $1.50 and $1.75 qualities, at	98c.
50-inch French Broadcloths, $2.25 quality, at	$1.25
52-inch Black Diagonal Cloakings, $3.50 quality, at	1.75
50-inch Real Seal Silk Cloaking Plush, $5.00 quality, at	2.98
50-inch Real Seal Silk Cloaking Plush, $9.00 " "	4.98
50-inch Black Astrakhans, $6.00 quality,	2.98
50-inch Black Astrakhans, 7.50 "	3.75

BLACK DRESS GOODS.

3 Cases only Extra Fine Black French Cashmeres, $1.00 quality,	79c.
French Cashmeres, 75c. quality,	59c.
" " 60c. "	39c.
42-inch Armures and Fancy Weaves, 65c. and 75c. qualities,	49c.

Positively the greatest bargains ever offered in the history of the Dry Goods trade. Endless variety, being an importer's entire stock of medium and fine goods.

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Ladies' French Kid Glacé Gloves, 4-button and 5-hook, in all colors and black, worth $1.25,	$1.00
Ladies' Extra Fine French Glacé Kid Gloves, 4-button and 7-hook, worth $1.65,	1.25
Ladies' 5-Hook Kid Glacé Gloves, in tan shades only (special sale), worth $1.15,	79c.
Ladies' Heavy Kid Walking Gloves, finished with large pearl buttons, worth $1.75,	$1.25
Ladies' Cashmere Jersey Gloves, black and colored, worth 40c.,	25c.
Ladies' and Children's Cashmere Mittens, black and colored, worth 40c.,	25c.
Men's Dogskin Walking Gloves, in all shades, worth $1.50,	98c.
Men's Fine Kid Walking Gloves, Piqué and Out-Seams, worth $2.00,	$1.50



House-Wrappers.

House-Wrapper of Cashmere de Laine for Winter wear. Ruffle around yoke, Watteau back, full sleeves. Made in dark colors for Winter wear.

$1.00.

Ladies' Eider-down House-Gowns, girdle at waist, plaited full front, made in all colors, $2.98
Ladies' Double Cape, handsomely appliquéed, made in fine quality Kersey Cloth, 5.98
Ladies' Jackets, tight-fitting, double-breasted, full-length, in heavy-weight Beaver Cloth, navy and black, 7.98
Ladies' All-Wool Plain Cloth Waists, yoke back, full sleeves; colors, navy, black and cardinal, 1.29

In addressing us, direct all letters to 14th Street.

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A handsome Leopard, Tiger, Lion or Black Bear

RUG

size 2 feet 6 inches by 5 feet 8 inches, sent anywhere

C. O. D. for $2.90.

Regular retail price $6.00. Made from fine wool, handsomely fringed and reversible. A beautiful rug for the parlor or hall. Pr. fine **Lace Curtains**, 3½ yds. by 54 in. sent *C. O. D.* for **$2.50**—retail price $5.00. Sole Agents wanted in every town.

60 page colored illus. catalogue of Lace and Chenille Curtains and Covers, Smyrna Rugs, etc., free on request, if you mention this paper.

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means *decay preventing.*

The PROPHYLACTIC Tooth Brush

prevents decay because it cleans between the teeth. In use, follow directions. Universally approved by dentists. Sold everywhere, or 35c. by mail, postpaid.

An instructive book about the teeth sent free on request

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THE NEXT MORNING I FEEL BRIGHT AND NEW AND MY COMPLEXION IS BETTER.

My doctor says it acts gently on the stomach, liver and kidneys, and is a pleasant laxative. This drink is made from herbs, and is prepared for use as easily as tea. It is called

LANE'S MEDICINE

All druggists sell it for 50c. and $1.00 per package. Buy one to-day. **Lane's Family Medicine moves the bowels each day. In order to be healthy this is necessary.**

ANSWERS TO CORRESPONDENTS,

(Continued).

RUTH:—The chief cause of blushing is self-consciousness when attention is directed to one's self. You can do much to overcome it by mingling freely with people. A business directory will give you a list of publishers whom you may consult in reference to MSS.

PRETTY POLL:—To whiten the shoulders, arms and hands, first wash them with warm water and good soap just before retiring, using a *loofah*, which is a sort of vegetable sponge, very valuable in producing friction and thus smoothing roughened cuticle. After thoroughly rubbing the arms and shoulders with the *loofah*, dry them and then rub in almond oil. In the morning again wash with warm water and fine soap, and rub with lemon juice and bay-rum. Lemon juice will whiten the skin. The *loofah* can be purchased at any large drug store.

LITTLE DORRIT:—You can press flowers successfully by arranging sheets of blotting paper in a large book, placing the flowers between them, putting a heavy weight on top and leaving them for a few days.



THE

"Rapid" Ripping Knife.

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

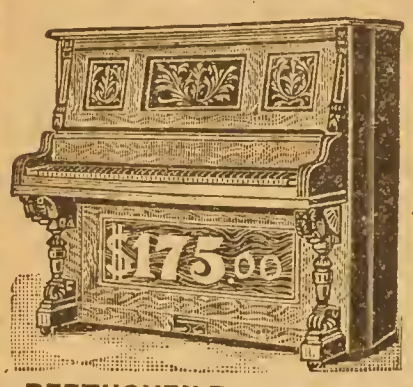
Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; $2.00 per Dozen Knives; $21.00 per Gross. Postage per Dozen Knives, 15 Cents.

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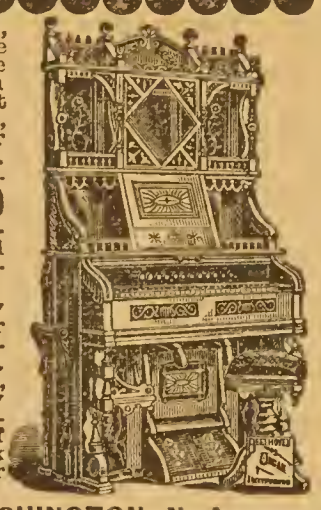
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Illustrating the Latest Fashions for Ladies, Misses and Children, can be obtained **FREE OF CHARGE**, by ordering the same from the nearest Agency for the Sale of our Patterns, or directly from Ourselves.

We do not accept Subscriptions to the METROPOLITAN FASHION SHEET, but are always pleased to furnish, Free of Charge to Any One applying for the same, a Copy of the Current Issue, as above stated.

THE METROPOLITAN FASHION SHEET consists of eight pages, 11 x 16 inches in size, and is a handy index of the latest styles of Patterns issued.

If there is no Agency for our Patterns in your vicinity, send a Postal for the Fashion Sheet to us. If you desire it sent to any of your friends, we shall be pleased to fill such orders.

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Aviso Importante a las Senoras!

El Periodico de las Modas Metropolitanas.

Muestra las Ultimas Modas para Señoras, Scñoritas, y Niñas. Consiste de ocho páginas, 11x16 pulgadas de tamaño, y es un índice muy conveniente de los últimos estilos. Envíenos una Tarjeta Postal por una copia muestra, la cual surtiremos **LIBRE DE GASTO.** Si desea V. suscribirse á la publicación, tendremos sumo gusto en enviarle un número mensual, por doce meses succsivamente, al recibo de sellos ú otros fondos sobre los cuales podamos realizar 25 centavos, dinero de los Estados Unidos, ó un shilling Inglés.

OFERTA ESPECIAL.

A cualquiera Señora que nos envie una lista de doce ó más direcciones de sus amistades, que ella crec gustarian de copias muestras del Periódico de las MODAS METROPOLITANAS, enviaremos la publicación libre de gasto por un año. Dirigirse á

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McALLISTER, Mfg. Optician, 49 Nassau Street, New York.

ANSWERS TO CORRESPONDENTS,
(Continued).

V. T.:—To japan an old tea-tray, proceed as follows: First clean it thoroughly with soap and water and a little rotten-stone, and then dry it by wiping and exposure at the fire. Next get some good copal varnish, mix with it some bronze powder, and apply with a brush to the denuded parts, after which set the tea-tray in an oven heated to 212° to 300°, until the varnish is dry. Two coats will make it equal to new

MRS. YOUNG WIFE:—Trim your dove-colored faille with cerise miroir velvet and lace insertion. A pretty opera cape could be made of old-blue velvet lined with brocaded silk. It could be cut by pattern No. 7129, price 1s. or 25 cents. Velvet and moiré are much in favor this season. Instead of a velvet skirt for wear with fancy waists, we would suggest one of black moiré façonné. In the article on dress materials in the present number mention is made of silks that will be appropriate for fancy waists. In regard to reception dresses, read "Evening and Dinner Gowns," which appeared in the November number of this Magazine. It is customary to serve refreshments at an "At Home."

LANA R.:—Your sample is one of the bluet shades, and the material may be developed for a girl of ten years by dress pattern No. 6542, which costs 1s. 3d. or 30 cents. Trim with black moiré ribbon.

LILY-OF-THE-VALLEY:—We will continue issuing edgings in the knitting lessons in the DELINEATOR and trust some of them will meet your needs.



"CHARMANT" Turkish Wonder Balm

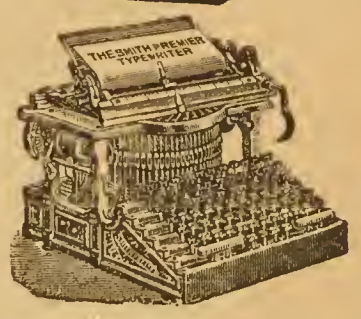
Will positively cure all face blemishes, freckles, pimples or blotches of every character, rendering the skin soft and velvety. Unsurpassed for Eczema and kindred troubles, checking irritation without harmful results. Is composed of balsam and herbs, and guaranteed harmless. This is no patent medicine, but comprises a salve and soap that have been used in Turkey for thousands of years and are now imported solely by us. Can furnish unquestionable testimonials as to their healing and beautifying properties.

Price $1.00 each for Soap and Salve, or $2.00 for both. Sent by mail on receipt of price.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

MOTHER:—Milk is sterilized by being brought to the boiling point while sealed in a peculiar manner. In this way disease germs can be destroyed and the milk rendered safe for young children.

MRS. D. C. P.:—In giving a Japanese party, which may take the form of a five-o'clock tea, a card party in the evening, or a party in which music, readings and recitations are the main features, the only imperative requirements are the costumes. They must be Japanese for the ladies; and a greater zest will be given if the gentlemen are habited as far as possible like those of Japan. The room in which the entertainment is held should be decorated with Japanese lanterns, parasols and any fancied Oriental decorative hangings. If tea is served, it should be offered in Japanese cups and saucers, and the refreshments may be Japanese delicacies offered upon lacquered trays or spread upon an orientally arranged table. Tiny perfumed pastiles may be burned before the receiving hour, and an odor of sandal-wood, that perfume so popular with the peoples of the Orient, may enhance the illusion. If tableaux form part of the entertainment, they should be founded on Japanese life; they can be readily arranged from engravings depicting scenes in the land of the Japanese, or from books of Japanese history or travel. Japanese tales and, if obtainable, translations from Japanese literature, may be read.

CAUGHT AND IMPRISONED!

L. D. CARTER, at Chicago, Illinois, in 1893; J. J. BURNS, at Colorado Springs, Colo., in 1893; RICHARD CALIFF, at Quincy, Mass., in 1893; T. H. LENNON, at Toronto, Ontario, Can., in 1893; A. E. WILLIAMS, at Brooklyn, New York, in 1893; A. J. MORRISON, at Denver, Colorado, in 1892; R. J. MACDONALD, at Eugene, Oregon, in 1891; A. S. AVERY, at Warrior, Alabama, in 1888; F. CLAYTON, at Christiansburgh, Virginia, in 1887; J. L. RAYMOND, at Alvarado, Texas, in 1886; G. H. BARTON, at Atlanta, Georgia, in 1886; G. W. GRAY, at Corinth, Mississippi, in 1886; R. E. NEWMAN, at St. Louis, Missouri, in 1885; H. J. ANDERSON, at Leadville, Colorado, in 1884; J. G. CARTER, at Kinsley, Kansas, in 1881; and A. J. ANDERSON, at Racine, Wisconsin, in 1880.

The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of $100, as advertised herewith, to the party or parties entitled to the same.

$100 REWARD.

We will pay $100 to any person securing the arrest, sentence and incarceration, for a period of not less than three months, of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

Our Authorized Representatives.—There is no one of our Authorized Representatives who is not at all times able to produce abundant evidence of his authority to act for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen (we have no lady travellers), and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a Justice of the Peace or other magistrate.

SPECIAL WARNING:—We specially warn the Public against the following pretended canvassing agents: C. B. Mack, who has been operating in Canada, and who has been giving receipts as agent of the "Toronto Union Subscription Co."; and J. F. Williams, in Indiana, who claims to represent "The New York Union Subscription Co."; also J. F. Wood, in Illinois, giving receipts as agent for "New York Fashion Supply Co."; H. A. Parsons and Miss Smith, whose operations have been conducted in Wisconsin; F. James, in Minnesota; W. N. Gawbre, and Ben. Abelsted, in Illinois; C. H. Lewis, J. A. Manning, M. I. Harvey, and J. M. Mise, in Iowa; Chas. Adams, in Colorado; E. L. Rogers, Frank Hastings, and Geo. Caldwell, in Michigan; Edward Phillips, in Maryland; E. H. Evans, in Indiana; Frank Reade and T. M. Dittman, in New Jersey; T. Jones, Dancs Bros., R. H. Wood, F. Rodgers, and Watson D. Morris, in New York; R. H. Wood, C. H. Roberts, M. Rippy, H. D. Clarke, Chas. Wolsir, Chas. Collins, A. H. Simons, and E. K. H. Sanford, in Pennsylvania; Mrs. Porter, J. E. Sims, Geo. Pendleton, and H. M. Wallace, in Kansas; Paul Gucrin, in Quebec, and George Byron, in Manitoba, Canada; A. R. Chesney, J. E. Sims, and A. Moore, in Missouri; F. A. Davis and L. Lane, in Nebraska; C. H. Loomis, C. H. Reed, C. H. Davis, C. H. Hutson, and T. J. Ebbitt, in Ohio; E. H. Walsin, in West Virginia; Brewster Bros., in Conn.; M. Sophers, in Oklahoma Terr.; C. Bidwell, in Cal.

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Latest Model. Gives Support and Shape to the Form. Button or Clasp Front. Best Sateens.



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Featherbone Corset Co.,

Sole Mfrs., Kalamazoo. Mich.

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ESTABLISHED 1868

THE PIANO OF PIANOS

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BRIGGS PIANO CO.,

615-641 Albany Street, BOSTON.

ANSWERS TO CORRESPONDENTS,

(Continued).

POOR GIRL:—An excellent work on the training of the voice, entitled "The Voice—How To Train It—How to Care for It," is published by Lee and Shepard, 10 Milk Street, Boston, Mass.

MISS LENA:—We would suggest blue cashmere for a front of your flowered cream-ground challis wrapper. The flowers may be old-rose, cornflower-blue, light-green, yellow or red.

A CONSTANT READER:—Glycerine of purest quality has been recommended for the preservation of fruit, but previous to eating, the glycerine should be removed by immersing the fruit in water. Cards are not now turned over at the corners or ends, unless they are left for an elderly person, to whom such usage has an established value. Turning down the corner or end of a visiting card signifies that the other ladies of the family as well as the hostess were included in the call. Visiting cards should be handsomely engraved in script on copper-plate and printed on Bristol cardboard of correct size.

BERYL AND THYRZA:—Try the system of gaining flesh recommended in "Beauty," published by us at 4s. or $1.00. It is likely in following these rules that you will acquire a proportionate amount of flesh all over the body.

*** INQUIRER:—The wasting of tissue which causes premature wrinkles, sallowness, facial blemishes, pimples, blackheads, etc., may be checked and the skin texture restored, by using the histogenetic skin food and beautifier, Massageo, sold by Sylvan Toilet Co., 727 Woodward Ave., Detroit, Mich. This is the original skin-food and tissue builder, and has never been successfully imitated. It is a dainty, snow-white facial dressing, delicately fragrant, harmless as milk, delightful to use and marvelous in results. Nourishes and restores the cushion tissues, banishes wrinkles and brings back youthful texture. Not a cosmetic, but an easily assimilated food, supplying actual nourishment, readily absorbed. The improved appearance following its use is remarkable. A package of Massageo, with directions, manual and book, costs one dollar, and is sent plainly sealed and prepaid.

THE IMPROVED

PERFECTION CAKE TINS,

"Can't Leak" Batter. **The "Groove" Prevents that.**



A Million in use. The most delicate cake easily removed without breaking. They require no greasing. We send 2 layer tins by mail for 30 cts; 3 for 45 cts.

Write for circulars showing 10 styles, **and learn all about "The Groove"** *and agents terms.*

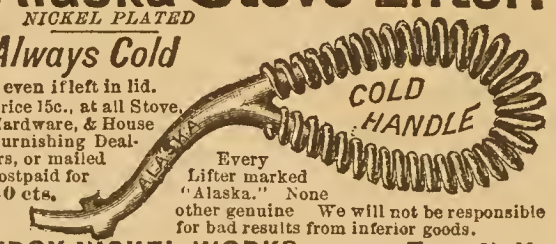
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NICKEL PLATED

Always Cold

even if left in lid. Price 15c., at all Stove, Hardware, & House Furnishing Dealers, or mailed postpaid for 30 cts.



Every Lifter marked "Alaska." None other genuine We will not be responsible for bad results from inferior goods.

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Wanted *Agents in every town* TO SELL **Mark Twain's** New Book—A Tragedy and Comedy.

Best thing for years. Sold only by Agents. Now is the opportunity for Ladies or Gentlemen out of employment to make money. Secure Territory at once. Send for Descriptive Circulars and Terms to Agents. Mention paper. Address **The American Publishing Co., Hartford, Ct.**

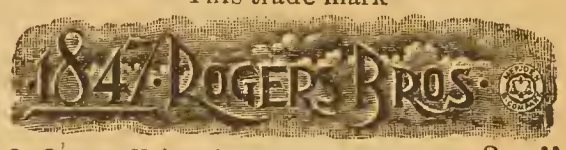
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Meriden Britannia Co.,

for nearly half a century the leading manufacturer of

Silver Plate That Wears.

This trade mark



On Spoons, Knives, Forks, etc. Note the "1847"

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For sale by dealers everywhere.

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The most delightful hygienic fabric. Never shrinks, very durable, cheaper than spun silk.

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IDEAL WIGS and WAVES.

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DON'T Make Loops of Thread

TRADE MARK. Registered U. S. Patent Office, July 24, 1894

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SAVES SEWING
SAVES TIME
KEEPS HOOKED
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ABSOLUTELY PURE.

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Makes the Skin Soft and Clear. Has No Rival!

EXCELS THEM ALL

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Bronchitis, Catarrh, Asthma and **Hay Fever.** Our practical **HOME TREATMENT** requires no experience to use. Perfectly safe. Harmless. **IT CURES.** Endorsed by prominent physicians and in constant use at our Pulmonary Sanitarium. We change the climate and **KILL the GERMS.**

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in tubes. Beautifies the teeth, perfumes the breath and hardens the gums. Positively keeps the teeth free of Tartar Deposits. Is more desirable and economical than Powder or Liquid. Sold by druggists or by mail postpaid for 25 cents.

Dr. W. W. TARR, Rooms 8-10, 146 State St., Chicago.

Answers to Correspondents,

(Continued).

Twin Sisters:—Read the articles on "Fashionable Hair-Dressing," and "Useful Christmas Gifts," in the December Delineator.

Mrs. F. C. C.:—Hair-cloth is the preferred interlining for skirts. The side of Henrietta cloth or tamise that has the fold is the right side. Fashionable skirts measure from three and a half to six yards round the bottom. There is such a variety of skirts that it is impossible to state which style is most popular. Your sample is novelty goods, and the rougher side is the right side; trim it with braid. The latest styles in coiffures are illustrated in the December Delineator, and the descriptive article will give you the desired information.

Etna:—The water spots on your cloth, which is of a Java-brown shade, can only be removed by a professional scourer. Insert sleeves of black *gros de Londres* in your dark-brown Ottoman cloth top-garment.

Rogue:—Simply rub cocoa-butter well into the skin for plumping the parts.

Roselle H.:—Insert sleeves of satin, moiré, *gros de Londres* or corded silk in your matelassé jacket, and face the revers with the same.



LADIES! If you wish your hair dressed in the latest Paris fashion, use the Sarah Bernhardt Hair Waver. Sent anywhere on receipt of 25 cents.

THE "BEST HAIRBRUSH" in the World. English manufacture, Siberian bristles on *air cushion*, it will promote the growth of your hair and positively remove dandruff. Sent on receipt of $1.00.

Send for Catalogue.

G. BUNOUT, Hair Importer,
27 Union Square, - - New York.

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WANTED.—A live man or woman in every county where we have not already secured a representative to sell our "**Nevada Silver**" SOLID METAL, Knives, Forks and Spoons to consumers; a solid metal white as silver; no plate to wear off; goods guaranteed to wear a lifetime; cost about one-tenth that of silver, the chance of a lifetime; agents average from $50 to $100 per week, and meet with ready sales everywhere, so great is the demand for our Solid Metal Goods. Over One Million Dollars' worth in daily use. Case of samples **Free.** Address **Standard Silverware Co., Dept. 77, Boston, Mass.**



Marshall's Catarrh Snuff has never been equaled for the instant relief of Catarrh, Cold in the Head and Headache. Cures Deafness, restores lost sense of smell. Sixty years on the market. All Druggists sell it. 25c per bottle. F. C. KELTH, Mfr., Cleveland, O.

CRÊPE TISSUE PAPER.

SAMPLES of 40 Colors on receipt of 10 cts.

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BARRY'S TRICOPHEROUS

—THE—
Finest Dressing and Best Tonic
FOR THE HAIR.



It stimulates and produces a vigorous growth; cleanses the scalp and prevents dandruff, and gives that appearance of softness, abundance and beauty so much desired.

All druggists or by mail 50 cents. 44 Stone St., N. Y.



ASHAMED TO BE SEEN because of disfiguring facial blemishes is the condition of thousands who live in ignorance of the fact that in Cuticura Soap is to be found the purest, sweetest, and most effective skin purifier and beautifier in the world. For pimples, blackheads, red and oily skin, red, rough hands with shapeless nails, dry, thin, and falling hair, and simple baby blemishes, it is wonderful.

Potter Drug and Chem. Corp., Boston.

Sealskin Garments, Mantles and Militaires.

We make to order the finest Seal Sacques and Capes; our prices are from $50 to $300. We guarantee satisfaction and believe the quality of our goods cannot be excelled in this country.

Seal Circular Skirt Sacques,	$225.00
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Wool Seal Circular Capes, extra full,	19.99
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Gray Krimmer Circular Capes,	24.99
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Seal Garments re-made, re-dyed and repaired at low prices.

Capes and Muffs of Seal, Russian Sable, Mink, Beaver, Persian, Alaska Sable, Monkey, Chinchilla and Ermine.

Gentlemen's Fur-Lined Overcoats made to order.

Caps, Gloves, Ear Tabs and Fur Trimming in great variety at special low prices.

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SOFT SOLE FOOT WARMERS

For Warmth, Comfort, Durability.

An ideal indoor shoe. Made of felt, completely lined with lamb's wool, quilted by hand. Soft leather soles, strong but pliable. Noiseless. Mailed, postpaid. Ladies' size, $1.25. Men's size, $1.60.



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Knives, Forks, Spoons, Sets, etc., DIRECT from the FACTORY. Families and Agents supplied at lowest wholesale prices. Send for Free Catalogue. AGENTS make BIG MONEY. Hartford Silverware Co., Hartford, Conn.



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CUT THIS OUT and send it to us with your name and address and we will send you this watch by express for examination. **A Guarantee For 5 Years** and chain and charm sent with it. You examine it and if you think it a bargain pay our sample price, $2.50, and it is yours. It is beautifully engraved and warranted the best timekeeper in the World for the money and equal in appearance to a genuine Solid Gold Watch. Write to-day, this offer will not appear again.

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THE BUTTERICK CUTLERY.

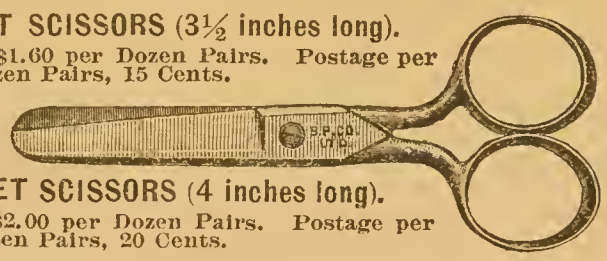
☞ Order these Goods by Numbers, Cash with Order. Cutlery, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

THE CHAMPION CHEAP SCISSORS.

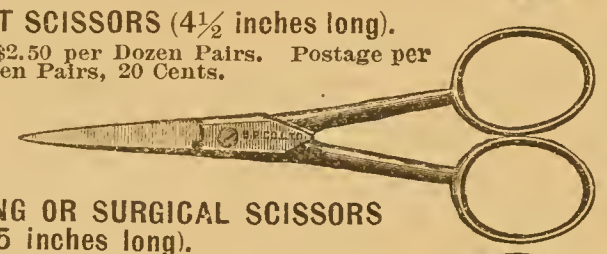
☞ Made of English Razor Steel, full Nickel-Plated, and Neatly Finished.



No. 11.—LADIES' SCISSORS (5½ inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 12.—POCKET SCISSORS (3½ inches long).
20 Cents per Pair; $1.60 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

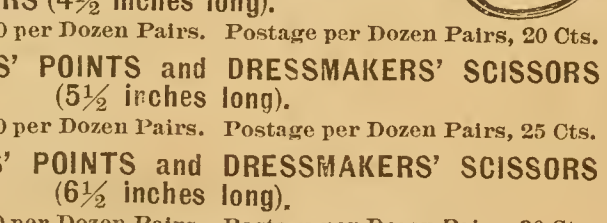
No. 14.—POCKET SCISSORS (4½ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



No. 17.—SEWING-MACHINE SCISSORS and THREAD-CUTTER (4 inches long).
(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)
35 Cents per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



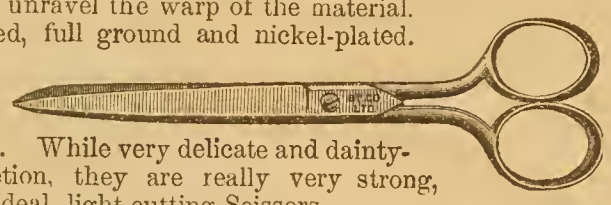
No. 18.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (4½ inches long).
25 Cts. per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 19.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (5½ inches long).
35 Cts. per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

No. 20.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (6½ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 30 Cts.

The "Ideal" Skeleton-Frame Silk Scissors.

These Seissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-tempered, they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Seissors.



No. 26.—(4¾ inches long).
40 Cts. per Pair; $3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cts.

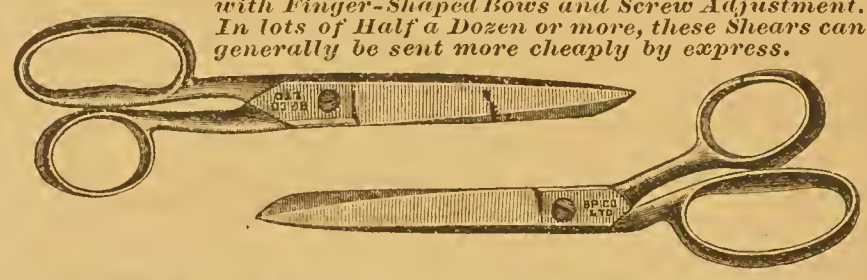
No. 27.—(5¾ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cts.

No. 28.—(6¾ inches long).
60 Cts. per Pair; $5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

Rates by the Gross furnished on application.

FIRST QUALITY STRAIGHT & BENT SHEARS.

☞ *Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.*



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).
(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)
75 Cents per Pair; $6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9½ inches long).
(With Patent Adjusting Spring, as in No. 21.) $1.00 per Pair; $9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching* on the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).
75 Cts. per Pair; $6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

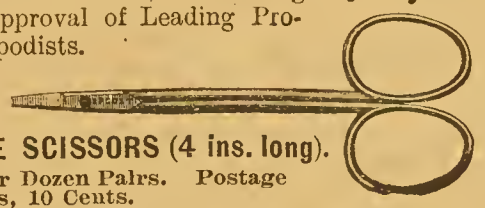
THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th Street, New York.

THE BUTTERICK CUTLERY.

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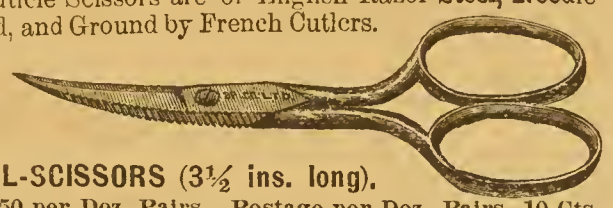
The Butterick Manicure Implements.

The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.



No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.



No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
50 Cts. per Pair; $4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.

No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; $3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
35 Cents per File; $3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; $4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

TRACING WHEELS.

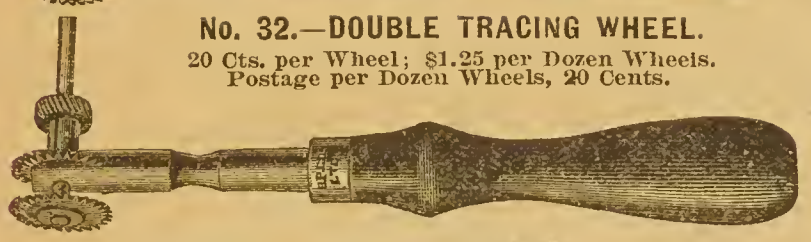
☞ These Articles we Specially Recommend as of Superior Finish and Quality.



No. 31.—SINGLE TRACING WHEEL.
15 Cts. per Wheel; $1.00 per Dozen Wheels; $10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



No. 32.—DOUBLE TRACING WHEEL.
20 Cts. per Wheel; $1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; $1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

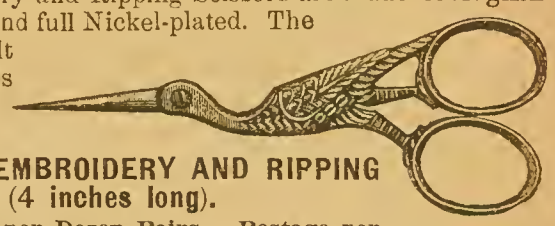
Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickelled Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



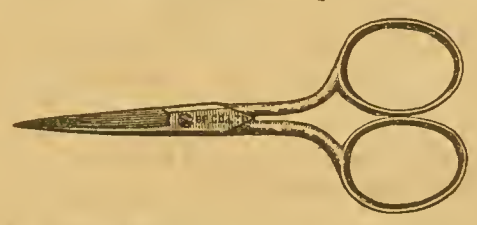
No. 23.—GLORIANA SCISSORS (5½ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.

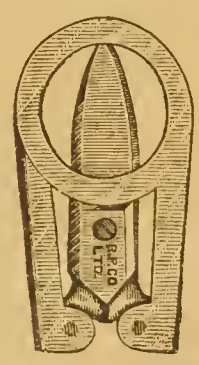


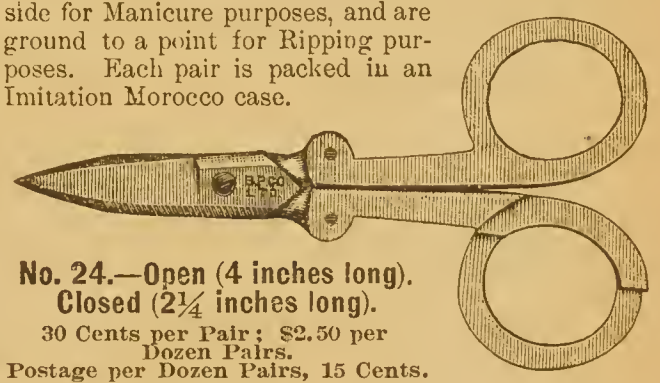
No. 9.—EMBROIDERY SCISSORS (3½ inches long).
20c. per Pair; $1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2½ inches long).
15c. per Pair; $1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made o the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.





No. 24.—Open (4 inches long). Closed (2¼ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs.
Postage per Dozen Pairs, 15 Cents.
Rates by the Gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).
35 Cts. per Pair; $3.00 per Doz. Pairs. Postage per Dozen Pairs, 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

☞ Order by Numbers, cash with order. Ordered at the retail or single-pair rate, these Goods will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be sent with the order. Rates by the gross furnished on application. Dozen Rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

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Ought to Wear a Ferris' Good Sense Corset Waist.

Made to conform to the natural beauty of the figure, and with regard to the most approved rules of health, to fit all ages and shapes, from infants to adults. *Sold by all Leading Retailers.*

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Manuf'rs and Patentees,
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Branch Office,
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San Francisco.



FREE

A Sample of DR. WHITEHALL'S

ME-GRIM-INE

(ME-GRIM—A Half Headache.) the only pleasant, prompt, perfect relief and permanent cure for all forms of HEADACHE and NEURALGIA.

Send address on postal. Mention this paper.

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The Dr. Whitehall Mfg. Co.,
SOUTH BEND, IND.



Send $2.00 for a large FUR RUG

5½ ft. long by 33 inches wide. Made from selected skins of the Japanese Angolia. Long, soft, silky fur. The colors are *Silvery White, Light Grey,* and *Dark Grey.* ☞ We also have a beautiful **Glossy Black Fur Rug at $3.00.** Same size, comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired.

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Combine Electro-Magnetism with all the best qualities of standard porous and other plasters, and is a really wonderful remedy, curing Colds, Coughs, Rheumatic Pains, Dyspepsia, etc. Price, 25c., or 5 for $1.00.

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State Size of Shoe you wear.

NO-COLD-FEET

Dr. Scott's Electric Insoles.

For a limited period we will give away to every person who sends us $1.00 for four of our Plasters and mentions this paper, a pair of Dr. Scott's Celebrate Electric Insoles (Price 50c.), which will positively keep the feet warm and dry. Send for our book, "The Doctor's Story," giving information concerning all our goods.

Geo. A. Scott, Room 1, 846 Broadway, N. Y.

Agents Wanted. Quick Sales. Liberal Pay. Satisfaction Guaranteed.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

BERTHA:—Wedding rings are not, as a rule, worn by American men.

CAPT. ROSS:—It is a general rule that whenever a man bestows attentions upon a woman involving expenditure, he defrays all expenses.

DOTTIE:—A tonic for the hair in which sage tea is one of the ingredients is mentioned in "Around the Tea-Table" in the November DELINEATOR. Elder-flower water is a good lotion for removing tan and sunburn.

AQUA ALBA:—A lady precedes a gentleman in passing to a seat in a church or other public place. Both business and visiting cards may be engraved, but the forms used for them differ widely. A gentleman lifts his hat with the hand farther from the lady saluted. It is perfectly good form to invite a gentleman to call, even if he does not intimate a desire to do so; and although a hostess need not repeat her invitation after each visit, she may say she would be glad to see her visitor again. It is immaterial as to who speaks first, the lady or the gentleman; circumstances must decide that point.

DAISY DEAN:—Rice powder—*poudre de riz*—for the face may be obtained at most drug stores. As the Henrietta dress that has been stained by fruit acid is of a delicate hue, it would be wise to submit it to a scourer, since all the methods for removing fruit stains with which we are acquainted would be likely to injure the color.

You Dye in 30 minutes

Our turkey red dye on cotton won't freeze, boil or wash out—all others will. Tonk's French Dyes are different from others. Just the thing for hard times. Make the carpets, dresses, capes and clothing as bright and attractive as new. Anyone can do it. No misses if you have Tonk's. Try them and see. Send 4c. for 6 pkgs., or 10c. for one, any color. Big pay for agents. Write quick. Mention this paper.

FRENCH DYE CO., Vassar, Mich.



NO MONEY

Is required in advance to secure a Full Treatment of AQUAMIEL "THE MIRACLE OF NATURE" Magical Bust Developer and the greatest flesh producing, form perfecting remedy the world ever knew. This unusual offer means exactly what the words imply—simply an honest and mutually fair business proposition. No C. O. D. fraud, no deception. It means that AQUAMIEL never fails to round out thin people into graceful proportions and develop the bust to a degree of fullness that cannot fail to satisfy the most ambitious in this regard, and that we will be glad to place you in possession of a Full Course Treatment of it without requiring you to pay a penny in advance. AFTER you have received it (not before) and after you have experienced for yourself its actual qualities, you can then pay for it on favorable and easy terms. Particulars by sealed mail.



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HOW TO MAKE WOMEN BEAUTIFUL



Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

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fits — absorbs moisture — prevents colds — can't irritate — can't shrink — economical — comfortable — wears.

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Warranted quadruple plate, and will wear a lifetime. Put up in a handsome plush-lined box and mailed to any address on receipt of 75c. in stamps, silver or money order. These spoons are actually worth $5.00 per dozen, and will make a magnificent Christmas Gift. If not satisfactory, money refunded. Send to-day.

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Contains 80 pages; over 70 illustrations in colors; remedies and recipes for all known diseases in poultry; valuable hints on poultry raising. Full information and prices on all leading varieties. Finest poultry Book ever issued. Sent postpaid for 15 cents.

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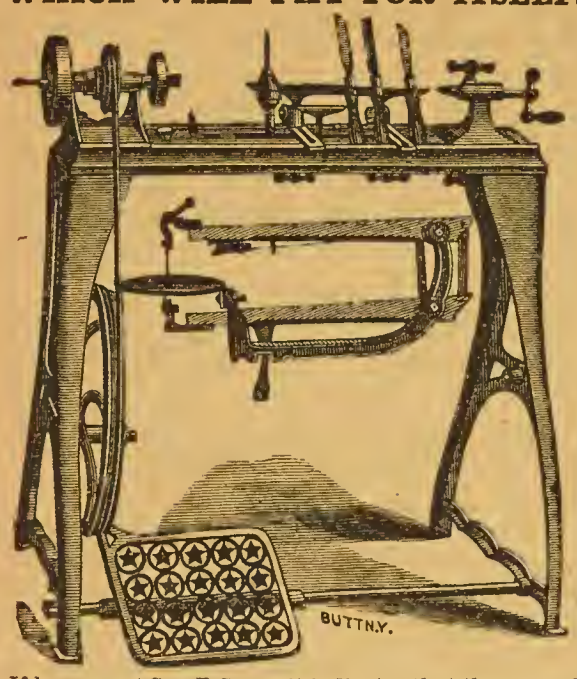
If You Have Teeth Prepare to Save Them Now

So easy—a sample box of Wright's Myrrh Tooth Soap free by mail—or you can buy a big box at your druggist's for 25 cents. Take no substitute.

Gives elegant lustre, preserves the enamel, cures sore gums, and is delightful and refreshing to the mouth. No soapy taste.

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If boys want Scroll Saws, it indicates that they are of a mechanical turn of mind, and can learn to use them to advantage. While sawing is a better exercise than any kind of play, it contents the boys to stay at home, cultivates their tastes, and makes their hands skilful for any artistic or mechanical employment which they may wish to follow in after years. It will thus insure them a comfortable support if they have no other trade or profession.

We sell the best foot-power saw (called the No. 1 Rogers), with Drilling Attachment, Blower, Tools and Designs, for $3.50. The Goodell Lathe, as seen in the above cut, costs $12.00 with Scroll-Saw Attachment and all necessary tools and designs. We are now the Headquarters for all goods in the Scroll-Sawing line, including Foot and Hand Machines, Star Saw Blades, Designs of every kind, Wood, Clock Movements, etc., etc. Send money with order for what you want, or buy from hardware dealers. Circulars with full particulars sent to any address on receipt of a 2-cent postage stamp.

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Made of natural **CURLY HAIR**, guaranteed "becoming" to ladies who wear their hair parted, $6 up, according to size and color. Beautifying Mask, with preparation, $2; Hair Goods, Cosmetics, etc., sent C. O. D. anywhere. Send to the manufacturer for illustrated Price-Lists.

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Worth $1.00 to you.

An Emery Sharpener for Knives, Scissors and all Cutting Tools. Contains 10 Sharpening Surfaces. Try one and you will never be without it. *Price, 20 Cents,* post free.

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No. 150 Dean Street, Brooklyn, N. Y.

ANSWERS TO CORRESPONDENTS,
(Continued).

LILLIAS:—A good wash for preventing redness of the hands is made of the following:

Muriate of ammonia,..... 1 tea-spoonful.
Aromatic vinegar,..... 1 table-spoonful.
Tepid soft water,..... 1 quart.

Soak the hands in this for about fifteen minutes every night and morning. The remedy will not, however, prove efficacious if the hands are red from any special cause. Tight sleeves, gloves or corsets will redden the hands by so impeding the circulation that the blood cannot return from the extremities; and even a bracelet that is too closely adjusted will redden the hands and arms. If the imperfect circulation does not result from any of these causes, consult a physician. Sometimes redness of the hands may be remedied by soaking the feet in very hot water. Write to the American Nation Company, 122 Pearl Street, Boston, Mass., for new songs; and to T. S. Dennison, Publisher, Chicago, Ill., for a free catalogue of dialogues and speakers for school, club and parlor. Remedies for hard and soft corns were given "Cook" in the Correspondence Column of the September DELINEATOR. Fashionable hats were illustrated and described in a special article in the DELINEATOR of last month.

Read the announcement of The Delineator March, by Monroe H. Rosenfeld, on page 138. This March will appear in the February Delineator, which should be ordered early. It can now be procured in sheet-music form from Ourselves, our Agents, or through the trade generally, for 25 Cents a Copy.



GREAT SALE OF WRAPPERS.

This very pretty House Wrapper is of heavy fleece-lined flannelette, made as represented by cut, and can be furnished in dark Persian stripes, black and silver gray stripes, and colors suitable for mourning; Splendid Value at $1.85 for

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We sell goods cheaper than any house in this Country. Send us your order at once. We guarantee absolute satisfaction in all cases, otherwise the money will be refunded.

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Dry and Fancy Goods, etc.,
Sixth Ave., 22d and 23d Sts.,
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Big OFFER! ART of EMBROIDERY.

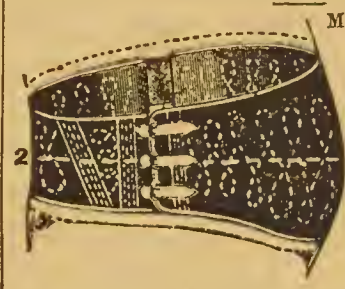
We send a 6in. Fine Linen Doily, with best wash Silk Floss to work it. A large round dresden CLOVER Pattern for a Table Center Piece 17in., an 8in. Doily to match. The Latest HONITON Lace Doily Pattern, our Book on Embroidery and Catalogue of Patterns. All Postpaid for only **17 cents.**
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Use Dr. Edison's Obesity Fruit Salt. Obesity Pills and Bands.
No Purging! No Dieting! Absolutely Safe!

Mrs. James Lee Field, President of the Chicago Artists' Association, writes that she has lost 67 pounds in 70 days, by the use of Pills and Salts, and is now cured of fatty degeneration of the heart and kidneys.

Mrs. Hannah Maynard, President of the Washington, D. C., Temperance League, writes: I used 6 bottles of your Obesity Pills and an Obesity Band and lost 47 pounds on the Pills and 31 more while wearing the Band.



Mr. William R. Phipps, bookkeeper, Carnegie, Phipps & Co., Steel Mills, Pittsburg, writes on June 21, 1894: Loring & Co.; Gentlemen—I am pleased to say that 4 bottles of your Obesity Fruit Salt reduced the weight of my wife 37 pounds in about 40 days, besides entirely curing a chronic case of indigestion of long standing. I am wearing Dr. Edison's Obesity Band and have lost over 32 pounds in weight, besides reducing measurement of abdomen nine inches. I consider it indispensable as a supporting band for fleshy people.

William H. Manning, ex-First Assistant United States Treasurer, writes: "The Secretary first called my attention to your valuable obesity pills; both of us have reduced our weights over 20 pounds with three bottles of the pills. This is the fifth order sent you from the Treasurer's office."

OBESITY SALT ONE DOLLAR PER BOTTLE.
The Bands cost $2.50 each, up to 36 inches, add 10c. for each additional inch.
Pills $1.50 a Bottle, or three Bottles for $4.00, enough for one treatment. We will forward goods promptly to any locality.
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SEND FOR SPECIAL ELECTRIC BELT CIRCULAR.

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CHICAGO, 113 State Street, Dep. No. 14.
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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Mr. and Mrs. James Dash regret that expected absence from the city prevents their acceptance of the polite invitation of Mrs. John Blank for Wednesday, December tenth.

121 *South Street.*

Mr. and Mrs. John Dash accept with pleasure Mrs. James Blank's polite invitation for Wednesday, December tenth.

121 *South Street.*

Read the announcement of The Delineator March, by Monroe H. Rosenfeld, on page 138. This March will appear in the February Delineator, which should be ordered early. It can now be procured in sheet-music form from Ourselves, our Agents, or through the trade generally for 25 Cents a Copy.



For $1.50 We deliver Free, anywhere in the U. S. **This Ladies' Solid, Flexible, French Dongola Kid Button Boot.** Send us **1.50** in Cash, Money Order or Express Order.

This is a better shoe than Retail Stores sell for $2.50, and, being our own make, we *guarantee the style, fit, and wear.* If not satisfactory we will refund money or send another pair. WE CAN FIT YOU in **Opera Toe** or **Common Sense,** or Opera Toe with Patent Leather Tip, widths C, D, E, and EE; whole and half sizes 1 to 8. *Catalogue free.*

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Portable, and can be used in any room. Dry Steam, Vapor Oxygen, Medicated and perfumed Baths. Sure cure for Colds, Rheumatism, etc. Prevents contracting disease. Insures a healthy, clear complexion, and prevents Obesity. Send for descriptive circular. MAYOR, LANE & CO., 128 White Street, New York, manufacturers of Douches, Sprays and Bathing Appliances.

THE IMPROVED BIAS CUTTER and TRACING WHEEL.

Of great convenience to Ladies.

Sells at Sight.

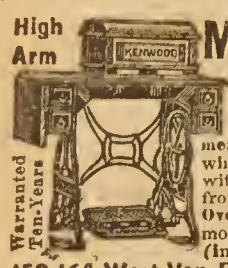
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Upon the theory of Dr. Churchill and experience with McARTHUR'S SYRUP as a Tissue Builder. $1.00 at Druggists. Ask your physician about it. Pamphlet on the CURE of CONSUMPTION, FREE. Physicians' correspondence solicited.

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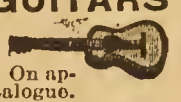
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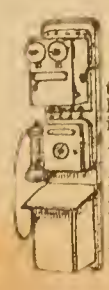


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Will polish a stove **better** than anything on earth, and keep your hands clean at the same time. Ladies buy it at sight. **They all want it. Big Profits to Agents.** Sample Mitten and Dauber by mail, **30 cts.** We also send a Ladies' Magazine **Free** 3 months with each order.

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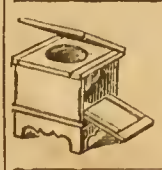


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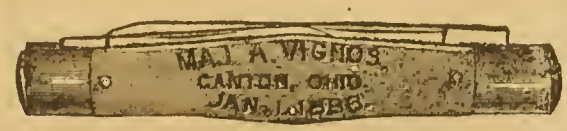
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Is what you will soon be looking for. We make pocket knives, razors, shoe buttoners, etc., with transparent handles. Underneath it can be placed name, photo of yourself or celebrities. Useful and ornamental Write for circulars. AGENTS WANTED everywhere.
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D. S. HOPKINS, Architect,
Block D, Grand Rapids, Mich.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

LAURA AND LOUISE:—The Encyclopædia Britannica ranks first in its class, because it has the widest range of subjects, which are in the main more elaborately treated than those in any other encyclopædia. Appleton's Encyclopædia, however, is worthy of an honored position in the best of libraries, and Johnson's Encyclopædia is amazingly comprehensive and compact, serving the needs of the average searcher after facts, while costing a comparatively small sum. Chambers' Encyclopædia is also less bulky than the two works first mentioned and is excellent. It is advisable to carefully examine each of these encyclopædias before purchasing, since differing needs, tastes and standards require differing modes of stating the same facts. "The Three Musketeers" and "The Vicomte de Bragelonne" are novels.

EMMA B.:—Try cleaning a white felt hat with pulverized pipe-clay, applying it with a flannel cloth.

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With 5 lbs. Tea, Solid Gold Ring.
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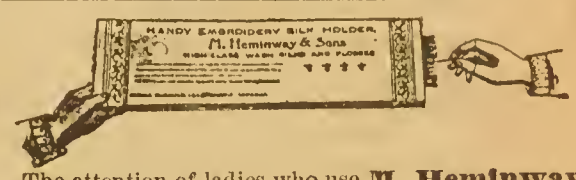
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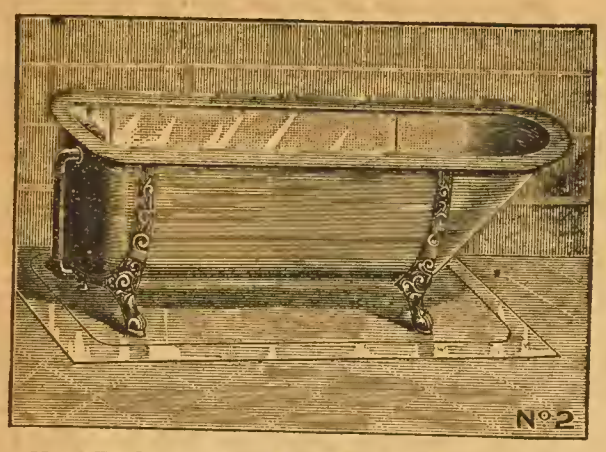


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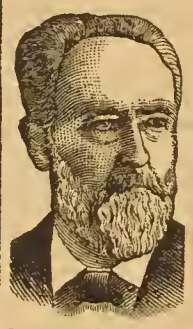
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ANSWERS TO CORRESPONDENTS,
(*Continued*).

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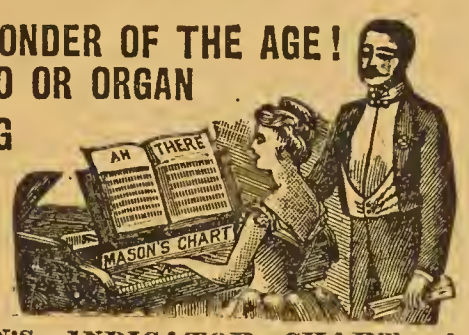
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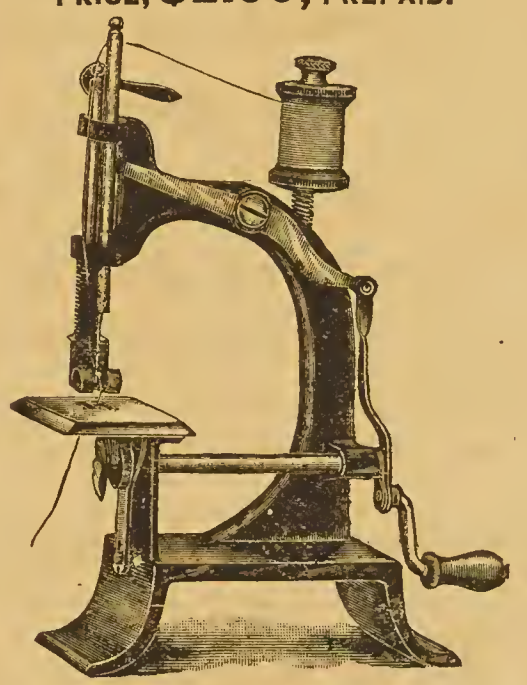
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VELUTINA

Wonderfully like Silk Velvet.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

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TRADE:—The nails should not be made very pointed, nor should they be highly polished.

GEORGIA:—A book cover of brown linen, embroidered and made to fit any of the monthly magazines, would make an acceptable holiday gift.

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(Continued).

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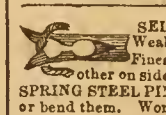
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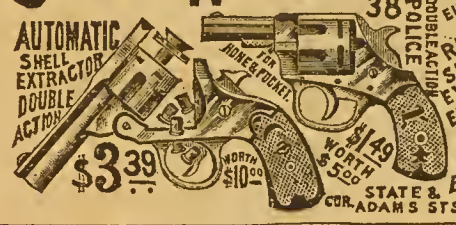
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(*Continued*).

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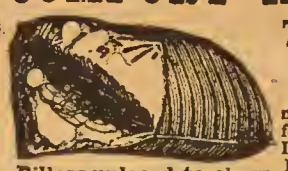
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ANSWERS TO CORRESPONDENTS,

(*Concluded*).

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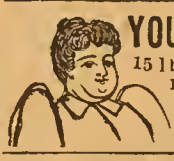
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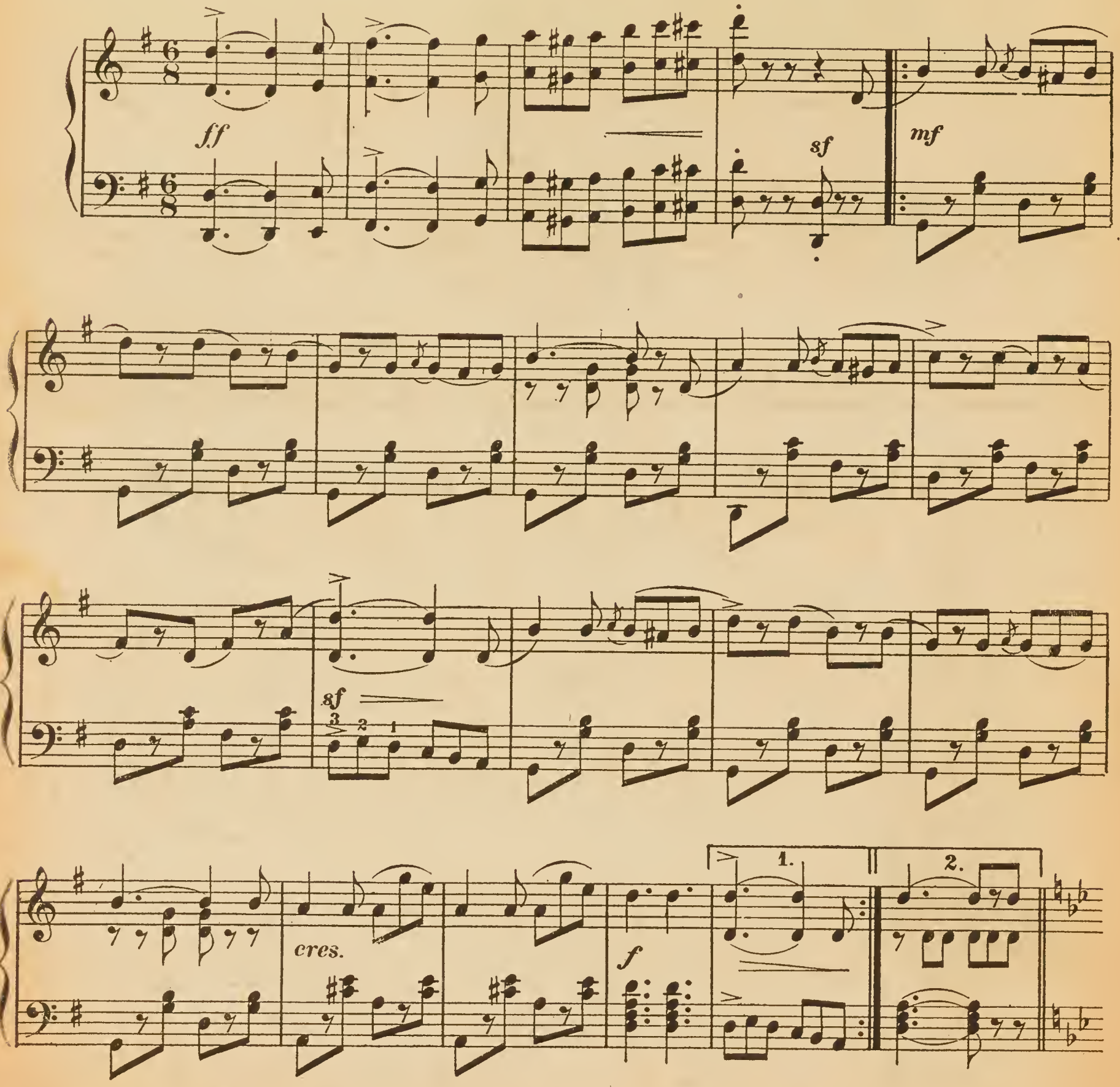
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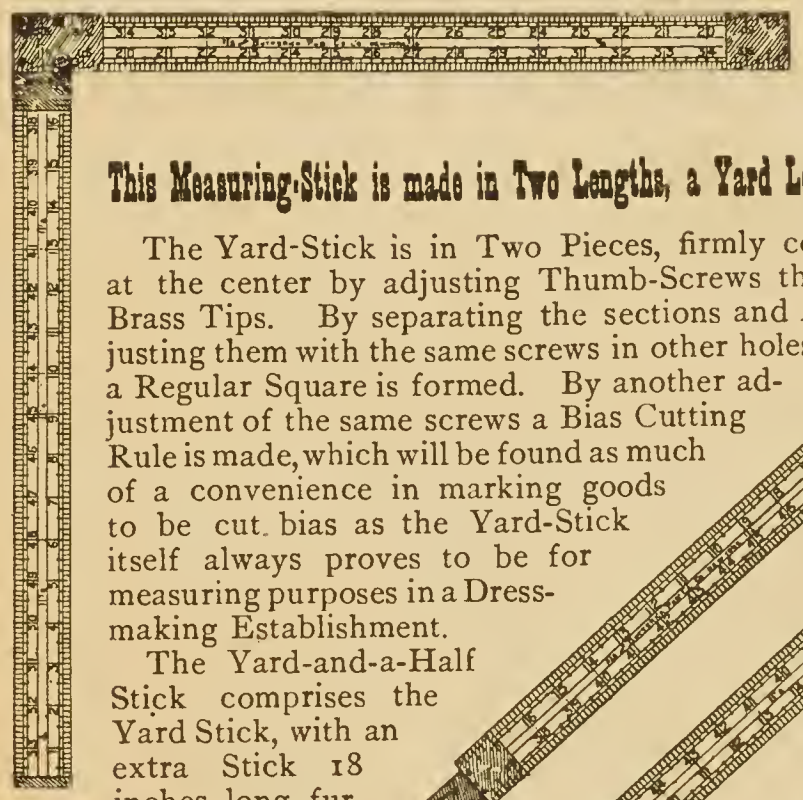
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FIGURE NO. 1.—LADIES' JET *Capote.*



FIGURE NO. 2.—LADIES' THEATRE *Capote.*

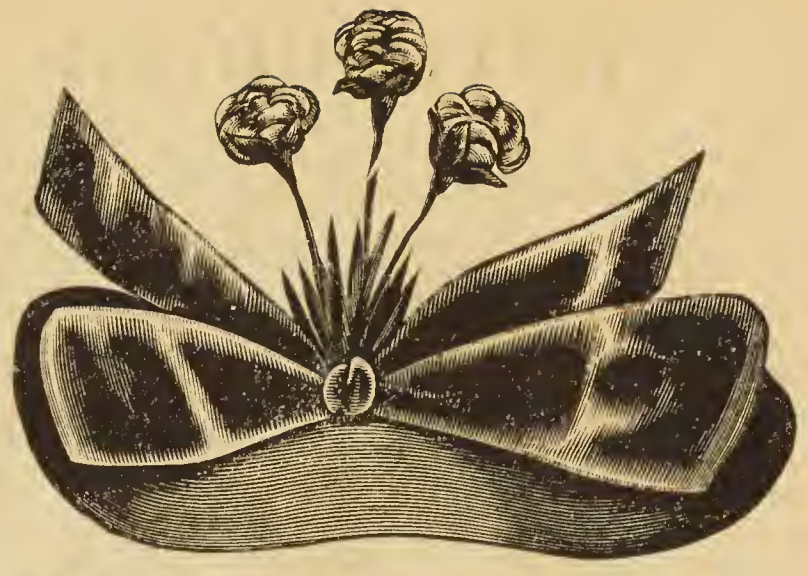


FIGURE NO. 3.—LADIES' LARGE FELT HAT.



FIGURE NO. 5.—LADIES' VELVET HAT.



FIGURE NO. 4.—LADIES' FANCY SAILOR-HAT.



FIGURE NO. 6.—LADIES' THEATRE HAT.



FIGURE NO. 8.—LADIES' THEATRE TOQUE.



FIGURE NO. 7.—LADIES' CARRIAGE HAT.



FIGURE NO. 10.—YOUNG LADIES' FELT HAT.



FIGURE NO. 9.—YOUNG LADIES' VELVET HAT.

FASHIONABLE HATS.

(For Descriptions see Pages 205 and 206.)



FIGURE NO. 11.—YOUNG LADIES' CALLING HAT.



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(For Patterns, Descriptions, etc., see Page 206.)

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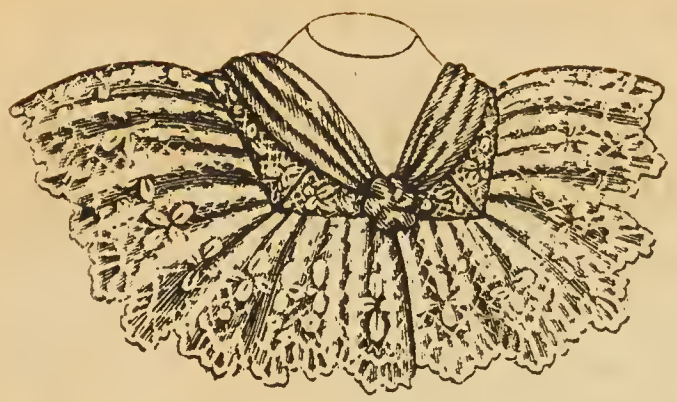


FIGURE NO. 1.—V-NECK GARNITURE.



FIGURE NO. 2.—FANCY PLASTRON.



FIGURE NO. 3.—STAR COLLAR.

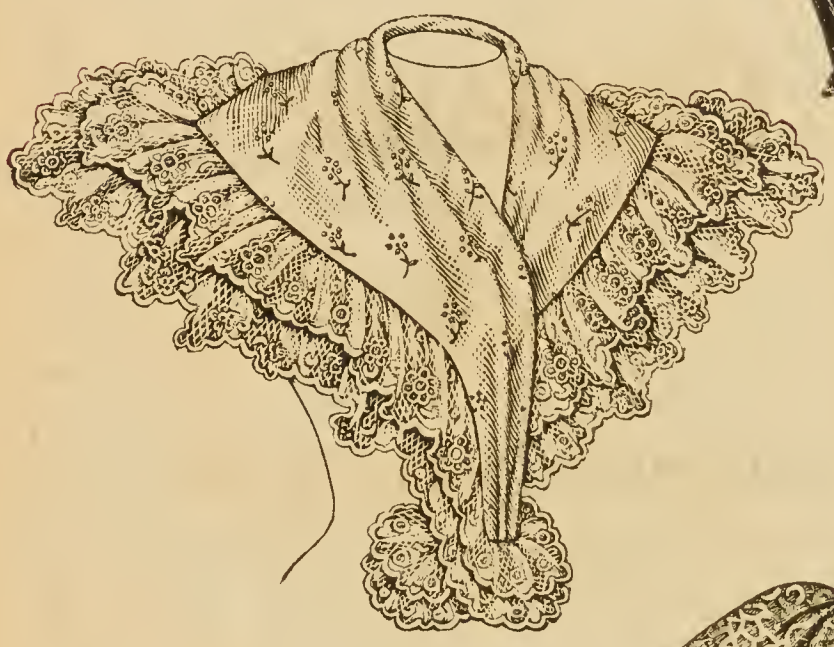


FIGURE NO. 4.—MARTHA WASHINGTON FICHU.

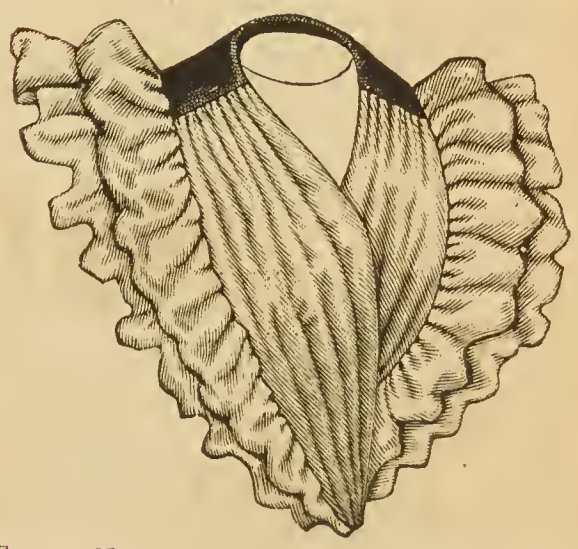


FIGURE NO. 5.—LADIES' GALATEA FICHU.



FIGURE NO. 7.—FANCY COLLAR.



FIGURE NO. 6.—FANCY COLLAR.

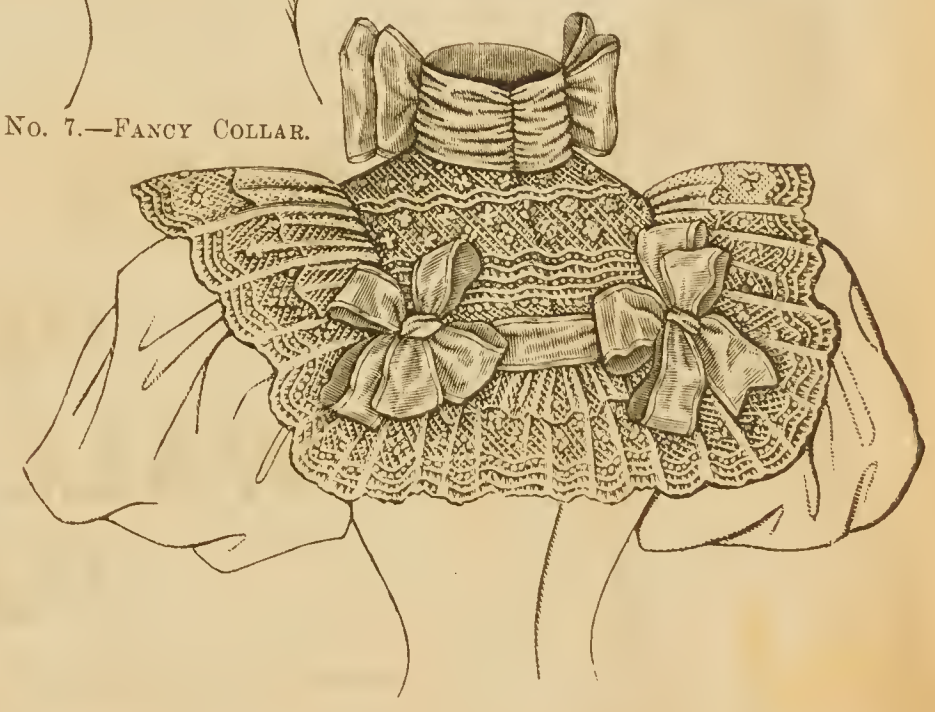


FIGURE NO. 9.—FANCY YOKE.



FIGURE NO. 8.—FANCY YOKE.

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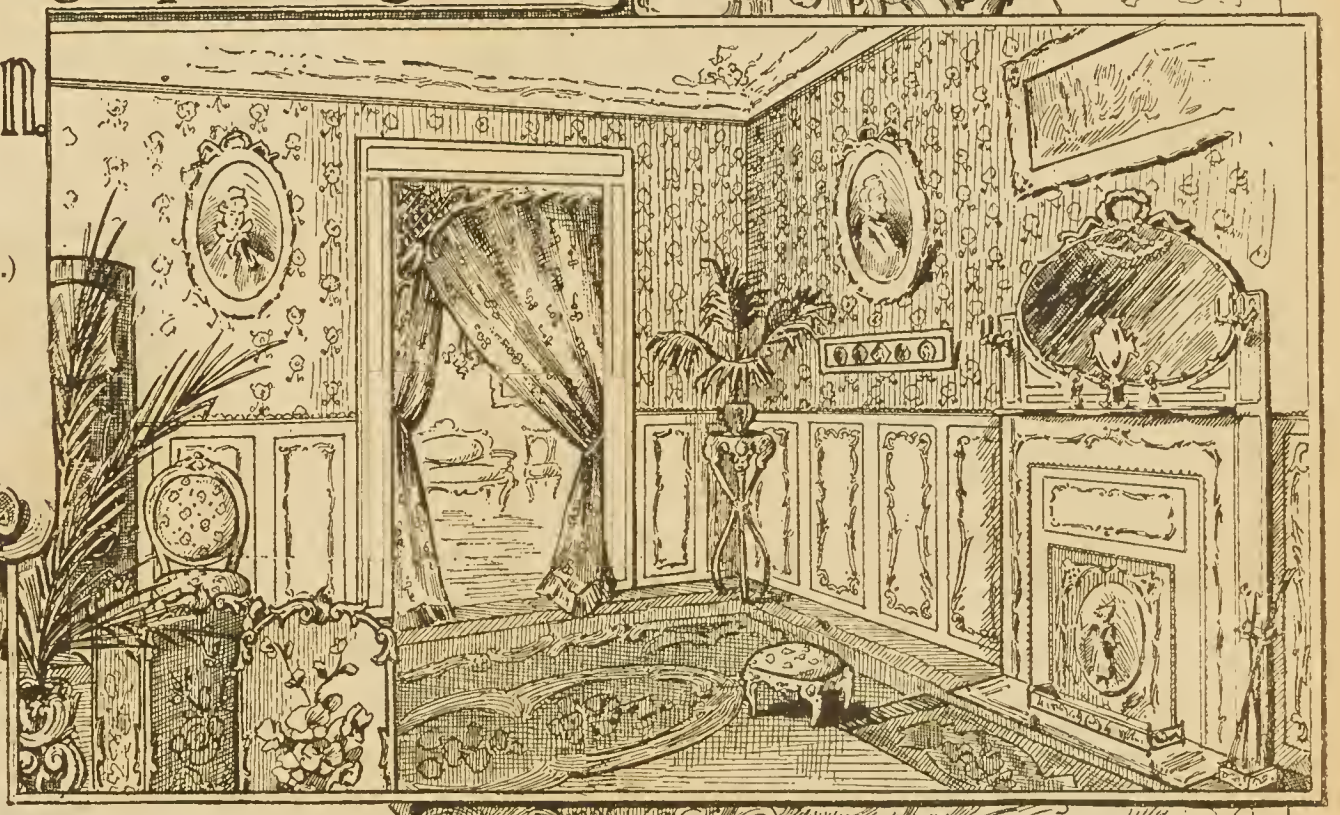
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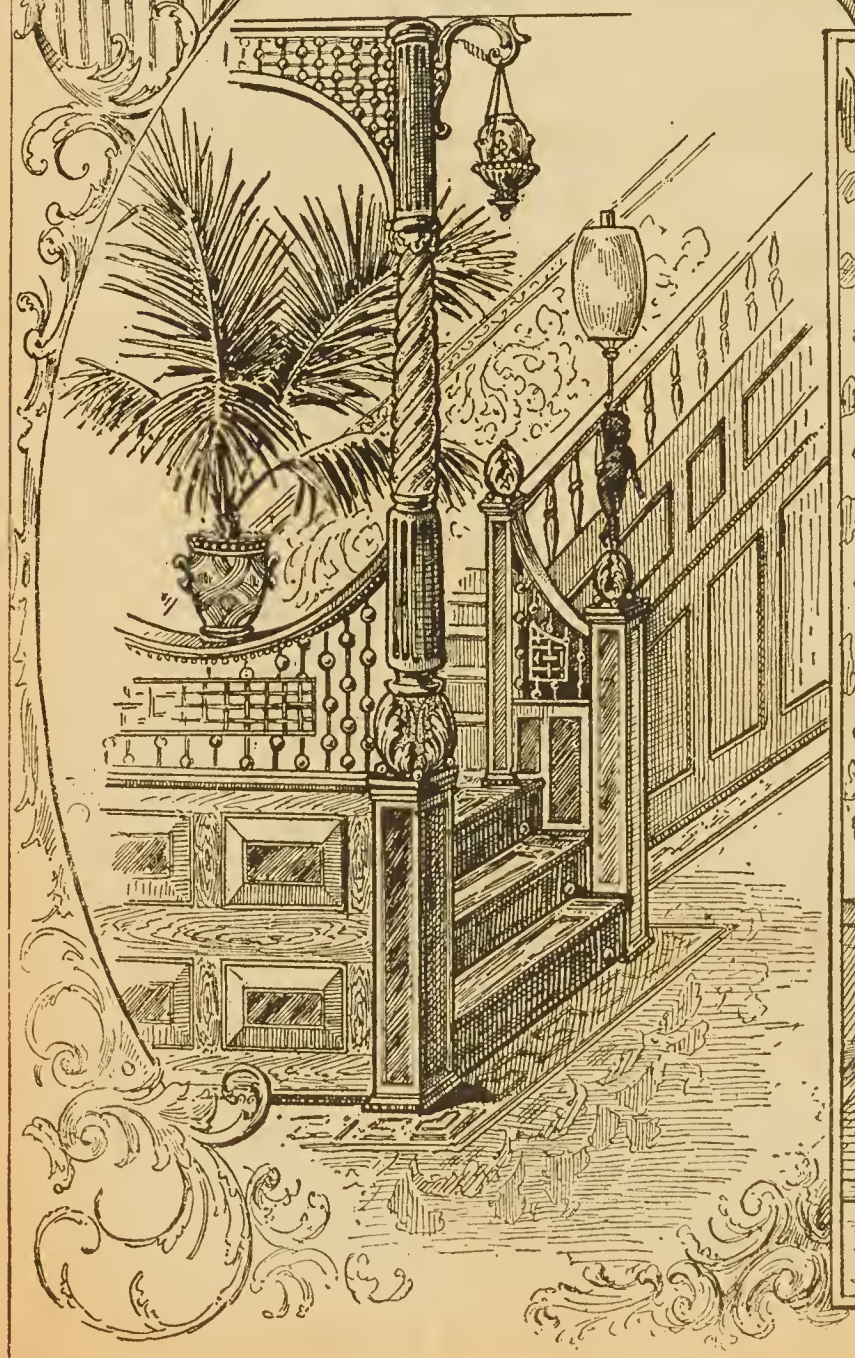
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(For Description see Page 198.)





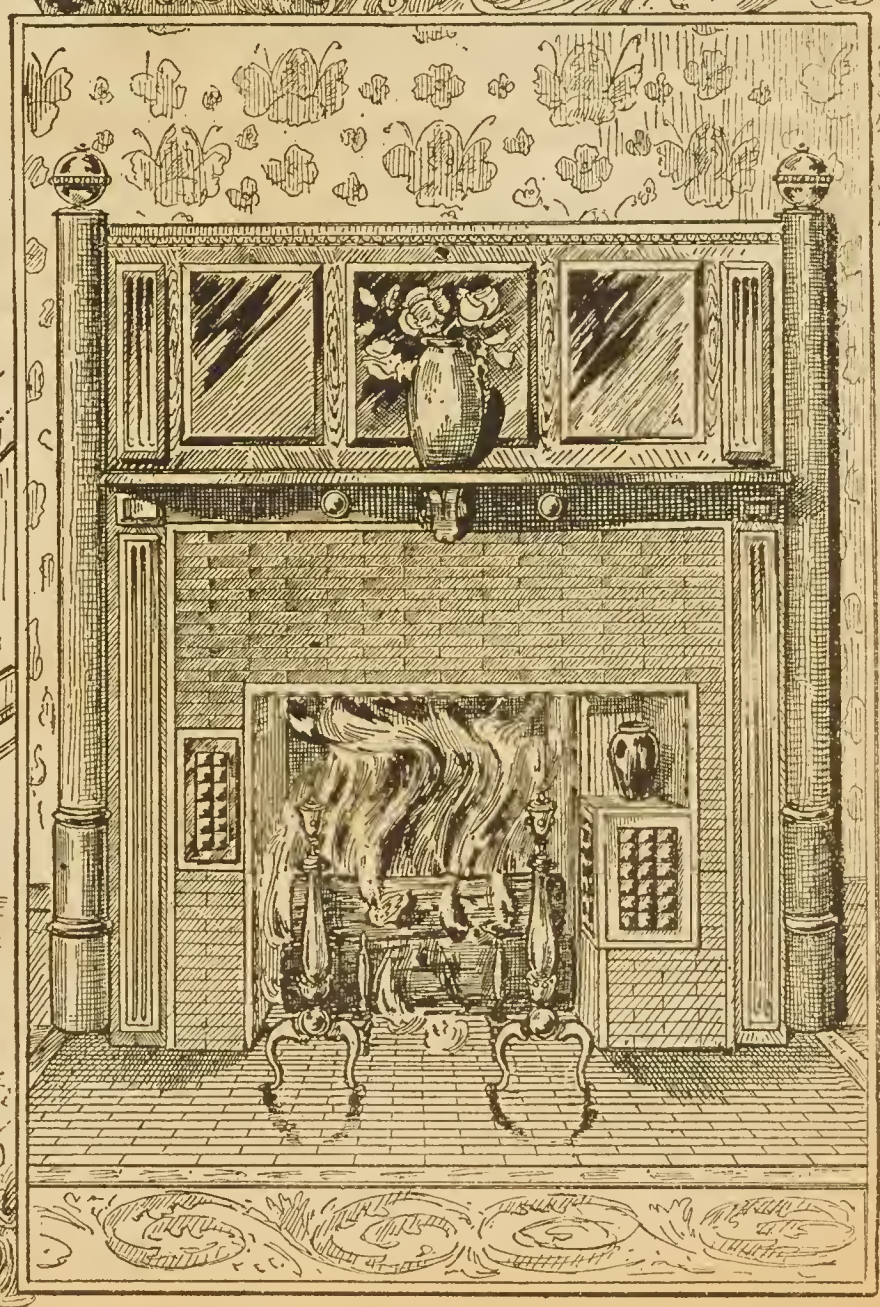




FIGURE NO. 237 L.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7427 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 158.)

The Delineator

VOL. XLV. February, 1895. No. 2.

Fashions of To-Day.



FIGURE NO. 238 L. FIGURE NO. 239 L.

FIGURES NOS. 238 L AND 239 L.—LADIES' COLLARS.—These two figures illustrate the collars in Pattern No. 7436 (copyright), price 5d. or 10 cents.

(For Descriptions see Page 159.)

A succession of flute folds are arranged in the cape portion of a deep, fanciful collar that is intended for use upon outside garments. The collar proper may be turned up to stand about the throat in the fashionable Medici style.

The ripple effect is absent in the new and picturesque star and tab bodice-collars.

There are two styles of star collars, one presenting four points at the lower edge and the other six.

Historic fashions have been revived in the tab collars, which are either battlemented or scolloped.

The blouse idea is prettily carried out in the bodice of a modish costume, and the garment is given a novel air by a tapering box-plait formed at the back and cape-collar sections that remotely suggest epaulettes. Only three *godets* sweep out at the back of the shapely skirt.

A deep, full Bertha and flowing side-fronts lend an air of elegance to an exceptionally dressy tea-gown.

In one of the newest costumes the bodice has a pointed yoke and a trio of box-plaits at the back.

The fluffiness attained in the front of a stylish blouse contrasts effectively with the smooth back.

A lately devised skirt having five ripples shows a very moderate flare toward the foot.

The front and sides of a six-gored skirt are gently undulated, while the back swells out in *godets* in the regulation manner.

There is no rippling tendency in the skirt of the newest single-breasted coat, although it is made with slight fulness.

The ulster has been revived with modifications, among which are a long cape and a hood.

The rather deep rolling collars which finish many top garments may be converted into protective storm-collars by simply turning them up about the throat.

The full stock collar is the preferred finish for fancy bodices.

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FIGURE No. 237 L.—LADIES' TEA-GOWN.

(For Illustration see Page 156.)

FIGURE No. 237 L.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7427 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 170 of this publication.

The tea-gown possesses an elegance of outline and a gracefulness that are unsurpassed, and its attractive features are here pleasingly emphasized by the combination of black *gros de Londres*, turquoise-blue silk and deep *beurre*-yellow lace edging. The front opens from the shoulders upon a full vest, which falls in flowing folds from gathers at the top over closely adjusted Princess fronts of lining that close at the center to a desirable depth and are tacked together below. The full vest is trimmed at the bust with two rows of ribbon that outline points at the center beneath knotted kerchief ends of similar ribbon; and at the bottom is applied a frill of *beurre*-yellow lace edging headed by two bands of ribbon with a band of *beurre*-yellow insertion between them, the bands of ribbon being decorated at intervals with kerchief ends to match those at the bust. Long ties of similar ribbon confine the fulness at the waist-line, being attached underneath the fronts and knotted at the center, where their long, notched ends fall low upon the skirt. The fronts fall free from the shoulder seam, where they are each laid in a broad box-plait, which overlaps the hemmed front edge with the effect of double folds and maintains its folds to below the waist-line, spreading into soft folds below. The fronts are curved gracefully to the figure at the sides by long under-arm darts taken up with the corresponding darts in the Princess fronts of lining. The back is in Princess style and is adjusted by the customary gores and curving center seam, the shaping of the skirt portion producing a series of stately flutes or *godets* that spread into the train, which is of graceful length, but may be cut off if not liked, the pattern also providing for a gown of round length. A deep Bertha of lace falls in full, soft folds at the back and over the shoulders, and its ends pass beneath the box-plaits in the front. The sleeves have huge balloon puffs, which reach to the elbow and droop with old-time quaintness from beneath the Bertha and are trimmed below the puffs with three encircling rows of insertion. At the neck is a standing collar decorated with a wrinkled black ribbon, the ends of which are concealed by a rosette-bow of similar ribbon.

The range of fabrics adapted to a gown of this kind is so wide that all tastes and purses may be suited in its fashioning. It will make up as appropriately in challis, cashmere, foulé and other simple woollens as in such stately fabrics as *gros de Tours*, *peau de cygne*, grosgrain silk and taffeta. The full vest will usually contrast in hue or texture with the remainder of the gown; and for garniture any pretty variety of rich or inexpensive lace, insertion, galloon, gimp, fancy braid, ribbon or feather-stitching done with heavy rope silk or Roman floss will be pretty and effective. The pattern also provides for elbow sleeves, in which case the sleeves will be finished with deep frills. The gown may be made less elaborate by omitting the Bertha.



FIGURE No. 240 L.—LADIES' THEATRE TOILETTE.—This consists of Ladies' Shirred Basque-Waist No. 7383 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7438 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 159.)

FIGURES NOS. 238 L AND 239 L. — LADIES' COLLARS.

(For Illustrations see Page 157.)

FIGURES NOS. 238 L AND 239 L. —These two figures illustrate two styles of collars that are included in one pattern. The pattern, which is No. 7436 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently depicted on page 176 of this DELINEATOR.

The collars are shaped respectively to form round and square tabs, and are among the most pleasing accessories recently introduced. Figure No. 238 L represents a collar made with round tabs, and the material selected for its development is rich black silk. The collar is deep and round, and its circular shaping renders it smooth-fitting at the top. It is cut at the bottom in a series of rather deep, round tabs and is covered with point de Gène lace cut to fit and appliquéed upon the silk, the black-and-white being handsome in the extreme. The edges of the tabs are decorated with very narrow point de Gène lace edging, and the collar is topped by a high, close-fitting collar of the curate order. The closing is made invisibly at the center of the front.

The stylish black-and-white combination is carried out in the *capote*, which is made of black cloth and trimmed with white silk and jet.

Figure No. 239 L pictures a collar which is identical in construction with the collar just described, with the exception that it is cut to form a series of moderately deep, square tabs. The collar is here represented made of royal-blue velvet and trimmed with rich iridescent passementerie, and the arrangement of the passementerie, which is applied along the loose edges of each tab and carried upward to the lower edge of the standing collar, produces the effect of deep tabs that taper nearly to points at the top. The upper and lower edges of the standing collar are trimmed with the passementerie, and the closing is made invisibly at the throat.

The large felt hat is elaborately adorned with ostrich feathers, velvet and a jet buckle.

A collar developed in either of these styles will form a charming adjunct for a street or house gown. If made up in rich and heavy material, it will not only add much to the becomingness and good style of the outfit, but will also provide an agreeable protection for the throat and shoulders. The collars may be fashioned from all sorts of silks and woollens in either novel or standard weaves, but they will be most frequently made of velvet in harmonizing shades when it is desired to embellish handsome gowns. The decoration may be lace edging or insertion, gimp, galloon or passementerie, unless a simple completion is preferred.



FIGURE NO. 241 L.—LADIES' COSTUME.—This illustrates Pattern No. 7424 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 161.)

FIGURE NO. 240 L.—LADIES' THEATRE TOILETTE.

(For Illustration see Page 158.)

FIGURE NO. 240 L.—This consists of a Ladies' shirred basque-waist and six-gored skirt. The basque-waist pattern, which is No. 7383, and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 174 of this issue. The skirt pattern, which is No. 7438 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen again on page 178.



FIGURE NO. 242 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Ripple Cape No. 7423 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7438 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 161.)

The prevailing fancy for black skirts and waists of contrasting hue and texture is stylishly exemplified in the present development of the toilette, the skirt being made of handsome black miroir moiré and the basque-waist of old-blue crépon, with black lace insertion for decoration. The skirt is composed of six gores, which are shaped to present a close adjustment at the top of the front and sides without the aid of darts and a distended effect at the bottom; while at the back the skirt falls in three flute folds or *godets* that spread gradually to the lower edge in the well defined manner that is characteristic of the majority of the skirts in vogue. The three *godet* gores which form the back are very narrow at the top and wide at the bottom, and they are interlined to the belt with hair-cloth to preserve the stately flutes. Ripples of a less pronounced order are formed at the sides by the peculiar shaping of the gores, aided by a deep underfacing of hair-cloth, and the skirt is simply decorated at each side-front seam with ribbon that extends from the belt to the knee, where it is knotted to form three drooping loops of unequal length, the loops being caught under a buckle.

The basque-waist is fashioned in a style to which chiffon, crêpe de Chine, crépon and other fabrics of similar texture are especially well adapted; for while it presents a full appearance, it is in reality quite trimly adjusted, being arranged upon a body lining that is closely fitted by the usual number of darts and seams and closed at the center of the front. The front and seamless back, which are separated by under-arm gores to induce smoothness at the sides, are gathered at the top, and are drawn to round yoke depth by three tuck-shirrings: and the fulness at the center of the back and at each side of the closing is plaited to a point at the lower edge, the plaits flaring prettily upward. The fronts are trimmed with two rows of lace insertion, which start from the under-arm seams and form upward-turning points below the tuck-shirrings; and a piping of crépon finishes the lower edge of the basque-waist. The standing collar is decorated with a wrinkled band of black ribbon. The sleeves are covered to the elbow with immense balloon puffs, that droop on the shoulders, spread in regulation fashion below and are decorated with two rows of lace insertion applied to form downward-turning points. Each wrist is trimmed with a wrinkled band of ribbon.

The toilette is appropriate for dressy afternoon wear or for evening receptions or formal calls, and will develop effectively in either a single material or a combination of fabrics. The skirt may be of mode perforated veloutine showing Pompeian-red cloth through its perforations, and the basque-waist may be of black chiffon over red silk. Less elaborate toilettes of this kind may be fashioned from the numerous pretty novelty goods in silk-and-wool mixtures which are quite inexpensive; and, of course, the familiar weaves of cloth, crépon, serge, etc., are in order for the skirt, with plaid, checked or striped silk or taffeta for the basque-waist.

The hat is a dainty coronet trimmed in an artistic manner with velvet, lace, ribbon and jet.

FIGURE NO. 241 L.—LADIES' COSTUME.

(For Illustration see Page 159.)

FIGURE NO. 241 L.—This illustrates a Ladies' costume. The pattern, which is No 7424 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 167 of this magazine.

The dressy costume is here shown made up in plain and figured silk, velvet and lace, the figured silk having a yellow-brown ground strewn with darker figures, and the plain silk, which composes the vest, being lighter in hue than the ground. The waist lining is well fitted by double bust darts and the usual seams and closed at the center of the front, and it supports the full vest, which is gathered at the neck and shirred at the lower edge, where it droops in blouse fashion over a velvet belt-section. A novel and very artistic effect is contributed by loose jacket-fronts that lap over white lace jabots arranged to droop with charming grace over the full vest; and under-arm gores separate the jacket fronts from the seamless back, which has a box-plait down the center graduated narrow toward the lower edge. At the neck is a standing collar covered with a crush collar of velvet, the frill-finished ends of which are fastened at the back. The deep cape-collar of velvet is in two parts with square ends that flare stylishly at the front and back, and its free edges are tastefully decorated with lace Vandykes. Bouffant leg-o'-mutton sleeves shaped by one seam only are mounted on coat-shaped linings and stand out broadly at the top, where the fulness is collected in gathers that cause the material to break into soft wrinkles and folds to the elbow, below which the adjustment is stylishly close.

The skirt possesses the grace that is noticeable in all of this season's modes, and has a pleasing though not an excessive flare at the bottom. It fits the figure closely at the top of the front and sides, and considerable fulness is arranged at the back, where three *godets* are formed. The *godets* are lined throughout with hair-cloth and spread downward and outward in flute-like folds to the lower edge. A narrow facing of hair-cloth is added to the other gores to emphasize the flare.

Very effective and very fashionable costumes may be made up after this mode in faced cloth, camel's-hair, zibeline or any of the pretty crépons, and more elaborate gowns may be developed in *gros de Londres*, brocaded silk or velvet. Many lovely combinations may be effected by this design. Thus, a gown of dark plum-colored cloth may have an old-rose vest, and ivory-white lace for the jabots, while a collar of rich plum-colored velvet decorated with lace Vandykes will be highly ornamental. Green cloth with a blue or yellow fabric for the vest, and silver gray with pink are equally stylish.

The hat is trimmed with ribbon, lace and jet.



FIGURE NO. 243 L.—LADIES' COSTUME.—This illustrates Pattern No. 7412 (copyright), price 1s. 8d. or 40 cents.—(For Description see Page 162.)

FIGURE NO. 242 L.—LADIES' OUT-DOOR TOILETTE.

(For Illustration see Page 160.)

FIGURE NO. 242 L.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No 7423 and costs 1s. or 25 cents, is in ten sizes

for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 172 of this magazine. The skirt pattern; which is No. 7438 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is again pictured on page 178 of this issue.

The graceful style of the skirt is here shown advantageously in slate-gray crépon illuminated with flecks of pink and green. The amplitude of the skirt, which is composed of six gores, and the admirable disposal of its fulness in three *godets* at the back, give it a pronounced dignity and stateliness, which are emphasized by an interlining of hair-cloth in the *godets;* and the approved flare at the bottom is accentuated by a facing of hair-cloth. The skirt is without fulness at the top of the front and sides.

The full ripple cape illustrates a highly favored style and is here represented made of myrtle-green velvet and decorated with feather trimming and embroidery. It extends below the hips and is in the popular circular style, being smooth at the top and falling in graceful ripples that result wholly from the shaping. The cape-collar is also smooth at the top and falls in pleasing ripples. The standing collar is of the fancy Medici order, being shaped by a center seam and having flaring front ends; it is gathered at the lower edge for a short distance at each side of the seam, and the shaped band to which it is sewed is encircled by a soft fold of velvet. A rosette of velvet is placed on the collar at each side of the closing at the center of the front, and the free edges of both collars are decorated with a band of feather trimming. The cape is handsomely embroidered with silk and jet beads.



FIGURE NO 244 L.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Ripple Skirt No. 7398 (copyright), price 1s. 3d. or 30 cents; and Single-Breasted Coat No. 7411 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 164.)

For both evening and day wear circular capes made of smooth-faced cloths in dark or light tints are well liked, as they are comfortable and stylish and can be easily put on or removed. Sometimes a narrow band of fur finishes all the free edges, but feather trimming is much used on handsome capes of velvet or silk. The skirt may be of cheviot, serge, camel's-hair, zibeline, crépon or silk, and may be decorated with bands of jet or passementerie, folds of the material or ruffles of silk.

The black velvet hat is trimmed with ostrich tips and ribbon.

FIGURE NO. 243 L.—LADIES' COSTUME.

(For Illustration see Page 161.)

FIGURE NO. 243 L.—This illustrates a Ladies' costume. The pattern, which is No. 7412 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in two views on page 168.

The present development of the costume introduces the new goat's-hair crépon in a combination of Venetian-red and black, with figured red silk for the full vest, plain red silk for the rolling collar and revers and black velvet for the crush collar and belt. The skirt is of the new fluted variety and is of fashionable width. It has three *godet* gores at the back, and a wide, circular front that is without fulness or darts at the top and flares at the bottom in the pronounced style, the flare being emphasized by a deep underfacing of hair-cloth. The

three *godet* gores, which are wide at the bottom and very narrow at the top, are stiffly interlined with hair-cloth and are box-plaited at the top; the box-plaits flare into tubular folds, which spread gracefully to the bottom, suggesting the pipes of an organ, and are secured against possible disarrangement by an elastic strap tacked underneath.

The fanciful basque-waist displays a box-plaited effect at the back, the box-plaits being applied to the smooth back. The plaits start from beneath a deep, pointed yoke that covers the upper part of the back and narrow gradually all the way down, and the shaping of the back is accomplished by a long dart at each side. The fronts are reversed in broad lapels that meet the rolling collar in notches, and between them is disclosed a full vest of silk arranged upon dart-fitted fronts of lining that close invisibly at the center. Single bust darts aid in the fitting of the fronts, and under-arm gores secure a smooth effect at the sides. The full vest is closed at the center beneath a box-plait formed at the overlapping front edge, and the fulness, which is regulated by gathers at the top and bottom, droops in blouse fashion over short belt-sections that close invisibly at the center. The vest is topped with a velvet crush collar mounted upon a high curate collar, and the lower edge of the basque-waist is covered with a shaped belt of velvet. The sleeves display above the elbow the bouffant effect peculiar to the *gigot* modes and are smooth upon the forearm. They are shaped by inside seams only and are arranged upon coat-shaped linings, and the fulness at the top is gathered to spread upon the shoulders in the admired exaggerated style.



FIGURE No. 246 L.

FIGURE No. 245 L.

FIGURES NOS. 245 L AND 246 L.—LADIES' LONG COAT.—These two figures illustrate the same Pattern—Ladies' Long Coat No. 7389 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 165.)

The costume is attractive enough to be chosen for driving or theatre wear, for an afternoon reception or for a formal luncheon or dinner party; and although it appears to best advantage in a combination of fabrics, it may be developed in any preferred single material. The various novelty goods, such as rock and bourette crépon, perforated veloutina, etc., and the familiar cheviots, serges and homespuns will make up handsomely in this way; and if miroir moiré, *gros de Londres* or some equally handsome contrasting fabric is not selected for the vest and crush collar, a decoration of fancy braid, gimp or galloon may be added to the lapels, rolling collar and belt, to enhance the general good effect.

The hat is a felt Gainsborough profusely trimmed with ostrich feathers, ribbon and a silver buckle.

FIGURE NO. 244 L.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 162.)

FIGURE NO. 244 L.—This illustrates a Ladies' coat and ripple skirt. The coat pattern, which is No. 7411 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 172 of this magazine. The skirt pattern, which is No. 7398 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 179.

Notwithstanding its simplicity, the toilette possesses an air of elegance, due to its correct style and perfect adjustment, that is certain to make it a favorite with women of conservative taste for outdoor wear. The coat displays the coat plaits and laps at the back that are now so fashionable, and for its development in the present instance diagonal in a medium shade of tan was chosen, with machine-stitching for a finish. The fronts are smoothly fitted by single bust darts and are single-breasted, the closing being made at the center, from just above the bust to a little below the waist-line, with button-holes and pearl buttons. Above the closing the fronts are reversed in lapels of moderate size by a rolling collar, the ends of which meet the upper edges of the lapels in long, narrow notches; and between the lapels is revealed a linen chemisette, with which is worn a black satin four-in-hand scarf. Under-arm and side-back gores and a center seam curve the garment snugly to the figure at the sides and back, the center seam terminating at the top of coat-laps, and the side-back seams disappearing under coat-plaits. The sleeves are of the mutton-leg variety, with only one seam, and are mounted on linings similarly shaped; they are bouffant at the top and fit smoothly below the elbow, and shallow cuffs are simulated on each with two rows of machine-stitching. All the edges of the coat are finished with a single row of stitching, and curved pocket-openings in the fronts are completed to correspond, crow's-feet being worked at the ends.

Gros de Londres in a dark shade of bluet is represented in the skirt, which is of the ripple order and is made with five gores. The front-gore and side-gores are shaped to be smooth fitting at the top without the aid of darts or gathers, and to fall in shallow flutes in the lower part, the effect being exceedingly graceful; and the back-gores are arranged to fall in four *godets* that spread toward the lower edge, their stately folds being preserved by a strap and an interlining of hair-cloth or crinoline. The richness of the material and the grace of the design make the plain completion pictured most becoming.

Handsome toilettes consisting of a coat and skirt of this description may be made up *en suite* in illuminated cheviot, broadcloth or whipcord: or the skirt may be of any of these materials or of moiré, *gros de Tours*, *gros de Londres*, etc., and the coat of melton, diagonal or any other seasonable coating. Machine-stitching is the approved finish for the coat, and if a plain completion is not liked for the skirt, passementerie, tiny ruffles of silk or velvet, bands of ribbon or insertion, etc.. may be applied near the lower edge.



FIGURE NO. 247 L.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Norfolk Jacket No. 7397 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 7398 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 166.)

The hat is of black felt, stylishly adorned with black satin ribbon and *coq* feathers and light-bluct silk rosettes.

FIGURES NOS. 245 L AND 246 L.—LADIES' LONG COAT.

(For Illustrations see Page 163.)

FIGURES NOS. 245 L AND 246 L.—These two figures illustrate the same pattern—a Ladies' long coat. The pattern, which is No. 7389 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 171 of this DELINEATOR.

At figure No. 245 L the coat is represented developed in dark-blue rough coating. It extends to the bottom of the dress and is, therefore, very desirable for a storm, travelling or driving coat. The loose fronts are closed to the throat in single-breasted style with buttonholes and large buttons, and are fitted smoothly at the sides by long under-arm darts. Side-back gores and a curving center seam enter into the shaping of the back, the center seam terminating above long coat-laps, and the side-back seams disappearing beneath long coat-plaits that are well pressed in their folds. The sleeves are of the fashionable *gigot* order and are shaped with two seams. They are of ample width below the elbow and are voluminous at the top, where the fulness is collected in forward and backward turning plaits that stand out broadly upon the shoulders and droop in soft folds below. The deep, rolling collar, which may be worn standing if preferred, is inlaid with velvet, and under it is attached a deep cape. The cape is rendered smooth on the shoulders by single darts, and falls below with a slightly rippled effect that suggests the jaunty military shape. The front edges of the cape may be closed with three pointed straps attached under buttons and closed with button-holes and buttons or they may be left free, as in the present instance. The pointed Capuchin hood, which is here omitted, may be secured beneath the rolling collar. Its outer edge is reversed to display



FIGURE NO. 249 L.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 7404 (copyright), price 1s. or 25 cents.

(For Description see Page 167.)



FIGURE NO. 248 L.—LADIES' SHIRT-WAIST.—This illustrates Pattern No. 7408 (copyright), price 1s. or 25 cents.

(For Description see Page 167.)



FIGURE NO. 250 L.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 7429 (copyright), price 1s. or 25 cents.

(For Description see Page 168.)

the lining effectively. The free edges of the cape and rolling collar are finshed with a double row of machine-stitching, and the coat and cape are lined throughout with plaid silk.

The felt hat is adorned with fur and plain and plaid ribbon.

Figure No. 246 L displays a back view of the coat, with the hood attached, the material selected for its development being shot cloth in a light shade of tan. The hood is lined with striped silk.

For comfort and convenience a long coat of this kind is unsurpassed, and it is almost indispensable to the general woman. It will develop attractively in a variety of fabrics, among the most favored being faced cloth, serge, cheviot, tweed and checked and striped fancy coatings. A plain tailor finish is usually seen upon such top garments, but a lining of plaid or checked silk may contribute a pleasing touch of brightness.



FIGURE NO. 251 L.—LADIES' WRAPPER.—This illustrates Pattern No. 7437 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 168.)

FIGURE NO. 247 L.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 164.)

FIGURE NO. 247 L.—This consists of a Ladies' Norfolk jacket and five-gored skirt. The jacket pattern, which is No. 7397 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in five views on page 174 of this DELINEATOR. The skirt pattern, which is No. 7398 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on page 179.

Fancy black goat's-hair crépon showing a silky surface was here selected for the development of the skirt, which is in five-gored ripple style, with four *godets* at the back. The skirt is smooth at the top of the front and sides and breaks into pretty ripples below the hips, and the *godets* are interlined with hair-cloth, while the bottom of the skirt is faced with the same material to emphasize the outstanding effect produced by the shaping and the arrangement of fulness. The material is so elegant and the outline of the skirt so artistic and graceful that decoration is not required.

The box-plaited blouse, which is popularly known as the golf or Norfolk jacket, is in this instance shown made of checked cheviot and shaped with an open neck to effectively display a linen chemisette and satin tie. The lining over which the blouse is disposed is faultlessly adjusted to the figure by double bust darts and the usual seams, and the closing is made at the center of the front. Three box-plaits are made in front, a similar arrangement is made at the back, and the front and back are separated by underarm gores that produce a perfectly smooth adjustment at the sides. The applied lapels meet the rolling collar in notches and are very jaunty in effect. The leg-o'-mutton sleeves, which are shaped by one seam only, have abundant fulness at the top and fit the arm closely below the elbow; they are mounted on coat-shaped linings, and are completed with a row of machine-stitching made at short cuff depth from the lower edge. The lapels and collar are also finished in tailor style with a single row of machine-stitching made close to the edge. The waist is encircled by a belt of the material which closes in front with a fancy buckle. The blouse may be made with a high neck and with a rolling or standing collar, if preferred to the open neck here pictured. The blouse-waist exhibits the trimness of a basque, and for

street wear, especially during the Spring, it will be found eminently satisfactory. Shepherd's-check, faced cloth, cheviot, whipcord, tweed, serge and camel's-hair are excellent materials in which to develop it; and the skirt may be made of silk, satin, crépon, serge, cheviot, etc., and may match or contrast with the waist. The finish will usually be as pictured.

The hat is a gray felt, with a brim slightly poked and waved; it is abundantly trimmed with a tasteful arrangement of black silk.

FIGURE No. 248 L.—LADIES' SHIRT-WAIST.

(For Illustration see Page 165.)

FIGURE No. 248 L.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 7408 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 175 of this DELINEATOR.

The style will be a popular one for making independent waists of silk, cotton or wool goods to be used with various skirts, and is here shown stylishly developed in striped washable silk. The graceful fronts are connected on the shoulders with a pointed yoke, and under the arm they meet the seamless back, which is gathered at the top and attached to the yoke. The fronts are gathered at the neck and shirred at the waist-line at each side of the closing, which is made with studs through a plait at the center. The back is shirred at the waist-line and is drawn in closely to the figure by shirr-tapes inserted in a casing. The turn-down collar is sewed to a fitted band that is closed at the throat with a stud, and between its flaring ends a ribbon bow is tastefully tied. The one-seam shirt-sleeves are gathered at the top and bottom and finished with reversed cuffs. The waist is encircled by a silk belt that is closed in front.



7424

View without Jabots and Crush Collar.

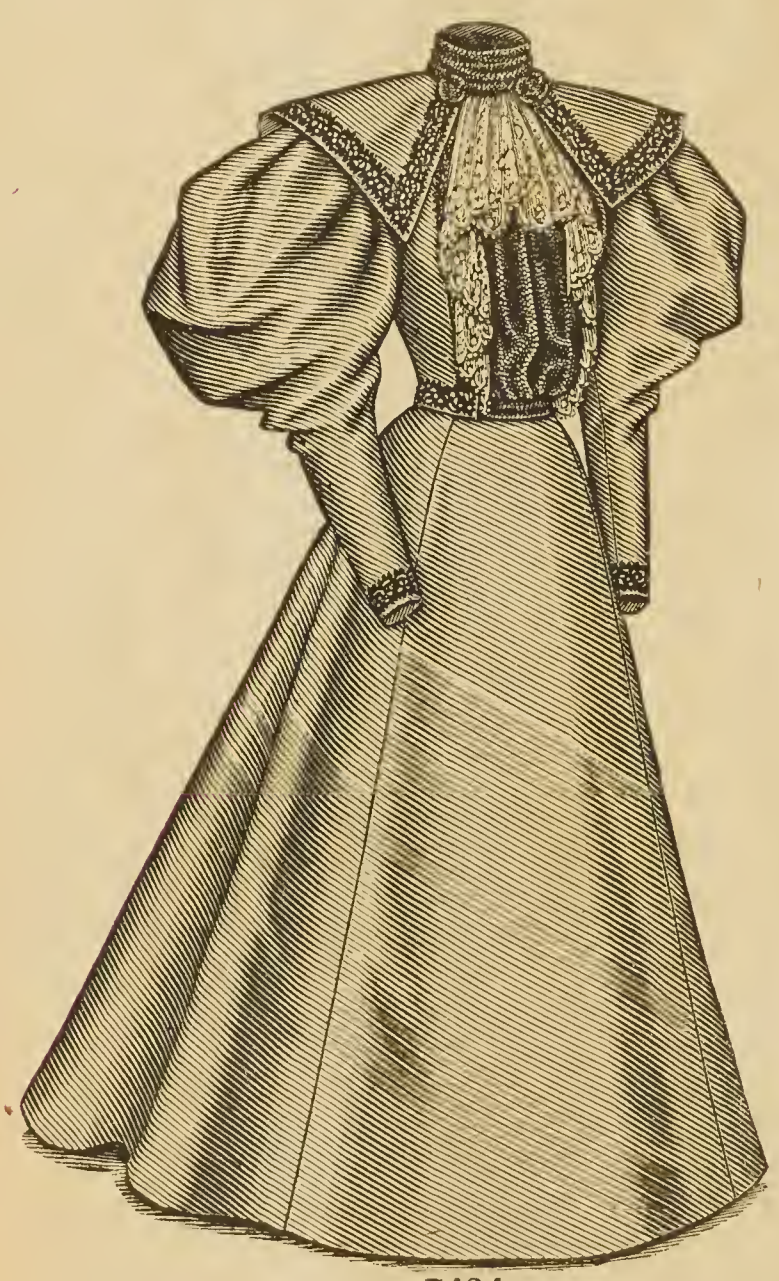
Waists of this kind are decidedly fashionable and are worn with all-silk, silk-and-wool or all-wool skirts. They are made of washable silk, cheviot, Madras, percale, lawn or dimity.

FIGURE No. 249 L.—LADIES' BLOUSE-WAIST.

(For Illustration see Page 165.)

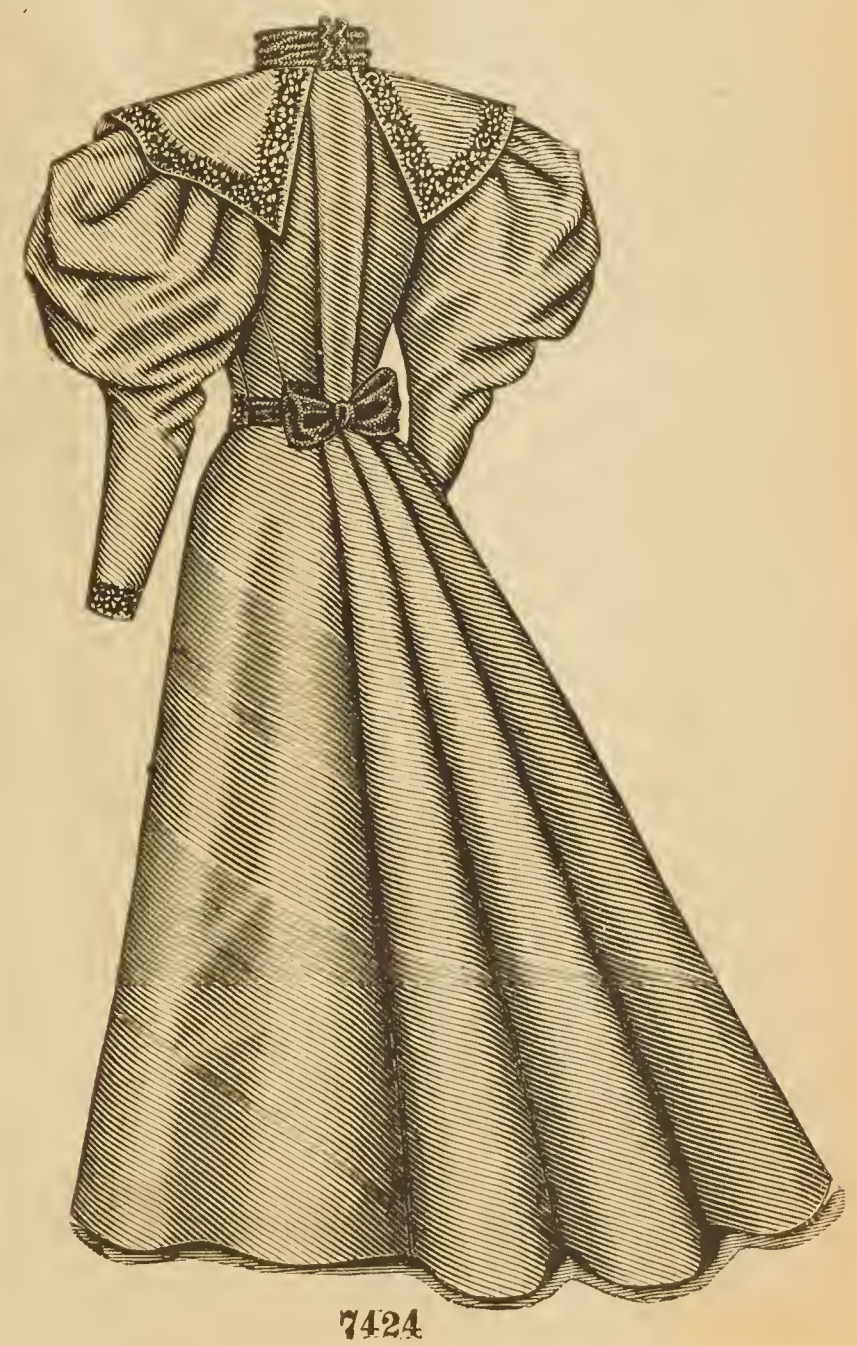
FIGURE No. 249 L.—This illustrates a Ladies' box-plaited blouse-waist. The pattern, which is No. 7404 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted made of other material on page 173 of this DELINEATOR.

A generous choice is afforded in fancy waists, which have attained the acme of beauty and elegance. The garment here represented made of lavender-tinted figured and plain crêpe de Chine is known as the Psyche blouse, and is trimly adjusted by a well fitted lining, over which the blouse fronts and back are disposed. The front of the blouse displays five box-plaits, the closing being made under the one at the center; and



7424

Side-Front View.



7424

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 169.)

the back is arranged to correspond with the front. The gathered lower edge of the blouse is joined to the shorter lining to produce the drooping effect characteristic of blouse styles. At the neck is a standing collar that is covered with a crush collar, the frill-finished ends of which are closed at the back. The puffs which cover the coat-shaped sleeves to the elbow are gathered at the top and bottom and gracefully draped, the draping being accomplished by three upward-turning plaits at the top. The pattern also provides for a V-shaped and a square neck and for short sleeves.

Some of the newest ideas are embodied in this mode, which will be a general favorite for evening wear; and beautiful materials of various qualities and in all fashionable hues are offered for its development, among them being the fancy silks, eyelet chiffons lined with silk of contrasting hue that shows beautifully through the dainty perforations, plain and fancy crépons, cashmere, vailing, etc. Garniture may be applied, if it is deemed desirable to give the waist an elaborate finish, and flat bands of lace insertion, jet passementerie, velvet or satin ribbon are commended for the purpose.



7412
Front View.

7412
Side-Back View.

LADIES' COSTUME, WITH SKIRT HAVING A CIRCULAR FRONT-GORE AND THREE *Godet* BACK-GORES. (COPYRIGHT.)

(For Description see Page 170.)

FIGURE No. 250L.—LADIES' BASQUE-WAIST.

(For Illustration see Page 165.)

FIGURE No. 250 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7429 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 173 of this publication.

The basque-waist, which may appropriately form part of a theatre, visiting or carriage toilette, is here shown made of Napoleon-blue crêpe de Chine and darker velvet, with bands of *buerre*-yellow point Venise lace for decoration. The garment combines the trim adjustment of a close-fitting basque with a gracefully *négligé* effect that will be found especially becoming to women of slight figure. It is closed invisibly along the left shoulder and under-arm seams, and is arranged upon a body lining, which, to secure a perfectly trim appearance, is adjusted by the customary number of darts and seams and closed at the center of the front. The blouse front, which is mounted upon a dart-fitted front of lining, displays fulness that is disposed in full, soft folds at the center by gathers at the top and two rows of shirring at the bottom, the fulness drooping in regulation blouse fashion over a velvet girdle that covers the lower edge of the basque-waist. The front is decorated with a band of point Venise insertion arranged to form a deep V at the center, and is separated from the seamless back by under-arm gores. The back introduces pretty fulness at the center, which is collected in gathers at the top and in two short rows of shirring at the lower edge, the shirrings being concealed by the velvet girdle, which is closed at the left under-arm seam. The sleeve, an attractive feature of the mode, has a huge butterfly puff extending to the elbow upon a coat sleeve; the puff is gathered at the top and bottom, and the butterfly effect is secured by two seamed bournouses and a group of upturning, overlapping plaits at the top and another group of plaits about midway to the lower edge, the plaits spreading in a unique and graceful manner. The sleeve is trimmed at the wrist with two bands of insertion, and at the neck is a curate collar covered with a crush collar of velvet that is ornamented at the back with rosettes of velvet.

The basque-waist displays a grace of outline that will render it peculiarly well suited to the new shaded, shot, striped, checked and plaid silks and taffetas which are now devoted to fancy waists to be worn with black silk or moiré skirts. The mode is also well adapted to the new grenadines, which are offered in all the clan plaids and are made up over silk for very dressy wear; and plaid brilliantine and the familiar varieties of silk-and-wool mixtures will make very pretty waists. Garniture may be provided by bands of point de Gène insertion, gimp, spangle-and-jet passementerie or ribbon.

The hat is a coronet of jet decorated at the front with ribbon, flowers, aigrettes and an Alsatian bow of silk.

FIGURE No. 251 L.—LADIES' WRAPPER.

(For Illustration see Page 166.)

FIGURE No. 251 L.—This illustrates a Ladies' wrapper. The

pattern, which is No. 7437 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on this page.

Refined women are careful to be gowned as neatly when attending to their domestic duties as when receiving formal callers, and the wrapper here shown, being planned with especial grace and precision, will be a general favorite for a variety of indoor uses. Figured challis showing blue tints is here combined with plain silk. The garment receives its trim and close adjustment from the lining, which extends only a trifle below the waist-line and is carefully fitted by double



7437



7437

Front View.



7437

Side-Back View.

LADIES' WRAPPER, OUTLINING A ROUND YOKE ON A FITTED BODY-LINING. (TO BE MADE WITH A STANDING OR A ROLLING COLLAR.) (COPYRIGHT.).

(For Description see Page 172.)

bust and single under-arm darts, a center seam and side-back gores, and closed at the center of the front. The wrapper fronts, which are joined to the seamless back in shoulder and side seams, are fitted by under-arm darts; and the fronts and back are shaped to outline a round yoke on the fitted lining, and are turned under deeply at the top and shirred to form a frill heading; the fulness is drawn well to the waist-line and collected in short rows of shirring, and the part of the lining exposed with round-yoke effect is faced with silk. The rolling collar is of silk and has square ends that flare prettily, and a silk rosette decorates the front at the waist-line at each side of the shirring. The full sleeves are mounted on coat-shaped linings, which are revealed with round-cuff effect and faced with silk. A band of silk decorates the lower edge of the wrapper.

The wrapper may be developed in inexpensive silk, cashmere, Henrietta, challis or any pretty washable fabric, dark and pale tints being equally effective: and decoration may be contributed by a material that contrasts harmoniously.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 167.)

No. 7424.—Plain and figured silk, velvet and lace are shown united in this handsome costume at figure No. 241 L in this DELINEATOR, and lace Vandykes provides the decoration.

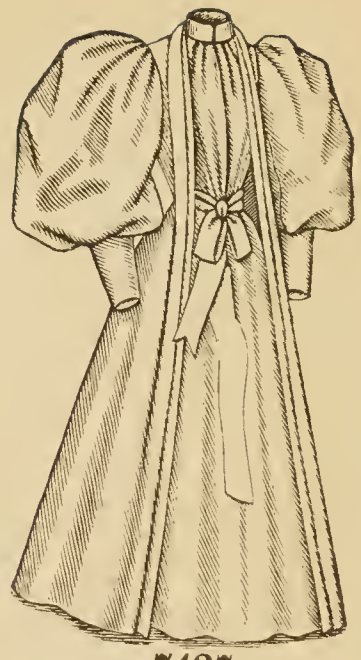
The costume, which is shown in the present instance developed in plain woolien dress goods combined with velvet and lace, is remarkable for an elegance of outline which will render it specially well suited to the handsome fabrics that are now being introduced for early Spring wear. The skirt is composed of six gores—a narrow front-gore, a wide gore at each side, and three *godet* gores which are very narrow at the top and wide at the bottom. The shaping of the front-gore and side-gores produces a close adjustment at the top without the aid of darts, and the distended and slightly fluted effect at the sides which is a feature of all the new skirts. The gores at the back are arranged in box-plaits that spread into three stately tubular folds to the bottom, where the skirt measures 4¼ yards in the medium sizes, and the folds are given the correct stiffness by an interlining of haircloth and held in position by an elastic strap tacked near the top underneath. A deep underfacing of haircloth accentuates the flare at the front and sides. The placket is made at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The short, round basque-waist is fanciful in appearance and will be decidedly improving to women of slender build. It has jacket-fronts opening over a full velvet vest arranged upon dart-fitted fronts of lining closed invisibly at the center. The vest is gathered at the top, and drawn by two short rows of shirring at the bottom at each side of its hemmed front edges, the fulness drooping in regulation blouse fashion over a wrinkled belt-section of velvet, which is sewed at the right under-arm seam and secured with hooks and loops at the left side. An air of elegance is imparted by the jabots of lace, which fall to the bust

in soft folds from gathers; they are plain below the gathers and are sewed along the neck edge of the vest and underneath to the jacket, the upper ends falling even over the closing of the vest and the lower ends even with the lower edges of the jacket fronts. The seamless back, which is separated from the fronts by under-arm gores, is arranged upon a lining fitted by side-back gores and a curving center seam; it is arranged at the center in a box-plait that is broad at the top and narrows gradually to the lower edge, and, to correspond with the lower edge of the vest, is covered with a crush belt-section of velvet, that extends to the under-arm seams and is arranged in a loop bow, with an added cross-piece at the center. The one-seam *gigot* sleeves are of enormous width at the top, where they are gathered to droop in numberless soft folds and wrinkles to the elbow; they are quite smooth upon the forearm and are arranged upon coat-shaped linings and trimmed at the wrists with encircling rows of passementerie. Similar passementerie decorates the front and lower edges of the jacket fronts. Falling quaintly over the sleeves is a deep cape-collar in two portions, which flare widely at the front and back and are decorated at their free edges with passementerie and at their upper front corners with rosettes of velvet. At the neck is a curate collar of becoming height covered with a velvet crush collar, the frill-finished ends of which are closed at the center of the back. If a less fanciful effect be desired, the costume may be made up without the crush collar and jabots, as shown in the small engraving.

The costume will develop handsomely in *gros de Londres*, *peau de soie* and other rich silks either alone or in conjunction with velvet, miroir moiré or moiré antique. It is likewise adapted to all the fashionable varieties of woollen goods and to combinations of woollen goods with plain or fancy striped, checked or plaid silk. Braid, gimp, galloon, passementerie, etc., may contribute the decoration.

We have pattern No. 7424 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and seven-eighths of dress goods forty inches wide, with two yards of velvet twenty inches wide, and a yard and a half of lace flouncing nine inches and three-fourths wide. Of one material, it needs fourteen yards and three-eighths twenty-two inches wide, or eleven yards and a half thirty inches wide, or seven yards and seven-eighths forty-four inches wide, or six yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7427

View without Bertha.



7427

Side-Front View.



7427

Side-Back View.

LADIES' TEA-GOWN. (TO BE MADE WITH LONG OR ELBOW SLEEVES AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

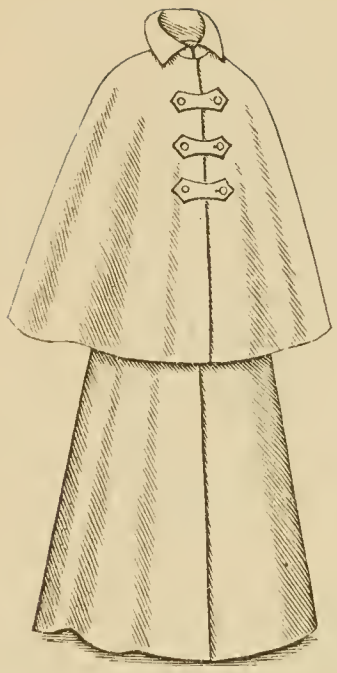
(For Description see Page 173.)

LADIES' COSTUME, WITH SKIRT HAVING A CIRCULAR FRONT-GORE AND THREE *GODET* BACK-GORES.

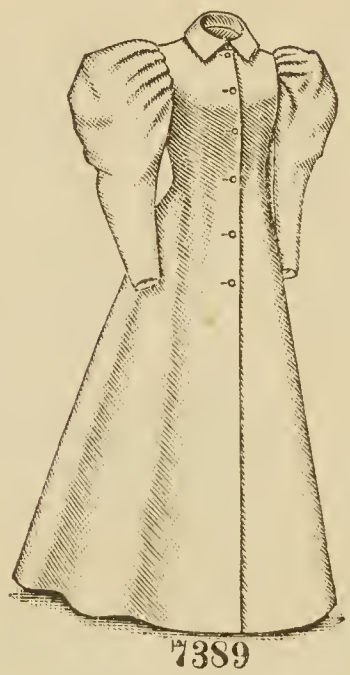
(For Illustrations see Page 168.)

No. 7412.—By referring to figure No. 243L in this DELINEATOR, this costume may be seen in a handsome combination of goat's-hair crépon, silk and velvet.

The costume, which is shown in the present instance developed in an artistic combination of light-brown cloth and lavender-blue-and-brown shaded silk, is one of the most elegant of the new modes. It introduces the new flaring skirt, which has three *godet* gores at the back, and a circular front that extends well to the back. The skirt is of fashionable width at the bottom, where it measures fully four yards and a quarter



7389



7389

underneath a box-plait formed at the overlapping front edge, the fulness drooping in blouse fashion over short belt sections that start from underneath the fronts and close invisibly at the center. The lower edge of the basque is covered with a narrow, shaped belt, which appears to be continuous with the short belt-sections on the vest. At the neck is a high standing collar that is closed at the throat and covered with a crush collar of silk gathered at the ends, which are closed at the left shoulder seam. The *gigot* sleeves are fashionably voluminous at the top and smooth and comfortably close-fitting below the elbow; they are shaped by inside seams only, and are mounted upon smooth, coat-shaped linings and gathered at the top to stand out broadly upon the shoulders and break into a much wrinkled effect below.

The costume will develop handsomely in any of the new goods, and with particularly attractive results in the new rock and goat's-hair crépon, camel's-hair, Fayetta and vicuna, with some soft variety of plain, shaded, shot, striped or plaid silk or taffeta for the vest and crush collar. A severely plain finish will add to rather than detract from the general good effect of this costume, but, if desired, gimp, braid, galloon, passementeric or some other flat garniture may be added, with attractive results. The vest may be covered with accordion-plaited or gathered chiffon and the crush collar may be overlaid with the same.



7389

Front View.



7389

Back View.

LADIES' SINGLE-BREASTED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.) (COPYRIGHT.)

(For Description see Page 174.)

in the medium sizes, and is made with very slight fulness at the top. The *godet* gores are very narrow at the top and very wide at the bottom; they are interlined with hair-cloth and arranged at the top in three box-plaits, which flare into stiff, rolling *godets* or flutes that widen all the way down and are held firmly in their stately curves by an elastic strap tacked across the back near the top underneath. The front may be interlined throughout or only deeply underfaced with hair-cloth or canvas to accentuate the flare, and the slight fulness at the top is evenly distributed by gathers. A placket is made at the left side above the seam nearest the front, and the top of the skirt is completed with a belt.

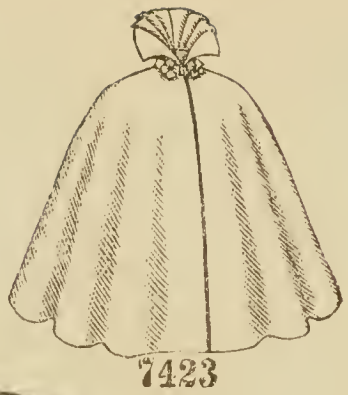
The back of the fanciful basque-waist is separated from the fronts by under-arm gores; it is made without a center seam, but is fitted smoothly by a long dart at each side, and is covered at the top with a pointed yoke, from beneath which extend three applied box-plaits, that are broad at the top and narrow gradually all the way down to the lower edge. The fronts are fitted smoothly by single bust darts taken up with the second darts in the closely adjusted under-fronts of lining, which close invisibly at the center; they are reversed in broad lapels that meet a rolling collar in notches, and between the lapels is disclosed a full vest of silk. The vest, which is arranged upon the underfronts, is gathered at the top and bottom and closed at the center

We have pattern No. 7412 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and five-eighths of cloth fifty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it calls for thirteen yards twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WRAPPER, OUTLINING A ROUND YOKE ON A FITTED BODY-LINING. (To be Made with a Standing or a Rolling Collar.)

(For Illustrations see Page 169.)

No. 7437.—Figured wool goods and plain silk are combined in this wrapper at fig-



7423



7423



7423

Front View.



7423

Back View.

Ladies' Full Ripple Cape. (To be Made with a Plain or Fancy Medici Collar.) (Copyright.)

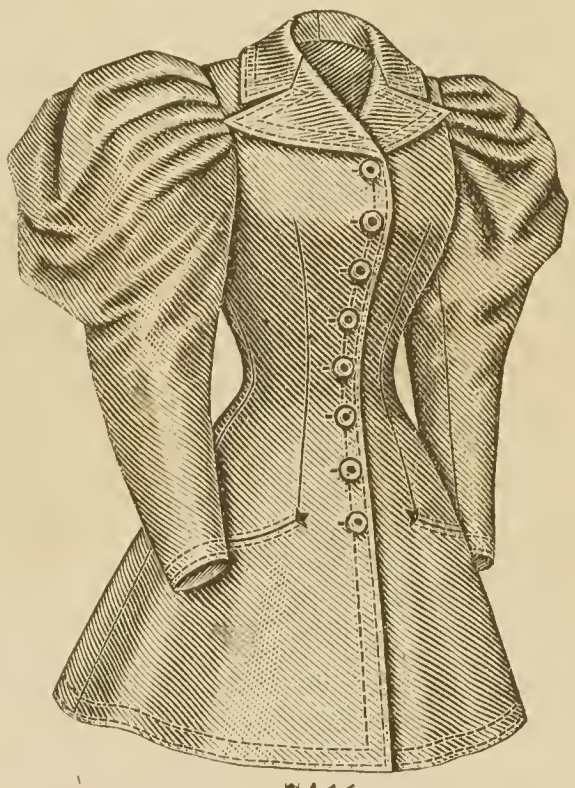
(For Description see Page 175.)

ure No. 251 L, and rosettes of silk provide the ornamentation.

A comfortable wrapper which is both trim-looking and comfortable is here shown made of figured deep-red cashmere. The fronts and back are shaped in low, round outline and turned under at the top and gathered to form a pretty standing frill; they are arranged upon a high-necked body-lining to outline a round yoke. The body lining extends to basque depth and is closely adjusted by double bust and single under-arm darts, side-back gores and a center seam and closed at the center of the front with button-holes and buttons. The fronts are closed invisibly at the center to a desirable depth, and the hemmed front edges are tacked together below the closing. The fulness below the bust is drawn to the center and collected at the waist-line in three short rows of shirring at each side of the closing, the fulness falling below in full, soft folds that spread gracefully to the lower edge. The smooth effect at the sides is due to long under-arm darts taken up with the corresponding darts in the body lining. The back has a center seam, which terminates below the waist-line above extra fulness that is gathered up closely at the top and laid in a box-plait underneath; and the fulness at the waist-line is collected in three short rows of shirring to correspond with the arrangement of the fulness at the front. The fulness in the skirt of the back falls in flowing folds to the lower edge, which is trimmed with a rather deep ruffle of the material finished to form a self-heading. The body lining is covered at the top with round yoke-facings of the material. The pattern provides two collars—a close-fitting high collar on the curate order and a rolling collar with widely flaring ends, both collars being shown in the engravings. The huge puff sleeves are gathered at the top and bottom and arranged upon smooth, coat-shaped linings that are covered below the puffs with round cuff-facings of the cashmere.

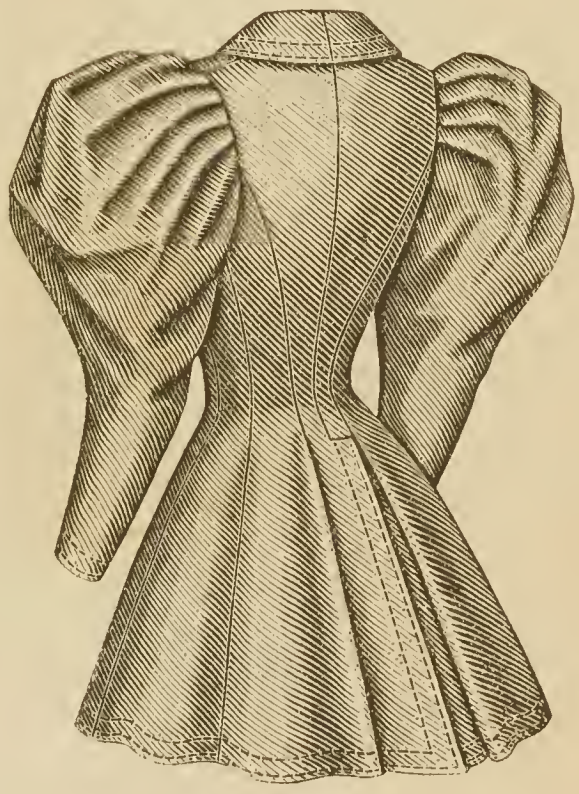
The wrapper presents opportunity for an effective commingling of shades or colors as well as tasteful combinations of fabrics. It will develop attractively in serge, flannel, camel's-hair, foulé, cashmere, challis, and in India or China silk if a more elaborate garment be desired. The yoke and cuff facings may be of velvet, silk or some other pretty contrasting material, or they may be of the wrapper fabric decorated with rows of braid, ribbon or insertion.

We have pattern No. 7437 in thirteen sizes for ladies from



7411

Front View.



7411

Back View.

Ladies' Single-Breasted Coat. (Copyright.)

(For Description see Page 175.)

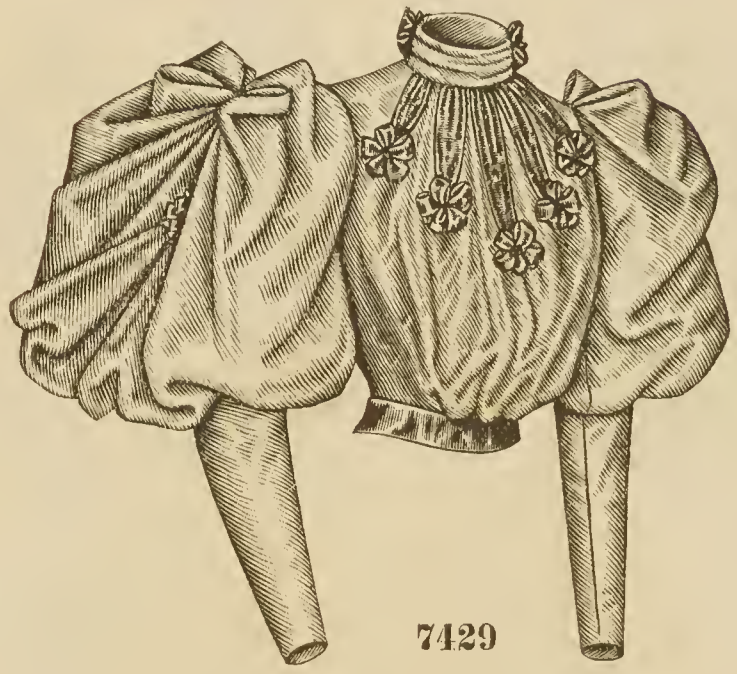
twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper requires twelve yards of material twenty-two inches wide, or eight yards and a half thirty inches wide, or six yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN. (To be Made with Long or Elbow Sleeves and with a Slight Train or in Round Length.)

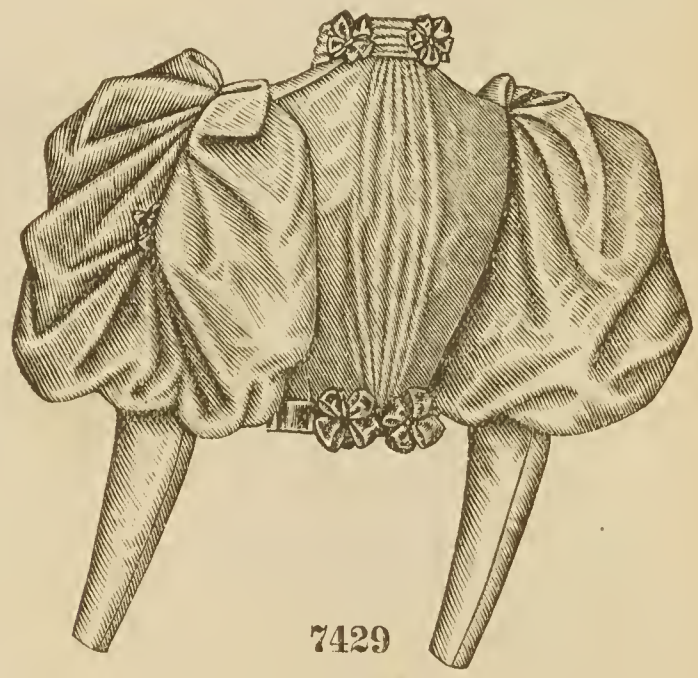
(For Illustrations see Page 170.)

No. 7427.—Black *gros de Londres*, turquoise-blue silk and *beurre* lace edging are combined in this tea-gown at figure No. 237 L, insertion, edging and ribbon providing the decoration.

This is a remarkably graceful mode by which to develop either stately silks or unpretentious woollens. In the present instance the gown is made of nun's-vailing, the front view showing it in shell-pink trimmed with white lace insertion and pink ribbon, and the back view in violet, with *beurre* insertion and violet ribbon. The gown has closely adjusted Princess fronts of lining upon which are arranged loose fronts and a full vest, the Princess fronts being closed to a desirable depth at the center and tacked together below. The fronts and vest pass into the shoulder seams,



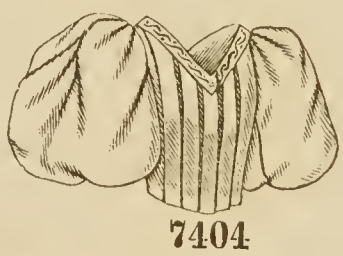
Front View.

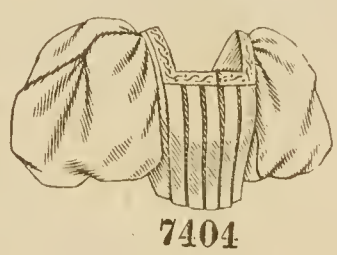


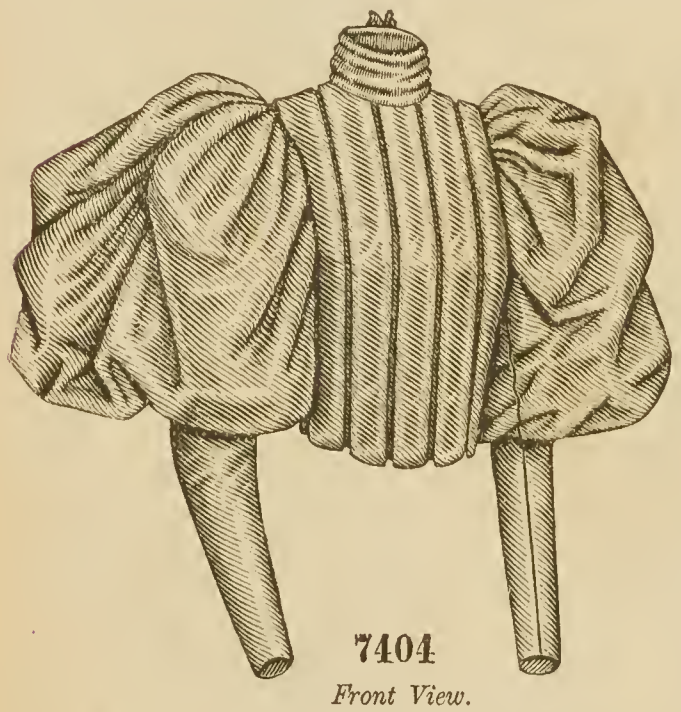
Back View.

Ladies' Basque-Waist, with Blouse Front. (Closed at the Shoulder and Under the Arm.) (Copyright.)

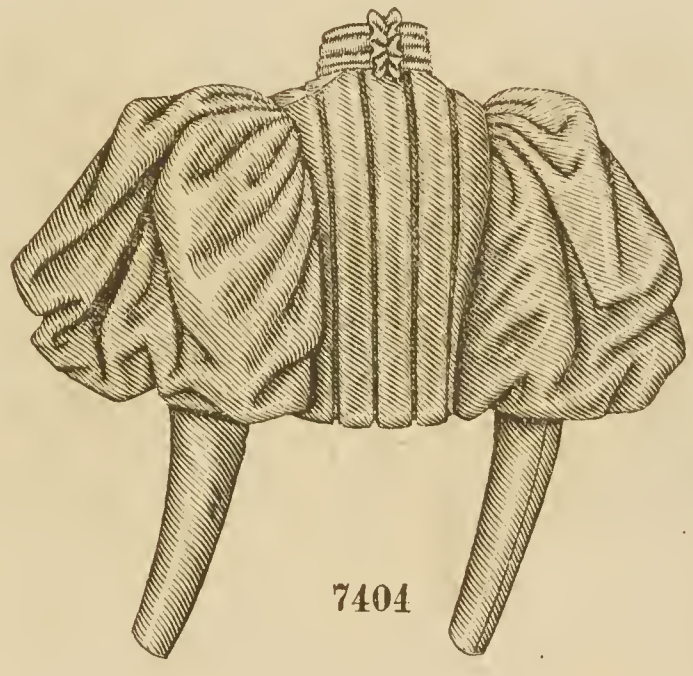
(For Description see Page 176.)







Front View.



Back View.

Ladies' Box-Plaited Blouse-Waist, Closed Under the Center-Front Plait and having a Fitted Body-Lining. (Known as the Psyche Blouse.) (To be Made with a High or Low Neck and with Long or Short Sleeves.) (Copyright.)

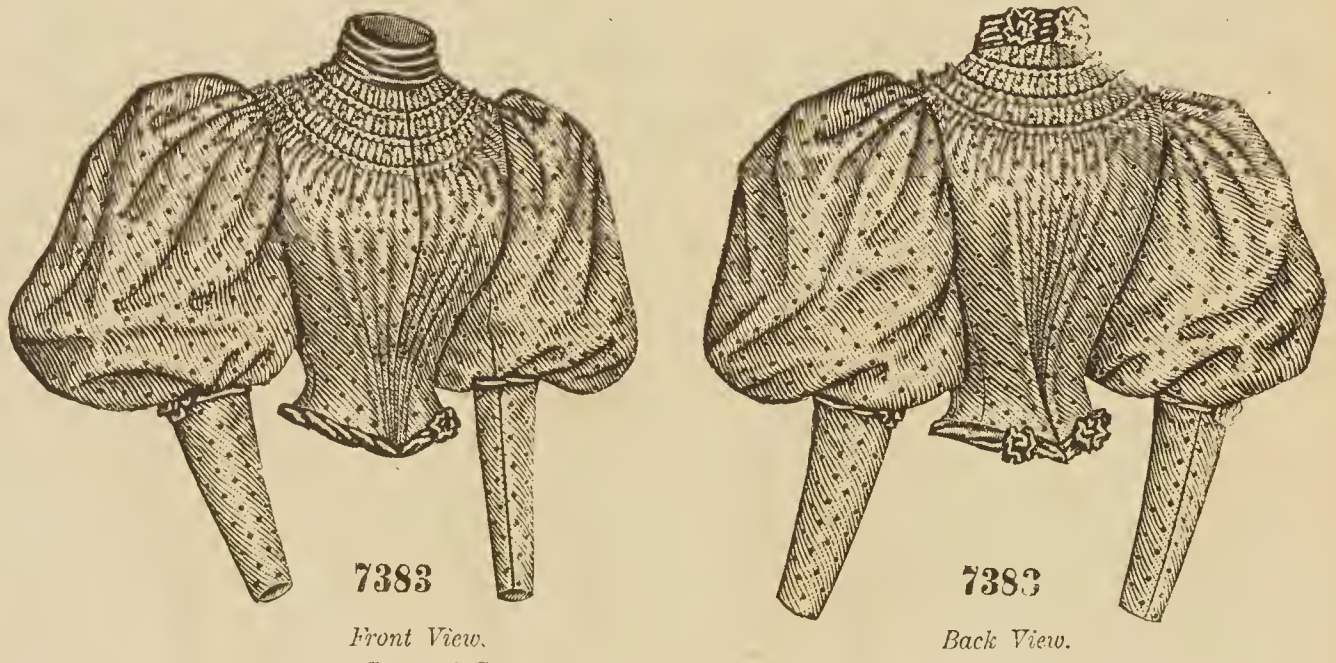
(For Description see Page 176.)

and the fronts are fitted smoothly at the sides by long under-arm darts taken up with the corresponding darts in the Princess fronts. The vest is finished for a closing to a desirable depth at the center, the closing being made invisibly; it is gathered at the top to fall in full, flaring folds to the bottom, the fulness being drawn to the figure at the waist-line by ribbon ties, which are attached near the under-arm darts and knotted at the center in a pretty bow with long, flowing ends. The vest is decorated at the bust and at some distance from the bottom with three cross-wise rows of lace insertion and appears with very graceful effect between the fronts, which fall free from the shoulders in a broad box-plait at each side, the box-plaits overlapping the hemmed front edges with the effect of double folds and preserving their folds nearly to the lower edge. The back of the gown is in becoming Princess style. It is adjusted by side-back gores and a curving center seam, the shaping of the parts forming the skirt in graceful tubular folds or *godets* that spread gracefully to the lower edge, where a deep underfacing of canvas or hair-cloth may be added to emphasize the fashionable flare. The gown may be made with a slight train or in round length, as illustrated, the pattern providing for both lengths. A deep Bertha that is gathered at the top and trimmed with three rows of insertion falls in full, soft folds at the back and over the shoulders, its ends being secured to position beneath the box-plaits in the fronts. The back is covered above the Bertha with a seamless yoke-facing of the vailing, which conceals the gathered edge of the Bertha, and at the neck is a close-fitting curate collar overlaid with a wrinkled ribbon, the ends of which are closed at the back underneath a rosette bow of similar ribbon. The sleeves may be in full length or in elbow length, as preferred; they are in voluminous puff style, gathered at the top and bottom and arranged over coat-shaped lin-

ings, which will be faced below the sleeves to resemble deep, close cuffs when long sleeves are desired, or cut off at the lower edge of the sleeves when elbow sleeves are preferred. Deep frills of the vailing trimmed with two rows of insertion droop softly from the elbow sleeves. If a less fanciful completion be desired, the stock collar and Bertha may be omitted, as shown in the small view.

This attractive gown may be made suitable for a formal luncheon or for breakfast *en famille*, according to the quality of the material selected for its development. It is adaptable to the stateliest silks, satins and taffetas, and is equally appropriate for simple challis, French flannel, cashmere, nun's-veiling, etc. If a color combination be desired, the full vest may be of crêpe de Chine or crépon of some harmonizing hue, and ribbon may take the place of the insertion used in the present instance for garniture.

We have pattern No. 7427 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment of one material for a lady of medium size, needs seventeen yards and seven-eighths twenty-two inches wide, or ten yards and a fourth thirty-six inches wide, or nine yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



Front View. *Back View.*

LADIES' SHIRRED BASQUE-WAIST. (COPYRIGHT.)

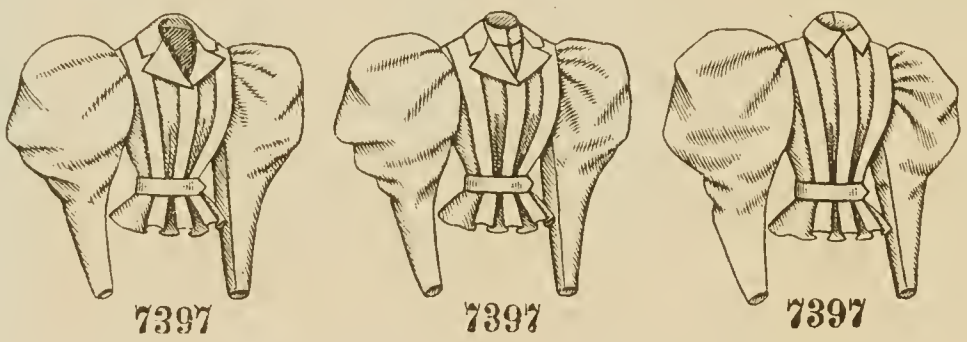
(For Description see Page 177.)

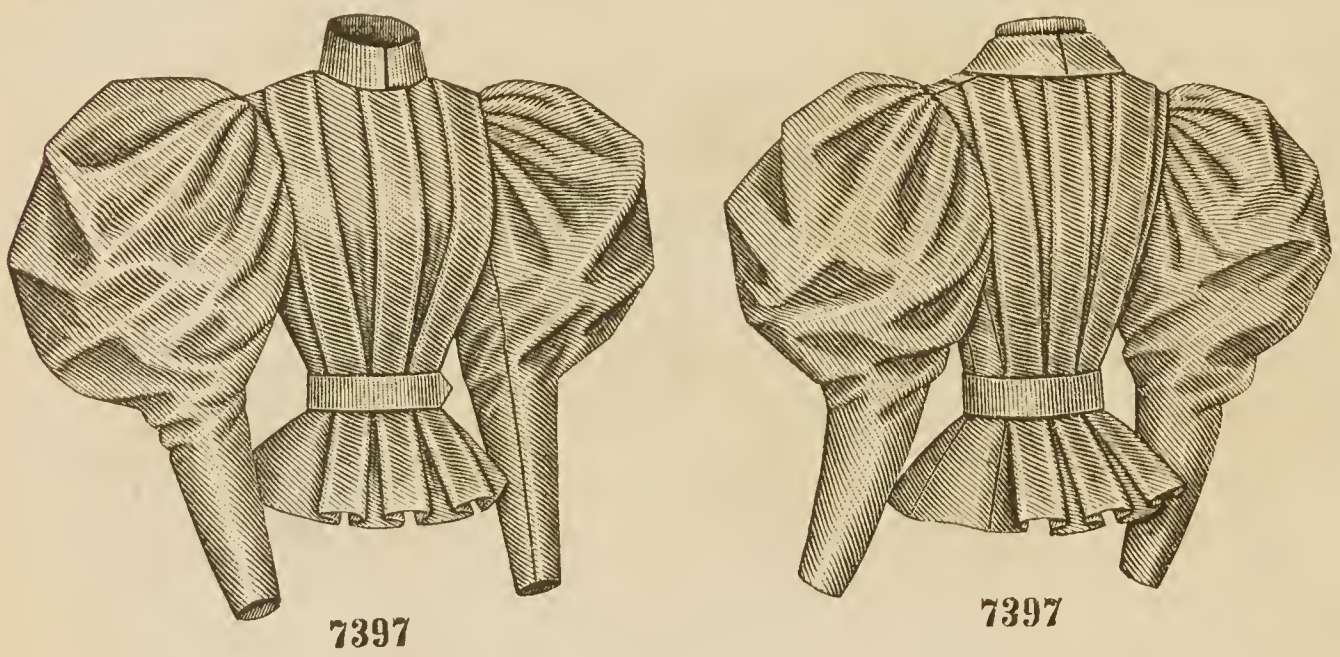
LADIES' SINGLE-BREASTED LONG COAT. (To be Worn With or Without the Cape and Hood.)

(For Illustrations see Page 171.)

No. 7389. — At figures Nos. 245 L and 246 L in this magazine this coat is shown made of other materials.

The coat is desirable for travelling, driving, walking and general wear, and, developed in rubber-finished woollens or camel's-hair cloth, will form a stylish storm coat. The coat extends to the bottom of the dress and is here represented made of dark-blue cloth, the cape and hood being lined with bright plaid silk. The loose single-breasted fronts are curved to the figure at the sides by long under-arm darts, and the back is fitted to follow the outline of the figure by side-back gores and a curving center seam, the center seam terminating below the waist-line at the top of long coat-laps, and the side-back seams disappearing under long, well pressed coat-plaits. The fronts are closed to the throat with button-holes and buttons. The two-seam *gigot* sleeves are sufficiently large to slip on easily over the huge sleeves of the fashionable gown. They are arranged at the top in forward and backward turning plaits that spread with the desirable broad effect upon the shoulders. The deep collar may be worn rolled flatly, or it may rise high at the back and roll in Medici style, as shown in the engravings. The coat may be worn with or without a cape and hood, as illustrated. The cape is stylishly deep and suggests the military modes, being adjusted smoothly on the shoulders by single darts and falling below in graceful ripples. Its front edges lap all the way down, and may be free or closed with three pointed straps attached with buttons and button-holes. The hood, which, like the cape, is attached underneath the rolling collar, is in rounding Capuchin style; it is shaped by a seam which extends from the top to the outer edge at the center and is lined with plaid silk, the outer edge being reversed to show the lining effectively. The free edges of the cape and rolling collar are finished with a single row of machine-stitching.



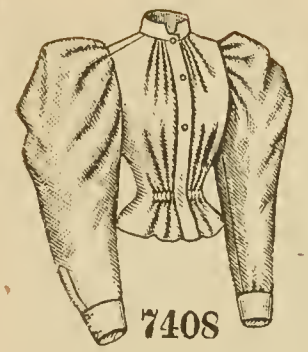


Front View. *Back View.*

LADIES' BOX-PLAITED BLOUSE, WITH FITTED LINING. (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR, OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.) (COPYRIGHT.)

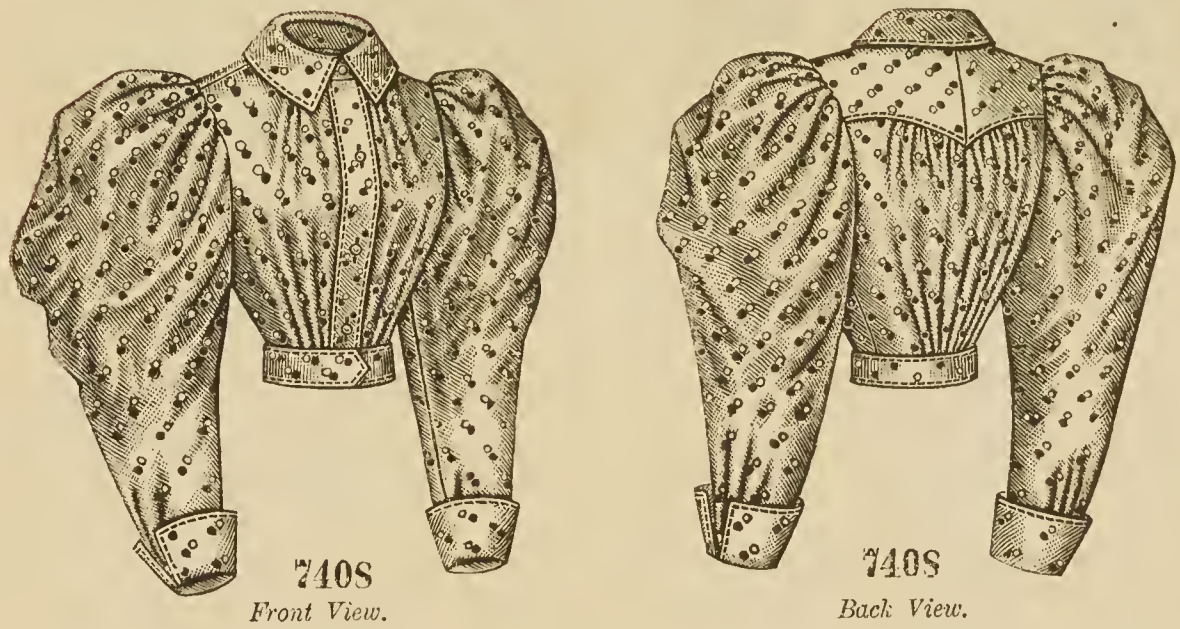
(For Description see Page 177.)

The coat will develop handsomely in broadcloth, whipcord and plain and fancy coatings of all seasonable varieties. A



lining of plaid, striped or shaded silk may be added.

We have pattern No. 7389 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat will require fourteen yards and a half of material twenty-two inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and a fourth fifty-four inches wide, with four yards and three-eighths of plaid silk twenty inches wide to line the cape and hood. Price of pattern, 1s. 8d. or 40 cents.



Front View. *Back View.*

LADIES' SHIRT-WAIST, WITH YOKE BACK. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH STRAIGHT OR REVERSED CUFFS.) (COPYRIGHT.)

(For Description see Page 178.)

LADIES' FULL RIPPLE CAPE. (TO BE MADE WITH A PLAIN OR FANCY MEDICI COLLAR.)

(For Illustrations see Page 172.)

No. 7423.—At figure No. 242 L in this DELINEATOR this jaunty cape is shown made of velvet and decorated with embroidery, feather band and velvet ribbon.

The new capes have much to commend them in point of grace and beauty and they are the most convenient outside garments to assume with the bouffant dress sleeves in vogue. The cape here represented is made of violet velvet, lined with changeable violet silk, and decorated with velvet ribbon and fur. It is in circular form, with a seam at the center, and extends a trifle below the waist-line; it is quite smooth at the top but falls below in handsome ripples or flutes that are altogether the result of its shaping. The ripple collar presents a seam at the center of the back and has a rounding lower outline, its shaping causing it to fall in pronounced ripples. The neck may be completed with a high plain Medici collar shaped by a center seam, or with a fancy Medici collar that is gathered for a short distance along its lower edge at each side and mounted on a shaped band that may be made very elaborate by a softly folded band of velvet to which a rosette is tacked at each side of the closing, and at each side of the center seam. A decoration of fur at the edge of either collar is handsome, and a band of fur trims the free edges of the ripple collar and the front edges of the cape. In the small illustrations the fancy Medici collar is illustrated.

Very stylish capes are made in this style from velvet, plush, cloth of light or heavy weight or fancy cloaking. A silk lining is necessary to a tasteful completion and fur, feather bands or passementerie will provide appropriate decoration.

We have pattern No. 7423 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for four yards and three-eighths of material thirty inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-eighths fifty-four inches wide, or two yards and a fourth sixty inches wide. In each case six yards of silk twenty inches wide will be needed to line. Price of pattern, 1s. or 25 cents.

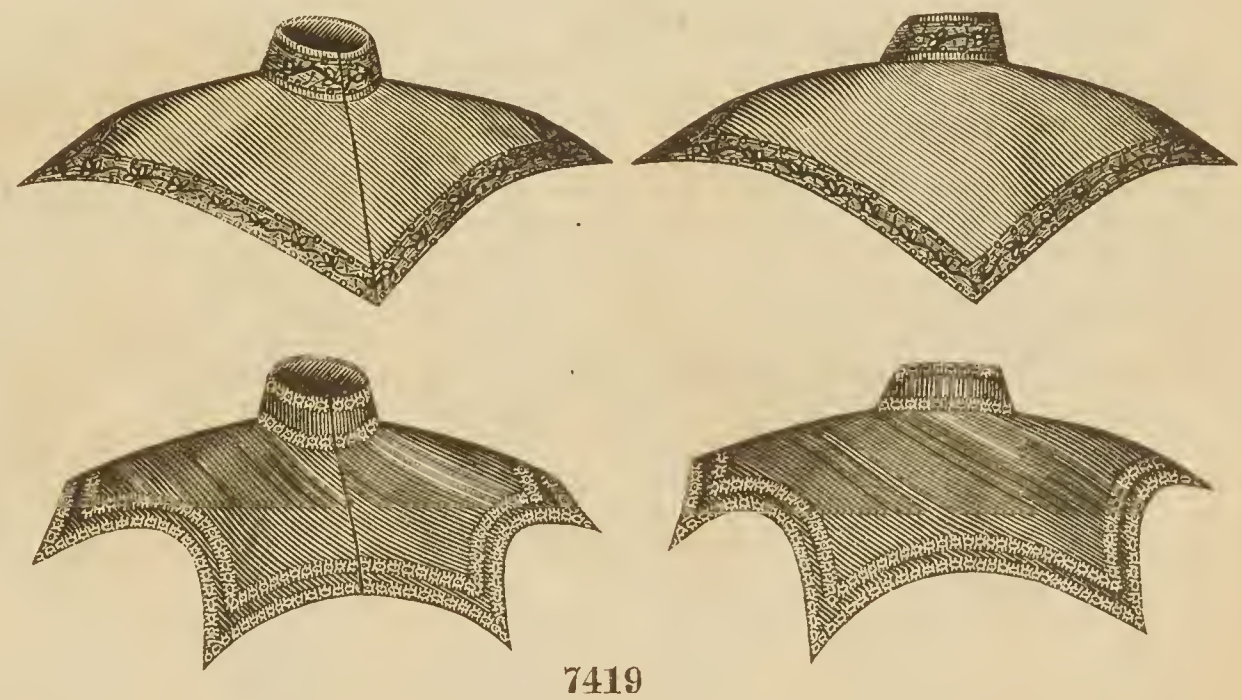
LADIES' SINGLE-BREASTED COAT.

(For Description see Page 172.)

No. 7411.—This coat is shown developed in light diagonal and finished with machine-stitching at figure No. 244 L in this DELINEATOR.

A stylish single-breasted coat, which is dividing favor just now with the double-breasted styles, is here pictured made of Havane-brown broadcloth and finished in regulation tailor style with machine-stitching. The coat extends to the fashionable depth for short coats and is closely adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under well-pressed coat plaits. The fronts are reversed at the top in pointed lapels that meet the rolling collar in notches, and the closing is made in single-breasted style below the lapels with button-holes and buttons. The immense one-seam *gigot* sleeves are mounted upon linings which are sufficiently large to slip on easily over the large dress sleeves in vogue. They are smooth upon the forearm and are arranged at the top in forward and backward turning plaits that stand out broadly on the shoulders and spread into a series of folds and wrinkles. The wrists are finished with two rows of machine-stitching, and two rows of stitching follow all the free edges of the coat. The curved openings to side pockets inserted in the fronts are outlined with machine-stitching and their ends are stayed with silk arrow-heads.

The coat is one of the smartest of the new modes and will

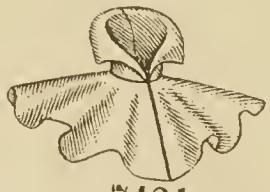


Front Views. *Back Views.*

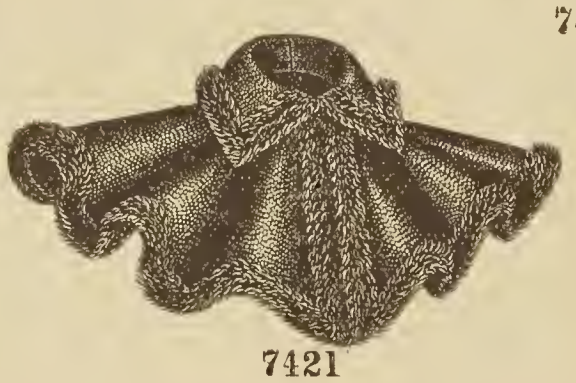
LADIES' STAR COLLARS. (FOR WEAR WITH WAISTS, ETC.) (COPYRIGHT.)

(For Description see Page 178.)

make up handsomely in melton, kersey, covert coating, whipcord, diagonal, rough serge, camel's-hair and other stylish coatings of either plain or fancy weave. The collar may be inlaid with velvet, if desired, or the simple finish selected in the present instance may be chosen. A stylish example of the mode is of snuff-brown broadcloth, with bands of Alaska sable applied to the wrist edges and outlining the collar and lapels for decoration and large smoked pearl buttons for the closing; a lining of changeable silk is added.

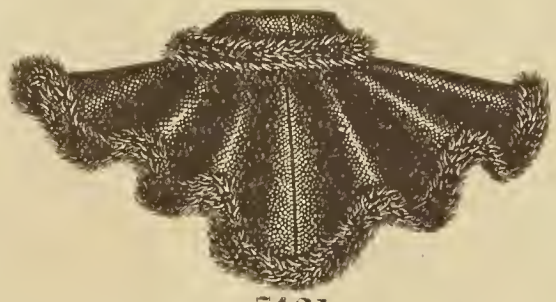


7421



7421

Front View.



7421

Back View.

LADIES' RIPPLE CAPE-COLLAR. (FOR OUTDOOR WEAR.) (COPYRIGHT.)

(For Description see Page 179.)

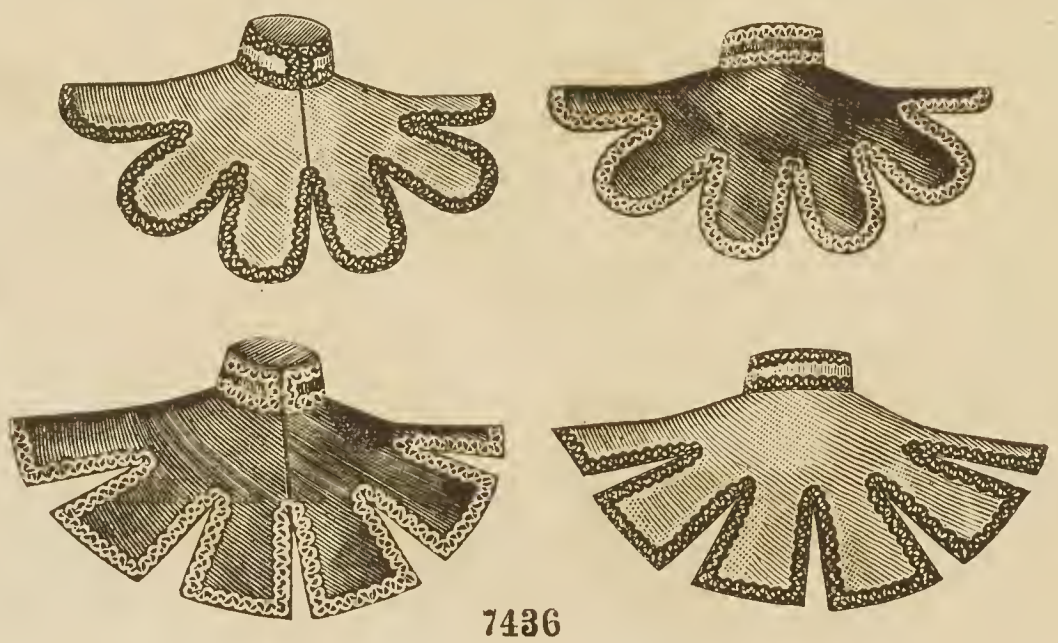
We have pattern No. 7411 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat calls for seven yards and a fourth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES BASQUE-WAIST, WITH BLOUSE FRONT. (CLOSED AT THE SHOULDER AND UNDER THE ARM.)

(For Illustrations see Page 173.)

No. 7429.—Napoleon-blue crêpe de Chine and darker velvet are united in this basque-waist at figure No. 250 L in this magazine, bands of point Venise insertion providing the garniture.

The popularity of fancy waists increases, and this mode presents new and graceful features. Taffeta silk—tan shot with rose color—was here chosen for its development and satin ribbon decorates it tastefully. The full front and full seamless back are separated by under-arm gores which produce a close adjustment at the sides; and the waist is arranged upon a body lining that is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full blouse-front is made over a dart-fitted lining-front and is drawn into soft folds by gathers at the top and bottom, the fulness being drawn well to the center and drooping in blouse fashion; and the closing is made along the left shoulder, arm's-eye and under-arm seams. The fulness in the back is drawn to the center by gathers at the top and bottom, and the lower edge of the basque-waist is encircled by a fitted belt that is covered with a ribbon and closed at the left side, two rosettes being placed at the back and one at each side of the center. The standing collar is covered with a crush collar of silk and is closed at the left side under a ribbon rosette, a similar rosette decorating the opposite side of the collar. The coat-shaped sleeves are covered by huge balloon puffs that are gathered at the top and bottom and arranged in two seamed bournouses at the top and further draped by three upward-turning plaits between the bournouses and three similar plaits some distance below these, the lower group of plaits being secured under a dainty ribbon rosette. The front of the blouse is adorned with five wrinkled bands of ribbon graduated in length, each band terminating under a pretty rosette-bow of narrower ribbon.



7436

Front Views. *Back Views.*

LADIES' COLLARS, IN ROUND AND SQUARE TABS. (FOR WEAR WITH BASQUES, ETC.) (COPYRIGHT.)

(For Description see Page 179.)

Waists of this kind are made of the handsomest and also of the most inexpensive silks, as well as of crépon, cashmere, plaid mohair, fancy shepherd's check, etc. A simple decoration of velvet or satin ribbon is in good taste, as the waist is in its arrangement dressy and ornate. The garment may be covered all over with accordion-plaited or embroidered chiffon.

We have pattern No. 7429 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires six yards and three-fourths of material twenty-two inches wide, or five yards thirty inches wide, or three yards and three-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAIT AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.) (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 173.)

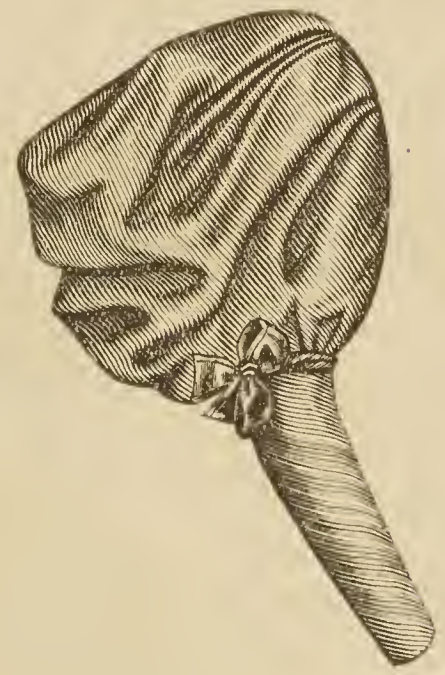
No. 7404.—Another view of this blouse-waist may be obtained by referring to figure No. 249 L in this DELINEATOR, where it is represented made of plain and figured crêpe de Chine.

This picturesque blouse-waist is known as the Psyche blouse, and may be made with a high neck and long sleeves or with a low square or pointed neck and short sleeves, the pattern providing for the several styles shown in the engravings. For the development of the blouse-waist a soft variety of silk was selected in the present instance. The back is arranged in five box-plaits and the front displays five similar box-plaits. The box-plait at the center of the front conceals the closing, and all the box-plaits are stitched along their underfolds. The fronts and back are joined in shoulder and under-arm seams, the shoulder seams passing into the shoulder seams of the body lining, which is shorter than the blouse-waist and closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The slight fulness at the lower edge of the blouse is collected in gathers, and the lower edges of the outside and lining are finished together, the waist drooping softly below the lining and being deepest at the center of the front to form a gracefully rounding outline. The coat-shaped sleeves are covered above the elbow with voluminous puffs that are gathered at the top and bottom and are disposed in softly draped folds by a cluster of three upturning, overlapping plaits tacked near the shoulder seam just below the top. At the neck is a close-fitting curate collar of becoming height covered with a crush collar, the frill-fin-

ished ends of which are closed at the center of the back. When the neck is shaped in low, pointed or Pompadour outline, the upper edge of the blouse-waist is decorated with lace insertion, and when the sleeves are cut off below the puffs, their lower edges will be trimmed to accord with the neck ornamentation.

The blouse will be especially becoming to youthful figures and matrons of slight build. It may accompany one of the new *godet* skirts of moiré, *gros de Londres* or some pretty variety of woollen goods, and may be of taffeta, *peau de cygne*, shot or shaded fancy silk, India silk or satin. All soft varieties of woollen goods, such as crépon, challis, vailing and cashmere, are also adaptable to the mode, and the garniture may be ribbon, gimp or passementerie.

We have patten No. 7404 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist of one material for a lady of medium size, requires six yards and seven-eighths twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.





7395

7395

LADIES' PUFFED DRESS SLEEVE. (THE PUFF TO BE GATHERED OR PLAITED.) (COPYRIGHT.)

(For Description see Page 179.)

The mode is suitable for all the novelty dress goods in vogue and is especially pretty made in silk, crépon, cashmere, etc. Velvet or satin ribbon will provide effective decoration.

We have pattern No. 7383 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRRED BASQUE-WAIST.

(For Illustrations see Page 174.)

No. 7383.—This basque-waist is pictured made of light crépon and trimmed with black lace insertion and ribbon at figure No. 240 L in this DELINEATOR.

The shirrings at the top of the basque-waist produce a pretty fulness, and at the waist-line fine plaits draw the fronts and back in closely to the figure. For the development of the basque-waist in the present instance dull-red crépon spotted with black was selected, and black satin ribbon provides attractive decoration. The waist is arranged on a well fitted lining having double bust darts and the usual gores and center seam, the closing being made at the center of the front. The full fronts and full back are separated by under-arm gores and are gathered at the neck edge and shirred to have the effect of a round yoke by three spaced tuck-shirrings. The fulness in the front is laid in three forward-turning, overlapping plaits at each side of the hemmed front edges, and the fulness in the back is laid in three backward-turning, overlapping plaits at each side of the center, the plaits being tacked to position for a short distance above the lower edge and flaring becomingly. The lower edge of the basque-waist shapes a short point at the center of the front and back and is concealed by a twisted ribbon, the ends of which are closed invisibly at the left side beneath a small rosette. A similar rosette is placed at the back at each side of the center. The standing collar is overlaid with a wrinkled stock of ribbon that is decorated with two rosettes at the back. The coat-shaped sleeves are surmounted by huge balloon puffs which reach to the elbow and are gathered at the top and bottom to droop prettily; the puffs are encircled at their lower edges by a wrinkled ribbon that terminates in a dainty bow on the outside of the arm.



7405



7405



7405

LADIES' SHORT BALLOON-PUFF DRESS SLEEVE. (TO BE DRAPED OR NOT AND TO BE MADE WITH OR WITHOUT THE BAND AND FITTED LINING.) (COPYRIGHT.)

(For Description see Page 180.)

LADIES' BOX-PLAITED BLOUSE, WITH FITTED LINING. (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR, OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.)

(For Illustrations see Page 174.)

No. 7397.—This blouse is shown made of cheviot and finished with machine-stitching at figure No. 247 L in this DELINEATOR.

The blouse, which is popularly known as the Golf or Norfolk jacket, may be made up in a variety of ways with a high neck and a standing or rolling collar, or with an open neck and notched collar to be worn with a chemisette, the several styles being shown in the engravings. For its development navy serge was chosen in the present instance. To ensure a perfectly smooth adjustment, the blouse is arranged upon a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The back, which is separated from the fronts by under-arm gores, is laid in a box-plait at the center and in a similar box-plait at each side, all the box-plaits being stitched along their underfolds from the top to the waist-line and falling free below. The front is box-plaited to correspond with the back, and the closing is made under the box-plait at the center. The blouse is trimly belted, the belt having a pointed, overlapping end and being closed at the left side of the front. The *gigot* sleeves are shaped by inside seams only and mounted on coat-shaped linings, the stylish fulness at the top being collected in closely drawn gathers that produce the admired bouffant effect to the elbow, below which a smooth and comfortably close adjustment is maintained. The standing collar is stylishly high and closed at the throat, and the rolling collar, which may be substituted for the standing collar, has widely flaring ends. The neck of the blouse fronts may be cut in V shape to accommodate a coat collar and lapels of stylish breadth, which meet the collar in notches; and the lining fronts may be faced with the material and the neck finished with a standing collar, to simulate a chemisette; or the lining fronts may be cut out and finished with blouse fronts to leave an open neck so that a linen chemisette and four-in-hand scarf may be worn.

This blouse will form a stylish accompaniment to any of the new *godet* or fluted skirts and may match the skirt or be in

direct contrast to it. Cloth, cheviot, serge, whipcord, hopsacking, tweed and camel's-hair are a few of the materials adaptable to the mode, and if a plain finish be undesirable, a velvet collar of harmonizing shade may be added.

We have pattern No. 7397 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and three-eighths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST, WITH YOKE BACK. (To be Made with a Turn-Down or Standing Collar and with Straight or Reversed Cuffs.)

(For Illustrations see Page 175.)

No. 7408.—Another illustration of this waist, showing it made of striped silk, is given at figure No. 248 L in this Delineator.

This pretty shirt-waist is one of the simplest of the numerous attractive forms in which the shirt-waist is displayed. Spotted chambray was here selected for its development. The left front is turned under for a hem, while the right front is turned under widely and stitched a little back of the fold and also stitched together a short distance back of the fold to form a narrow tuck that is turned backward to produce the effect of a box-plait. The closing is made with button-holes and buttons or with studs, and the fronts are gathered at the neck edges and the fulness is drawn well to the center by two short rows of shirring at the waist-line. The seamless back is gathered at the top and sewed to a pointed yoke which is shaped by a seam at the center, the fulness at the waist-line being drawn closely to the center by two short rows of shirring. All the shirrings are tacked to a stay that extends about the waist to form a casing for tapes to draw the shirt-waist closely to the figure. The one-seam shirt-sleeves are gathered full at the top and scantily at the bottom, and may be finished with straight or reversed cuffs. When the straight cuffs are used, the sleeves are slashed at the back of the arm, one edge of the slash being finished with a pointed overlap; and the cuffs are closed with button-holes and buttons or with studs. The ends of the reversed cuffs are joined in short seams under the roll and flare prettily on the sleeves. The pattern provides two styles of collars—one a rolling collar which is mounted on a shaped band, and the other in standing style with its front ends hollowed uniquely. The waist is encircled by a belt with pointed ends that close in front.

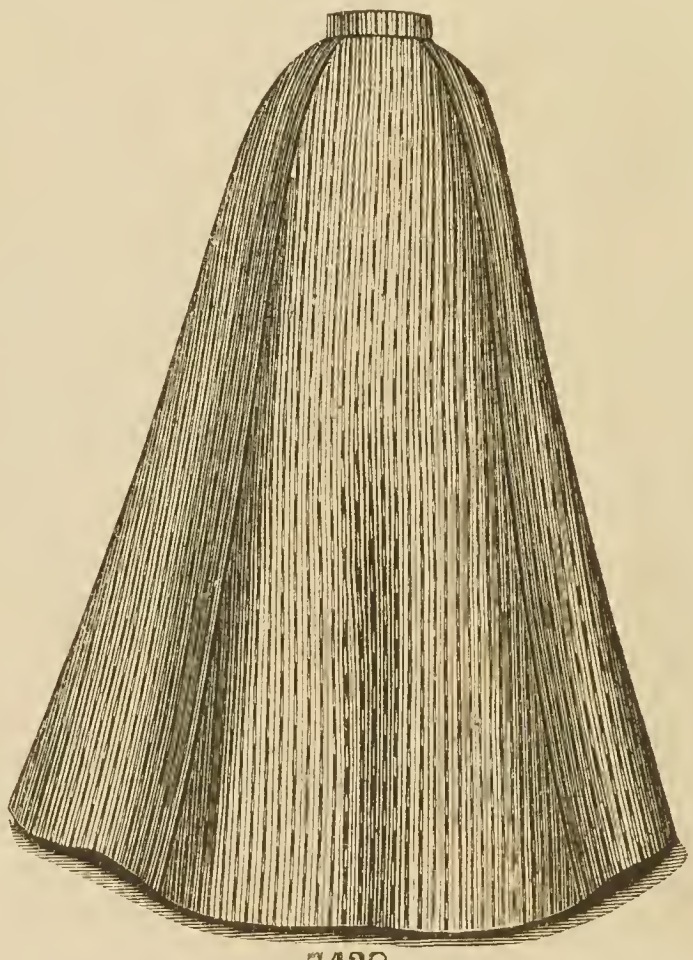
For economy's sake silk that is plain or figured will be frequently chosen, but the vast majority of waists of this kind will be of wash cheviot, Madras, lawn, dimity, gingham, chambray or pale tints of cashmere or vailing. The finish will most frequently be machine-stitching and the waist may be appropriately worn with gored, draped or full skirts.

We have pattern No. 7408 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the shirt-waist of one material for a lady of medium size, requires four yards and a half twenty-two inches wide, or four yards twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' STAR COLLARS. (For Wear with Waists, etc.)

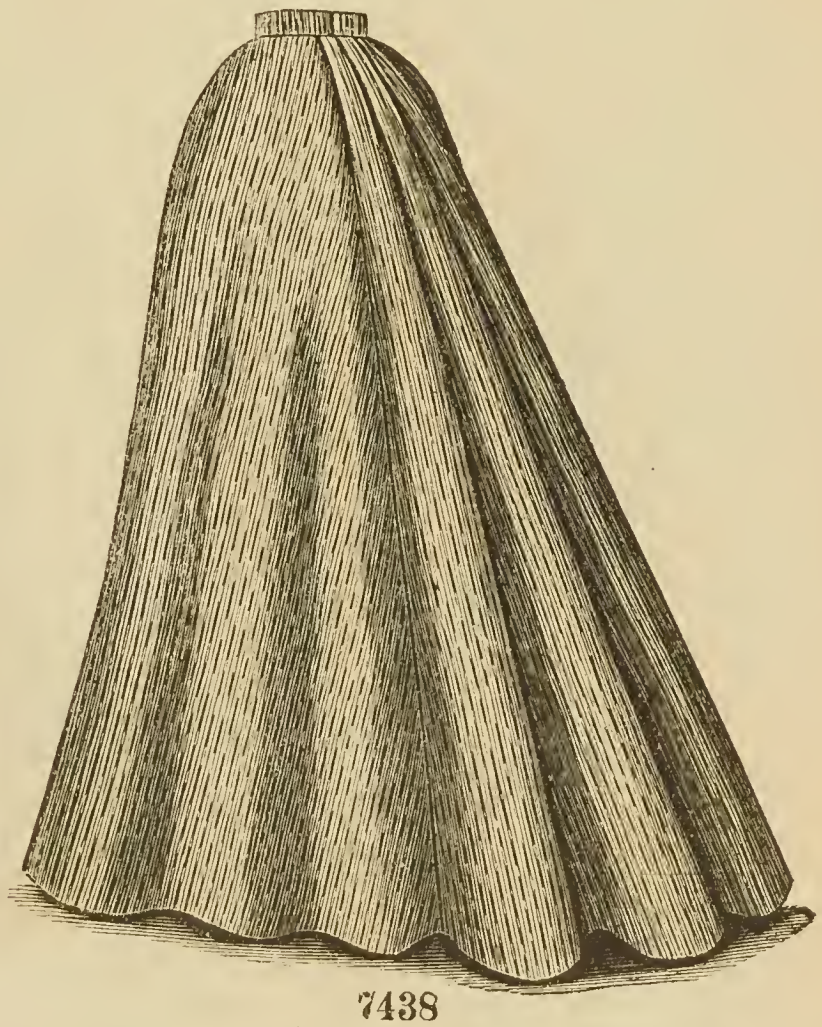
(For Illustrations see Page 175.)

No. 7419.—Two styles of star collars are included in this pattern, either of which will form a becoming accessory to any style of waist. The collars are pictured made of plain woollen dress goods of seasonable texture, and lace insertion supplies the decoration. One collar has six points—two at the front, two at the back and one on each shoulder. It extends to the bust and to a corresponding depth at the back and droops broadly on the shoulders, its circular shaping permitting it to fall perfectly smooth all round. This collar is closed at the center of the front and is topped by a stylishly high collar on the curate order.



7438

Side-Front View.



7438

Side-Back View.

Ladies' Six-Gored Skirt, Arranged to Form Three *Godets* at the Back. (Copyright.)

(For Description see Page 180.)

The lower edges of the star collar are decorated with two spaced rows of narrow lace insertion, and the upper and lower edges of the curate collar are decorated with one row of similar insertion.

The other collar forms four points—a deep point at the center of the front, a corresponding point at the center of back and a point upon each shoulder. The construction of this collar is identical with the one just described, and it is also surmounted with a close-fitting standing collar. The edges of the star collar are trimmed with point de Gène insertion, and the standing collar is overlaid with a row of similar insertion.

Either of these collars will lend an air of quaintness to a simple toilette or may be added to a fanciful basque or waist to enhance the general good effect. The collars may be developed in plain or miroir velvet, miroir moiré, *gros de Londres* or some other equally handsome fabric. They may be quite as suitably made of an inexpensive variety of woollen goods, with passementerie, insertion, fancy braid or gimp for garniture.

We have pattern No. 7419 in three sizes, small, medium and large. In the medium size, the outside section of the six-pointed collar will need one yard of material twenty inches wide, or seven-eighths of a yard twenty-seven or thirty inches wide, or

three-fourths of a yard forty-four inches wide. The outside section of the four-pointed collar calls for seven-eighths of a yard twenty or twenty-seven inches wide, or three-fourths of a yard thirty inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' RIPPLE CAPE-COLLAR. (For Outdoor Wear.)

(For Illustrations see Page 176.)

No. 7421.—Independent collars of fanciful design to be worn over coats, capes and jackets hold a prominent place among the novelties of the season. The ripple cape-collar is most in favor, and the one here shown developed in chestnut-brown velvet and trimmed with black fur is very attractive. It is shaped by a center seam and extends to the bust and to a corresponding depth at the back: it stands out broadly upon the shoulders, and the series of flutes or ripples into which it falls are the result of its circular shaping. The collar is topped by a handsome collar which has widely flaring ends, and which may be worn rolled softly or in standing style to protect the throat, as shown in the engravings. The collar is closed invisibly at the center of the front, and its edges are trimmed with black fur. It is lined throughout with brown satin.

These collars may be of handsome miroir moiré or plain or miroir velvet in black, brown, green or dark-blue for calling, theatre, driving or other dressy wear. Less expensive but equally effective collars may be of satin or cloth, with lace insertion, handsome passementerie or fur for decoration.

We have pattern No. 7421 in three sizes, small, medium and large. In the medium size, the cape-collar calls for a yard and three-fourths of material twenty inches wide, or a yard and a fourth thirty inches wide, or seven-eighths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARS, IN ROUND AND SQUARE TABS. (For Wear with Basques, etc.)

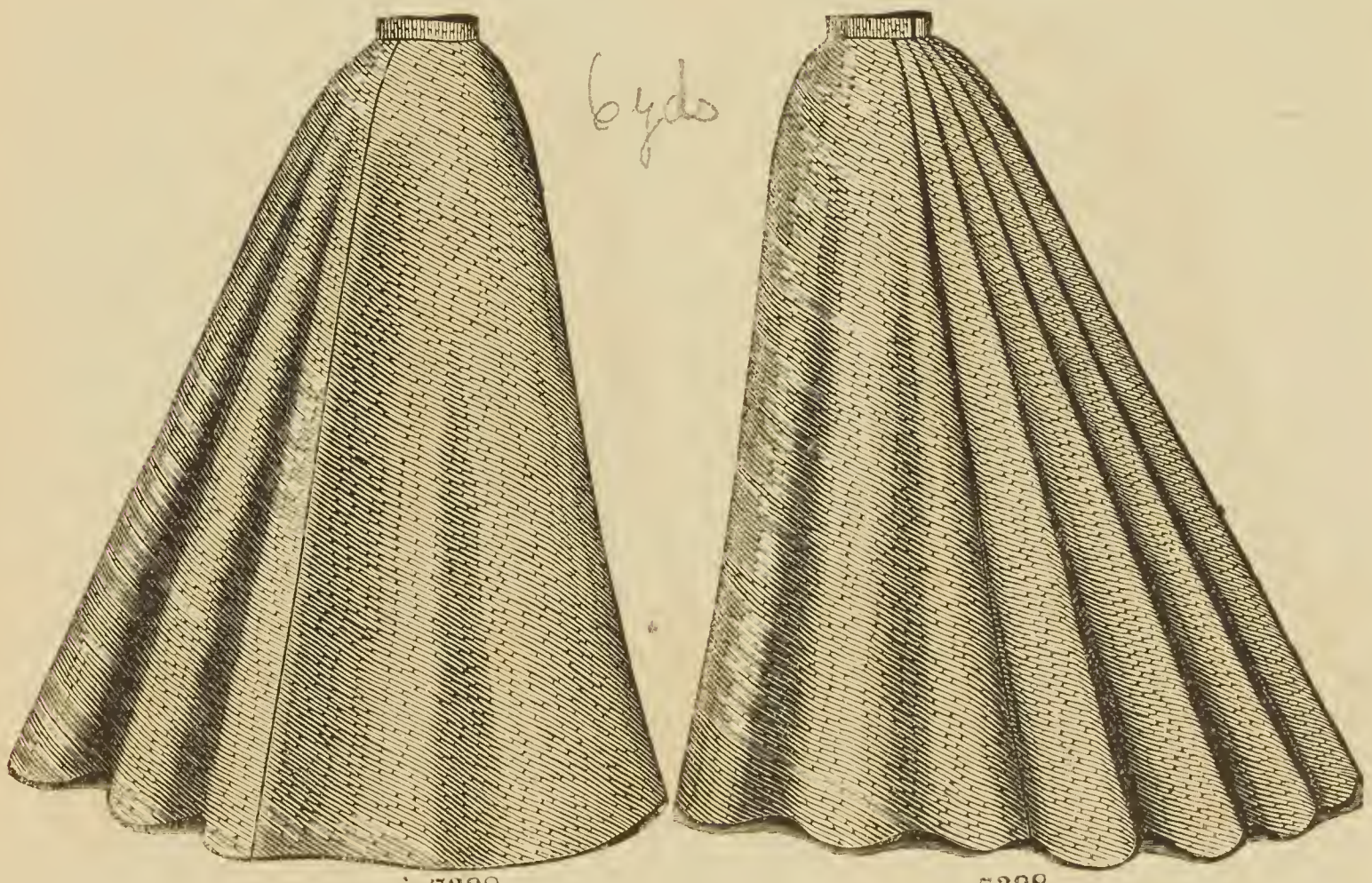
(For Illustrations see Page 176.)

No. 7436.—The collar with round tabs is again shown at figure No. 238 L and the collar with square tabs at figure No. 239 L in this Delineator.

These collars, which are here shown made of plain dress goods, are unique in design and, therefore, likely to secure a large following among women who admire quaint accessories. They are stylishly deep, extending to the bust and to a corresponding depth at the back, and in fashioning are identical, each being shaped in circular style and closed invisibly at the center of the front. One collar is shaped to form a series of deep, square tabs, and the other a series of deep, round tabs; and both collars stand out on the shoulders to impart the broad effect so popular just now. Topping each collar is a close-fitting standing collar of becoming height closed at the throat. The collars are decorated along the edges of the tabs with narrow gimp, and the upper and lower edges and the ends of each standing collar are trimmed to correspond.

Developed in plain or miroir velvet or moiré, moiré antique or satin and edged with lace insertion or gimp, either of these collars may be added to a dressy house, reception or theatre toilette. The collars may, if preferred, be developed in the same fabric as the dress they are intended to accompany but they will present a more stylish appearance if a contrasting fabric is used.

We have pattern No. 7436 in three sizes, small, medium and large. In the medium size, the outside section of either collar requires one yard of material twenty inches wide, or three-fourths of a yard thirty inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



Side-Front View. *Side-Back View.*

Ladies' Five-Gored Ripple Skirt, having the Back-Gores Arranged in Four *Godets*. (Copyright.)

(For Description see Page 180.)

LADIES' PUFFED DRESS SLEEVE. (The Puff to be Gathered or Plaited.)

(For Illustrations see Page 177.)

No. 7395.—The disposition of fulness at the top of the voluminous puff may be varied, as shown in the illustrations. Heliotrope silk was used for making this sleeve, and darker ribbon decorates it tastefully. The coat sleeve is adjusted by the usual inside and outside seams and is covered nearly to the elbow by a puff that may be gathered at the top or laid in three double box-plaits, as preferred, the gathered puff being also gathered along one edge of the seam. The puff is shaped to be very wide at the top and almost close fitting at the lower edge, where a very slight fulness is collected in gathers, and it spreads broadly but with the fashionable slope on the shoulders. At the bottom of the puff is arranged a twisted band of ribbon terminating in a dainty bow at the back of the arm.

Dress goods of all kinds may be made up in this manner; and silk will be especially attractive with cashmere and soft woollens in bright or subdued colors commonly known as novelty goods. Washable fabrics may also be developed by the mode.

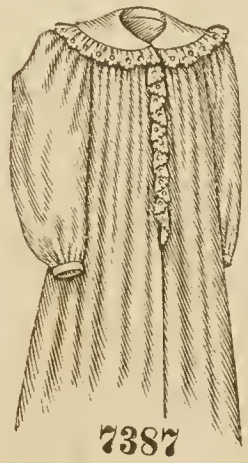
We have pattern No. 7395 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves plaited at the top for a lady whose arm measures eleven inches as described, requires three yards and an eighth of

material twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. A pair of sleeves gathered at the top calls for three yards and three-eighths twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.

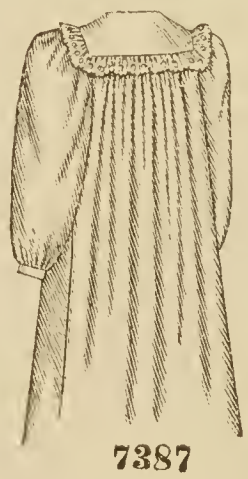
LADIES' SHORT BALLOON-PUFF DRESS SLEEVE. (To be Draped or Not and to be Made With or Without the Band and Fitted Lining.)

(For Illustrations see Page 177.)

No. 7405.—Three different effects of this sleeve are shown in these engravings, two views picturing varying methods of draping, while a third shows the sleeve undraped. A handsome quality of grosgrain silk was here selected for the sleeve, which is of great width and in balloon style. The sleeve, which is shaped with only one seam, is made over a lining that is also shaped by one seam, and is gathered at the top and bottom. It may be finished at the bottom with or without a band that fits the arm closely. An interlining of tarlatan is used to give body to the silk and cause it to stand out with elegant effect. The more elaborate draped effect is produced by two downward-turning plaits made at the center and two upturning plaits at each side, the plaits being caught to the lining. A simpler draped effect is achieved by three tackings made to the lining, one at the center and one at each side. The lining may be omitted in the undraped sleeve.



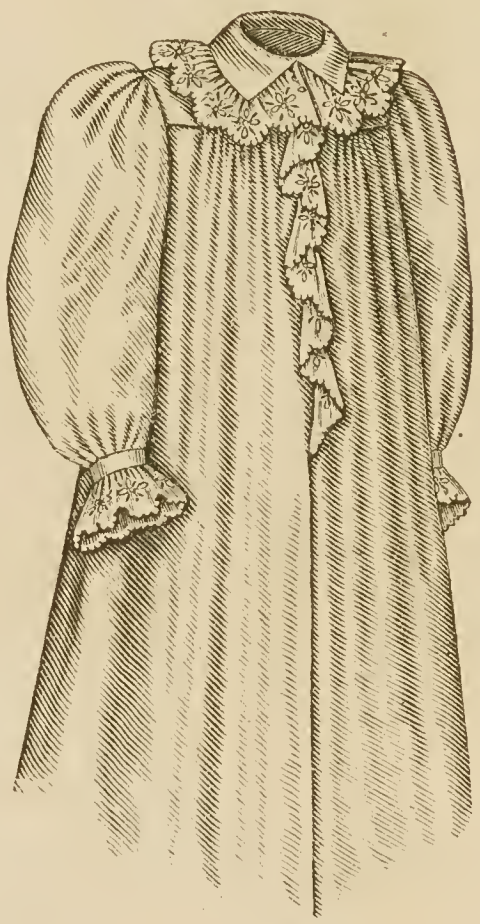
7387



7387

Evening bodices that are completed with sleeves in this style will be much enhanced in beauty and elegance. For plain or brocaded silks or those that are heavily corded the mode is appropriate, and chiffon, lace or *mousseline de soie* may be draped over the silk if it is desirable to add an extremely elegant finish.

We have pattern No. 7405 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires two yards and three-fourths of goods twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.



7387

Front View.



7387

Back View.

Ladies' Yoke Night-Gown. (Known as the Mother-Hubbard Night-Gown.) (To be Made with a Byron or Sailor Collar.) (Copyright.)

(For Description see Page 181.)

LADIES' SIX-GORED SKIRT, ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 178.)

No. 7438.—This graceful skirt forms part of the stylish toilettes illustrated at figures Nos. 240 L and 242 L in this magazine.

Tabac-brown novelty suiting was here chosen for the development of the skirt, which is composed of six gores and is almost sheath-like in its closeness at the top, except at the back, where the three back-gores are each laid in a box-plait, this arrangement of the fulness producing three round organ-pipe flutes or *godets*. The back-gores are interlined with hair-cloth, which emphasizes the rounding folds and causes them to stand out stylishly from the figure. At the bottom the skirt measures about four yards and a quarter round in the medium sizes, and the flare at the foot and the flutes at the front and sides may be emphasized by interlining the front-gores to the top or to the knees with hair-cloth. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

Scotch cheviot, camel's-hair, goat's-hair crépon, perforated or plain cloth, silk-warp crépons and the new silks, satins and velvets will show to excellent advantage in this skirt, which may be plainly completed or decorated with folds of the material, bands of passementerie, jet, fur, braid or ribbon.

We have pattern No. 7438 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. To make the skirt of one material for a lady of medium size, requires seven yards and a half twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED RIPPLE SKIRT, HAVING THE BACK-GORES ARRANGED IN FOUR *GODETS*.

(For Illustrations see Page 179.)

No. 7398.—This skirt is shown differently developed at figures Nos. 244 L and 247 L in this magazine.

Shot suiting in a deep fawn shade was here selected for the skirt, which consists of five gores. The moderately wide front and side gores, which ripple stylishly, are narrow at the top and perfectly smooth fitting, the fulness of the skirt being distributed in the two gores at the back, which are formed into two box-plaits at the top at each side of the center seam; the plaits gradually expand in four *godets* to the lower edge, where the skirt measures six yards round in the medium sizes. The placket is finished above the center seam, and the top of the skirt is completed with a belt. An elastic band is secured across the back-gores to hold the fulness in position.

Serge, camel's-hair, novelty suiting, silk, satin and light-weight dress goods of various kinds may be satisfactorily made up in this manner. Crinoline or stiffening is not considered indispensable, but its use is a matter of individual taste. If elaboration is desired, decoration may be applied to the lower edge of the skirt.

We have pattern No. 7398 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the garment needs eight yards and a fourth of material twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

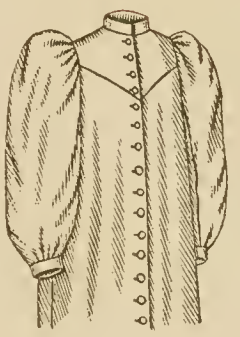
LADIES' YOKE NIGHT-GOWN. (KNOWN AS THE MOTHER HUBBARD NIGHT-GOWN.) (TO BE MADE WITH A BYRON OR SAILOR COLLAR.)

(For Illustrations see Page 180.)

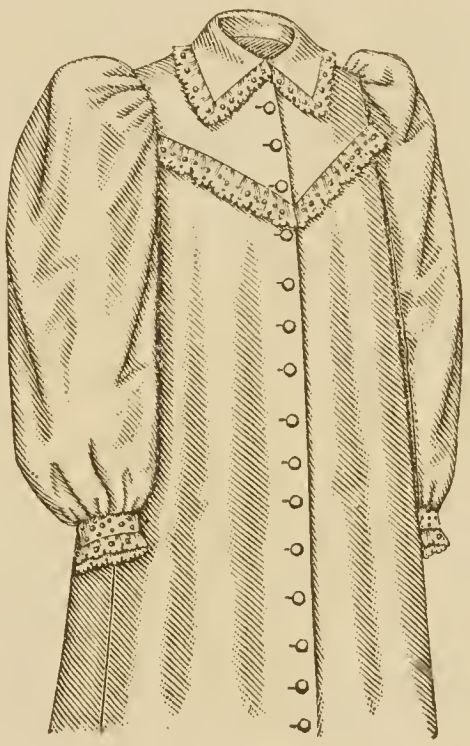
No. 7387.—The simplicity of this night-gown will recommend it to women who make their own *lingerie*. The gown is fashioned in Mother-Hubbard style and will permit the lavish application of trimmings of lace, embroidery or fancy stitching. In this instance it is quite simply developed in muslin, with embroidery for decoration. The fronts and back are joined in under-arm seams and gathered at the top to fall with pretty fulness from the square yoke, which is shaped by shoulder seams. The front edge of the right front is turned under deeply all the way down and stitched to form a hem for a desirable depth, the fronts being stitched together below to give the effect of a plait. Along the hem the fronts are closed with button-holes and buttons. The full shirt sleeves are gathered at the top and bottom and finished with wristbands, from which frills of embroidery fall softly over the hands. The neck may be finished with a Byron or a sailor collar, which is trimmed with a frill of embroidery that is continued down the hem of the overlapping front.

The mode is suitable for wash silk, lawn, cambric and the various other fabrics used for gowns of this kind. It may be simply or elaborately trimmed with lace, embroidery, feather-stitching and ribbon.

We have pattern No. 7387 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require eleven yards of material twenty inches wide, or six yards thirty-six inches wide. Price of pattern, 1s. 6d. or 35 cents.

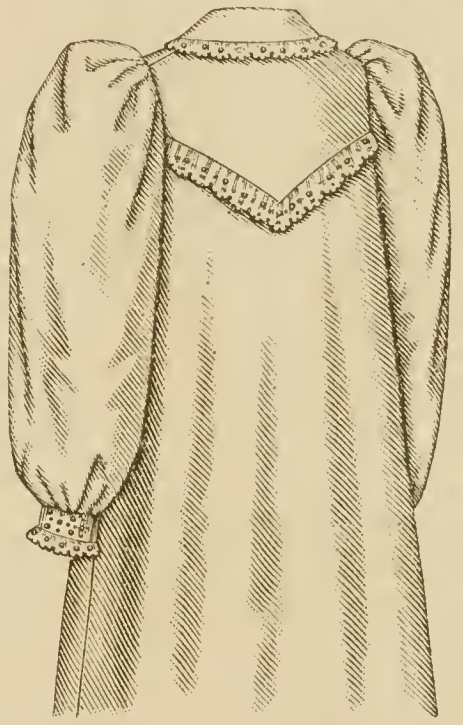


7402



7402

Front View.

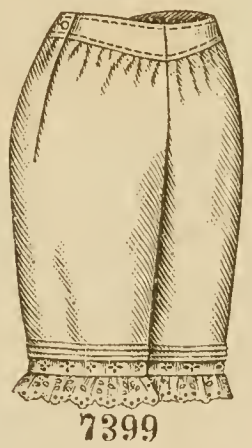


7402

Back View.

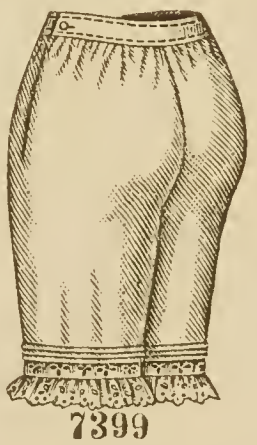
LADIES' SACK NIGHT-GOWN, WITH YOKE FACING. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see this Page.)



7399

Front View.



7399

Back View.

LADIES' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' SACK NIGHT-GOWN, WITH YOKE FACING. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see this Page.)

No. 7402.—This is a comfortable and durable mode by which to make a bed-gown, and for its development white muslin was chosen, with bands of insertion for the wristbands and embroidered edging for decoration. Shoulder and under-arm seams shape the garment, and the fronts are closed all the way down with button-holes and buttons. Arranged upon the top of the gown are deep yoke-facings that are deeply pointed at the center of the back and front; their shoulder edges pass into the shoulder seams, and their lower edges are decorated with a frill of embroidered edging. The neck may be finished with a rolling collar or with a close-fitting standing collar. The free edges of the collar are decorated with embroidered edging. The shirt sleeves are gathered at their upper and lower edges and finished with wristbands of muslin decorated with a frill of embroidered edging.

Gowns of this kind are made of cambric, lawn, muslin or wash silk, and the decoration is usually lace, insertion or embroidered edging, and sometimes frills of the material are used.

We have pattern No. 7402 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the gown requires nine yards and an eighth of material twenty-two inches wide, or seven yards and a fourth twenty-seven inches wide, or five yards and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

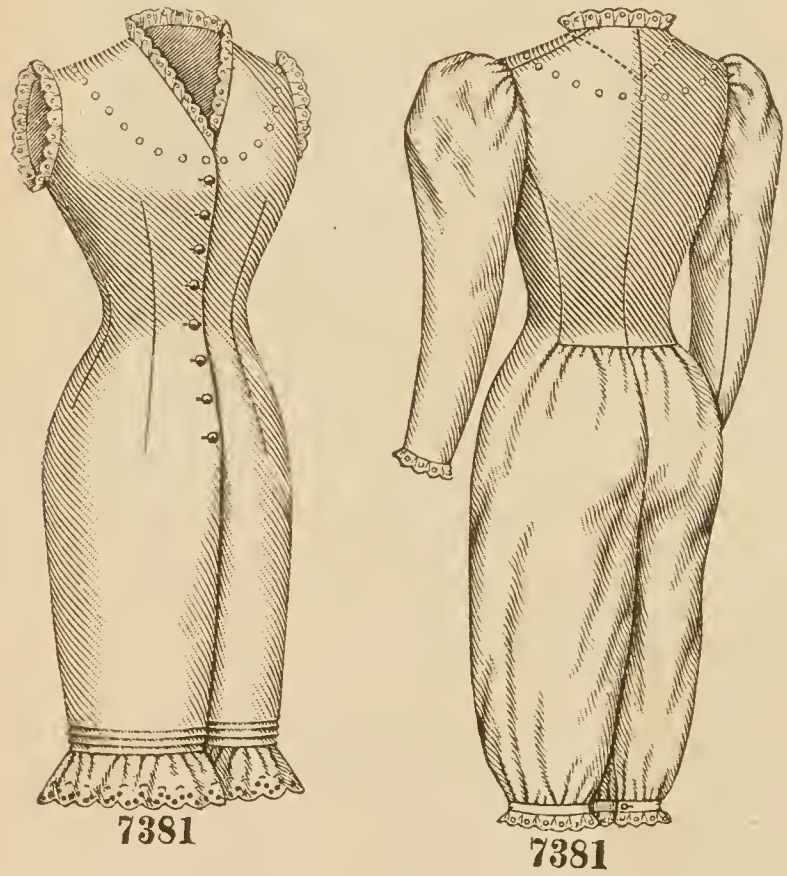
LADIES' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.)

(For Illustrations see this Page.)

No. 7399.—These drawers are pictured made of muslin, and trimmed with tucks, insertion and embroidery. While the drawers are designed with special regard for comfort, the matter of ironing, which by many women is regarded as of much importance, has not been overlooked. Three patterns are provided, and the choice of any one of them is a matter of taste. One pair of drawers has curved lower and front edges and takes the most graceful lines, but will not fold evenly in ironing. The other two pairs of drawers are fitted with straight lower edges and will fold evenly, the difference between them being that one is considerably curved at the front edge to remove some of the fulness, while the other is cut in a straight line with the front edge. The drawers are of comfortable width, and the shaping is accomplished by the usual leg-seams, and a seam at the center of the front and back. The upper edges of the drawers are gathered and joined at the back to a band and at the front to a yoke, which is shaped by a center seam, the yoke and band being closed at the sides with button-holes and buttons above openings of desirable length. Several of the best methods for finishing the side openings are directed in the label accompanying the pattern. The drawers are trimmed with frills of embroidered edging surmounted by a band of insertion and a cluster of tiny tucks. As the tucks are merely a matter of personal taste, they are not considered in the pattern, but

allowance for them may easily be made when cutting the parts. Fine muslin, cambric and canton flannel may be chosen for drawers of this kind, and lace or edging and insertion, tucks, feather-stitched bands, etc., may provide the decoration.

We have pattern No. 7399 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the drawers for a lady of medium size, calls for two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



Front View. *Back View.*

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND OPEN DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND OPEN DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.)

(For Illustrations see this Page.)

No. 7381.—This style of undergarment is a favorite with women inclined to stoutness, and also with women who like to remove as much weight as possible from their hips. It is shown made of fine white cambric. The fronts are comfortably adjusted by single bust and under-arm darts and are extended to form the drawers. The back extends but little below the waist-line and is shaped by a curving center seam; it joins the fronts in shoulder and side seams, and the closing is made at the center of the front with button-holes and buttons. The drawers are shaped by inside leg-seams and are gathered at the top across the back and joined to the lower edge of the short back. The drawers may be plain at the knee and trimmed with a cluster of fine tucks and a frill of embroidery, or they may be gathered at the knee and finished with narrow bands that close with buttons and button-holes below short openings left at the seams. The tucks are not considered in the pattern, so allowance for them must be made when cutting. The garment may be made with or without long, coat-shaped sleeves and with a high neck, or with a neck high at the back and cut in a low V at the front or with a low V or round neck, as preferred.

The garment may be made up in wash silk, surah, batiste, cambric and bleached muslin. Silk garments of this class are as frequently made up in pale-blue, pink or mauve as they are white, and the decoration may consist of point de Paris lace and insertion, feather-stitching, ribbon, tucks or embroidery.

We have pattern No. 7381 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the garment requires five yards and three-eighths of material twenty-two inches wide, or three yards and a half thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

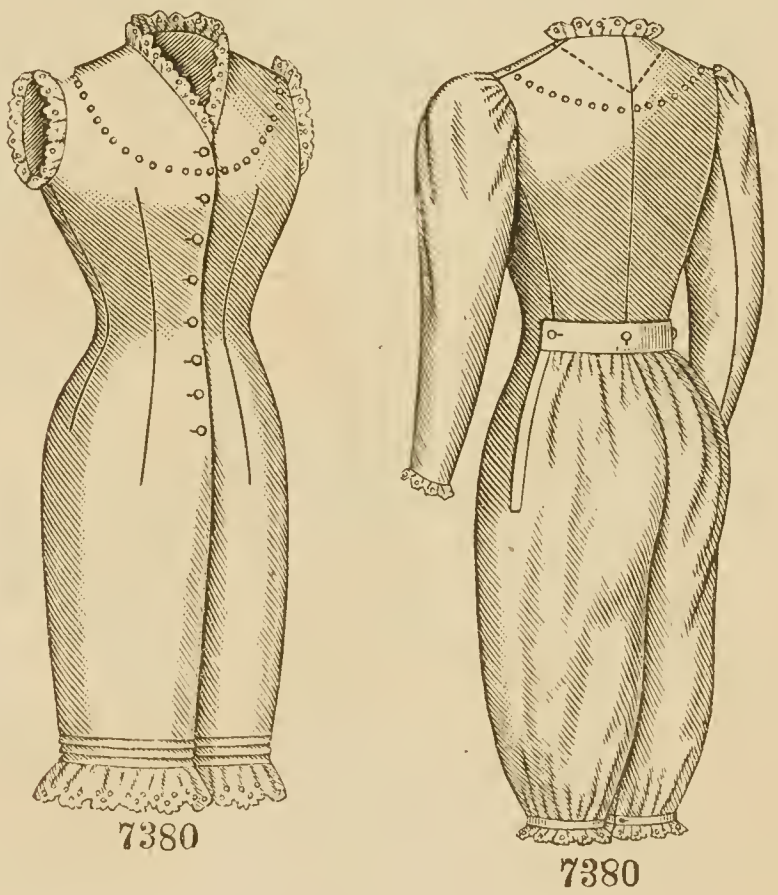
LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.)

(For Illustrations see this Page.)

No. 7380.—This garment is pictured made of fine white cambric. The fronts are closely adjusted by single bust and under-arm darts, and are extended to form drawers, which are slashed at the sides. The back extends but little below the waist-line at the center, and is deepened at the sides to form underlaps for the closing of the drawers; it is shaped by a center seam and joins the fronts in shoulder and side seams. The fronts are closed at the center with button-holes and buttons. The shaping of the drawers is accomplished by inside leg-seams and a seam at the center of the back and front. The drawers are gathered across the top of the back and finished with a band; and button-holes made at each end and at the center of the band pass over corresponding buttons sewed to the back, the loose side edges of the drawers being finished with overlaps. The drawers may be made plain at the knee and trimmed with tucks arranged above a frill of embroidered edging; or they may be gathered at the knee in Knickerbocker fashion and finished with narrow bands that close with buttons and button-holes below short openings at the seams; narrow frills of embroidery decorate the bands. The garment may be made up with a high neck and long coat-shaped sleeves or the sleeves may be omitted and the neck cut in a low V in front or in low pointed or round outline. The tucks are not considered in the pattern and allowance for them must be made when cutting.

Cambric, muslin, lawn, silk, pongee and all fabrics devoted to underwear may be employed for such garments. Torchon, *point de Paris* or Medici lace, Hamburg or Swiss embroidery, tucks, feather-stitching, etc., may be added for decoration.

We have pattern No. 7380 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the garment requires five yards and three-fourths of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.



Front View. *Back View.*

LADIES' COMBINATION CORSET-COVER OR CHEMISE AND CLOSED DRAWERS. (TO BE MADE WITH A HIGH OR LOW NECK, WITH OR WITHOUT SLEEVES, AND WITH THE DRAWERS PLAIN AT THE KNEE OR FINISHED WITH A BAND.) (COPYRIGHT.)

(For Description see this Page.)

Styles for Misses and Girls.

FIGURE NO. 252 L.—MISSES' DRESS.

(For Illustration see this Page.)

FIGURE NO. 252 L.—This illustrates a Misses' dress. The pattern, which is No. 7413 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown in two views on page 189 of this magazine.

The dress is designed with a picturesque simplicity that is here fully taken advantage of in an attractive combination of brown velvet and green-and-brown shot wool goods. The graceful skirt, which is of the three-piece order, is fashionably wide at the bottom, displaying the distended appearance that is just now counted as desirable in misses' skirts as in those for ladies. The wide front-gore is arranged between two wide gores which reach to the center of the back and are joined in a center seam; and gathers regulate the fulness at the top, where the skirt is joined to the body. The front of the body is fitted smoothly by the usual darts, and the backs are separated from the front by under-arm gores. The front is made fanciful by the application of three box-plaits, which are broad at the top and taper all the way down, and between which the front is covered with narrow facings of velvet. The back displays three box-plaits laid on to correspond with those in front, the plait at the center concealing the closing. About the waist is a crush belt of velvet, the ends of which are gathered to form broad *choux* and closed at the center of the back. The crush collar covers a standing collar, and its gathered ends are concealed by a broad Imperial bow. The *gigot* sleeves display the exaggerated fulness and flare at the top that is demanded by the prevailing fancy and are quite smooth and close-fitting upon the forearm; they are shaped by inside seams only and are arranged upon coat-shaped linings; and the fulness at the top is collected in forward and backward turning plaits. Each wrist is trimmed with a broad band of velvet that simulates a round cuff.



FIGURE NO. 252 L.—MISSES' DRESS.—This illustrates Pattern No. 7413 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

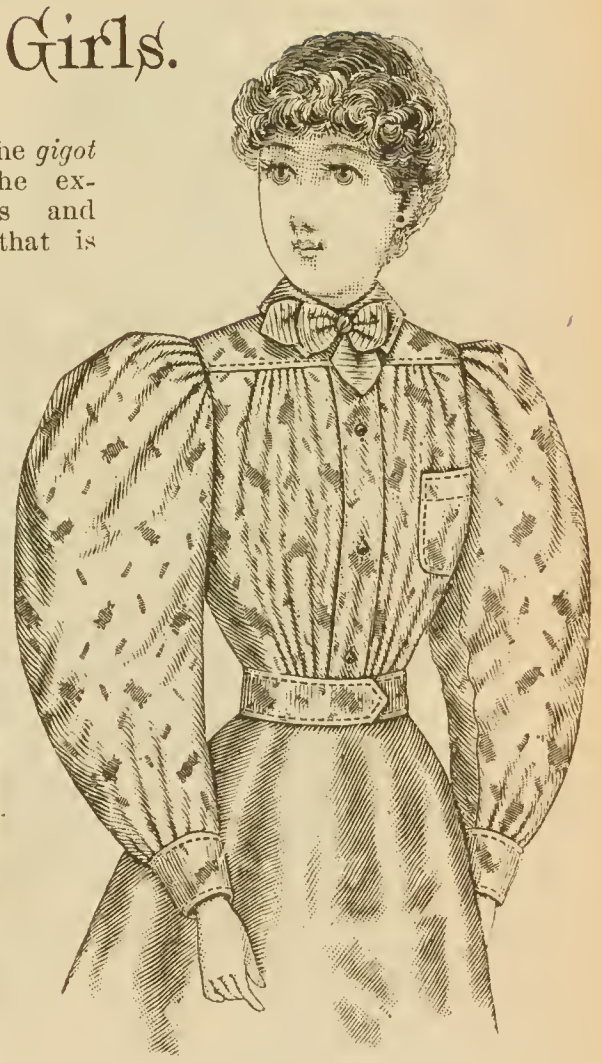


FIGURE NO. 253 L.—MISSES' SHIRT-WAIST.—This illustrates Pattern No. 7400 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

A quaint dress may be developed by this mode in crépon, Fayetta, foulé, cashmere, serge or some other pretty woollen, combined with plain or shot velvet, plaid, striped, shot or plain silk or changeable surah or taffeta. A single fabric may be used throughout, if preferred, with fancy braid, velvet or satin ribbon, gimp or galloon for garniture.

FIGURE NO. 253 L.—MISSES' SHIRT-WAIST.

(For Illustration see this Page.)

FIGURE NO. 253 L.—This illustrates a Misses' shirt-waist. The pattern, which is No. 7400 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 195 of this DELINEATOR.

Shirt-waists promise to claim fully as much attention during the coming Summer as they have for several seasons past, and one of the most artistic designs for this style of garment is here illustrated, the material shown being figured cambric. The shirt-waist has a very shallow, square yoke that is shaped by shoulder seams, and to the



FIGURE NO. 254 L.—MISSES' PLAIN WAIST.—This illustrates Pattern No. 7403 (copyright), price 7d. or 15 cents.

(For Description see this Page.)

yoke are joined the back and fronts, which are gathered at the top to display pretty fulness at the center of the back and at each side of the center of the front. The fulness at the waist-line is drawn in closely to the figure by a tape inserted in a casing, and the closing is made at the center of the front with gold studs through a box-plait, which is arranged at the front edge of the overlapping front and extends to the neck. The neck is finished with a turn-down collar mounted on a band and having widely flaring ends, but it may have a standing collar, if preferred, both styles being included in the pattern. The full shirt sleeve is slashed at the back of the wrist, and one edge of the slash is finished with an underlap, while the other is provided with an overlap that is pointed at the top. The sleeve is gathered at the top and bottom and finished with a cuff, which has square ends and is closed with gold link buttons. The shirt-waist is worn underneath the skirt, and the waist is encircled by a belt having pointed ends. The edges of the belt and all the other free edges of the shirt-waist are finished with a single row of machine-stitching, and between the ends of the collar is bowed a Windsor scarf. A patch pocket for the handkerchief is applied at the left side; it is turned under at the top for a hem, and its edges are finished with machine-stitching.

Shirt-waists of this class are variously developed in wash silk, surah, India or China silk, chambray, percale, Oxford cloth, Madras, lawn, gingham and other similar fabrics, according as they are intended to accompany stylish skirts and jackets of cloth or serge or be used for ordinary wear. A shirt-waist of pale blue or pink India or wash silk may be decorated with feather-stitching done with heavy Roman silk or filo floss, but when the mode is developed in cotton goods for ordinary uses, a simple completion of machine-stitching will suffice.

FIGURE NO. 254 L.—MISSES' PLAIN WAIST.

(For Illustration see this Page.)

FIGURE NO. 254 L.—This illustrates a Misses' plain waist. The pattern, which is No. 7403 and costs 7d. or 15 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown differently developed on page 194 of this magazine.

The simple waist is here represented made up in sage-green cashmere, and its severity of outline is prettily relieved by an artistic ribbon decoration. It is fitted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The waist is encircled by a ribbon belt,



FIGURE NO. 255 L.—MISSES' AFTERNOON TOILETTE.—This consists of Misses' Spencer Waist No. 7385 (copyright), price 7d. or 15 cents; and Box-Plaited Skirt No. 7409 (copyright), price 1s. or 25 cents.

(For Description see Page 185.)

which is fastened at the back and decorated at the center both front and back with ribbon rosettes. The leg-o'-mutton sleeves

are shaped by inside and outside seams and are gathered to stand out with broad effect at the top and droop to the elbow in many soft and pretty wrinkles; below the elbow the adjustment is close, and at the wrist a ribbon band crosses the upper side diagonally. A ribbon strap crosses each shoulder and terminates at the top of the dart under a dainty rosette, and a ribbon band encircles the standing collar, which is prettily adorned at each side of the center with a rosette. A rolling collar may take the place of the standing one, if desired, the pattern providing both styles.

The mode may be appropriately developed in washable fabrics or in silk or woollen dress goods, and decoration may be provided by lace insertion, passementerie or velvet or satin ribbon. The waist may accompany a full, gored, draped or box-plaited skirt.

FIGURE NO. 255 L.—MISSES' AFTERNOON TOILETTE.

(For Illustration see Page 184.)

FIGURE NO. 255 L.—This consists of a Misses' Spencer waist and box-plaited skirt. The waist pattern, which is No. 7385 and costs 7d. or 15 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen again on page 195 of this DELINEATOR. The skirt pattern, which is No. 7409 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is also shown on page 196 of this magazine.

The Spencer waist is here shown developed in red silk figured with white and dark-blue, and the skirt in dark-blue serge, with ribbon for decoration. The Spencer is a perennial favorite, because it is well adapted to all materials and for different seasons and various occasions. The adjustment of the waist is



FIGURE NO. 256 L.—MISSES' PARTY TOILETTE.—This consists of Misses' Box-Plaited Blouse-Waist No. 7410 (copyright), price 10d. or 20 cents; and Five-Gored Skirt No. 7416 (copyright), price 1s. or 25 cents.

(For Description see Page 186.)



FIGURE NO. 257 L.—GIRLS' DRESS.—This illustrates Pattern No. 7415 (copyright), price 1s. or 25 cents.

(For Description see Page 186.)

perfectly simple, the full fronts being joined to the back in shoulder and under-arm seams, and the closing made at the center of the front with button-holes and buttons. It presents a perfectly smooth effect at the top, and the fulness at the lower edge is drawn toward the center and collected in two short rows of shirring at the back and at each side of the closing, the shirrings being placed at belt depth apart. The lining is closely fitted by single bust darts and the usual seams. The sleeves, which are in leg-o'-mutton style, are shaped by inside and outside seams and mounted on coat-shaped linings; they have abundant fulness at the top collected in gathers, and they fit the arm closely below the elbow. The rolling collar has square ends that flare stylishly, and between them is knotted a neat silk tie. The pattern also provides a standing collar. The ribbon belt that encircles the waist is fastened in front under a rabbit's-ear bow, and a smaller bow of similar shape adorns each sleeve at the wrist. A ribbon sash with flowing ends is disposed at the back.

The box-plaited skirt may be made up with or without the four-gored foundation-skirt which is provided by the pattern. It is arranged in a series of broad box-plaits all round, the plaits flaring stylishly from the belt. Each plait is decorated at the bottom with a band of ribbon, which starts from the lower edge

and terminates in upturning loops that are secured by a small knot.

Quiet combinations or gay contrasts may be effected in a toilette of this kind, which is eminently well adapted to the popular novelty mixtures, and also to serge, camel's-hair, cashmere and silk. Ribbon decoration is in high favor for misses' garments, and it may match or contrast with the dress goods. A very pretty toilette could be made in this manner by using blue-and-gold or green-and-blue shot silk for the waist, and green or blue serge for the skirt. Indeed, all combinations in fashion for ladies are now duplicated for misses.

FIGURE NO. 256 L.—MISSES' PARTY TOILETTE.

(For Illustration see Page 185.)

FIGURE NO. 256 L.—This consists of a Misses' box-plaited blouse-waist and five-gored skirt. The blouse-waist pattern, which is No. 7410 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 194 of this DELINEATOR. The skirt pattern, which is No. 7416 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 197.

A charmingly simple toilette for an afternoon or evening reception or a dancing party is here presented, the materials selected to fully bring out its artistic features being primrose-yellow crépon and turquoise-blue satin. The skirt illustrates one of the new flaring modes, and in its shaping five gores are used. The front-gore and side-gores, which may be gathered or dart-fitted at the top, form ripples that deepen as they approach the bottom; and the back, which may be side-plaited or gathered, as preferred, displays graceful flutes or *godets* that are stiffened by an interlining of hair-cloth to preserve their stately appearance to the lower edge, where the skirt is fashionably wide. The skirt is simply trimmed with bands of broad yellow satin ribbon, which extends from the belt at the center of the front and over the side-front seams, and are knotted at their lower ends to form pretty butterfly bows.

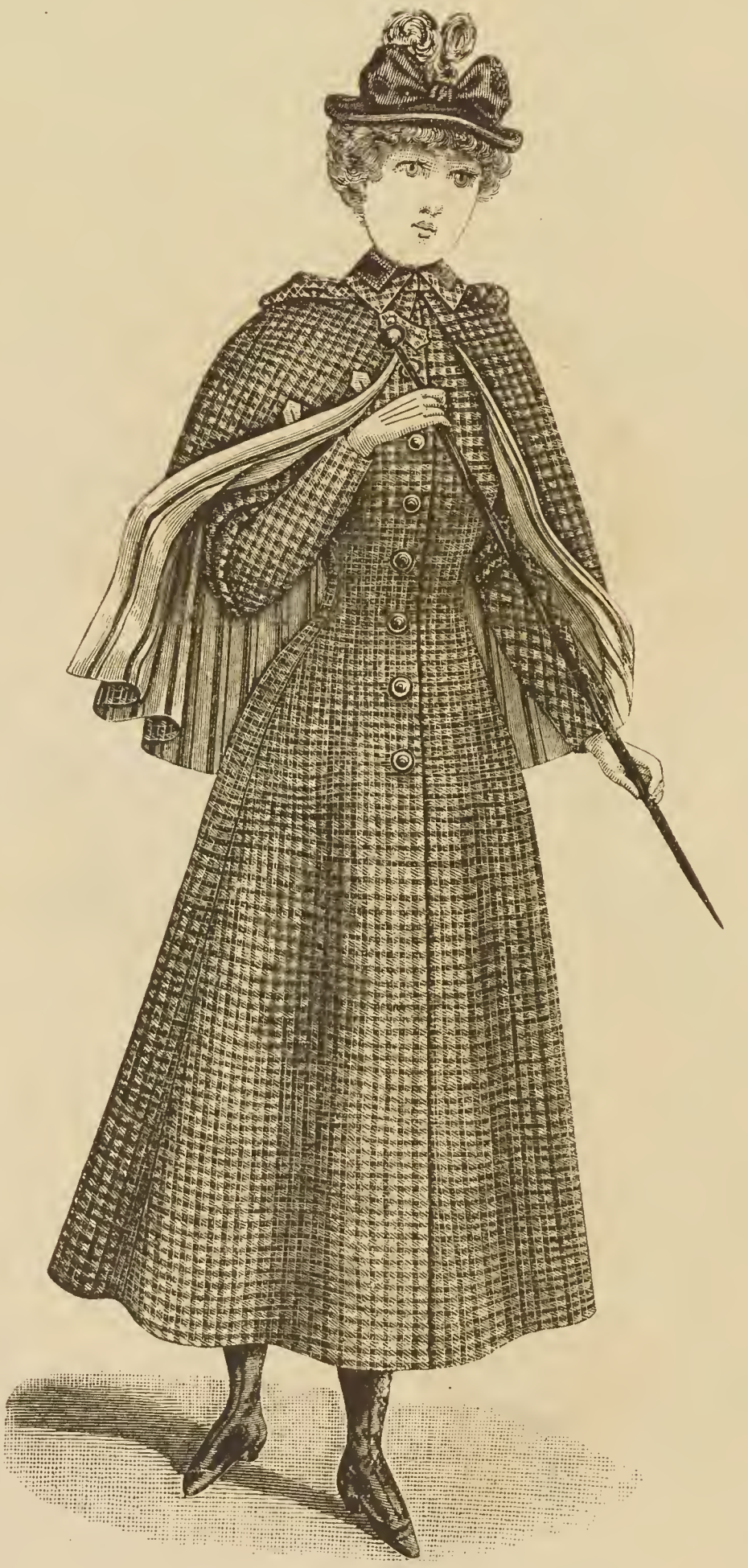


FIGURE NO. 258 L.—MISSES' LONG COAT.—This illustrates Pattern No. 7390 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 187.)

The Psyche blouse, which is arranged upon a shorter lining fitted by the usual darts and seams, displays five box-plaits at the back and five similar box-plaits at the front, the center plait at the front concealing the closing; and the lower edges of the fronts and back are joined to the lower edge of the lining, the fulness drooping gracefully. The sleeves are covered to the elbow by puffs that bear a slight resemblance to the popular butterfly shape, the puffs being caught up in softly draped folds at the center by upturning plaits that are tacked just below the gathers at the top and spread in balloon fashion below. The wrists are decorated with a wrinkled band of turquoise-blue satin, and at the neck is a crush collar of similar satin arranged upon a close-fitting curate collar closed at the throat, the frill-finished ends of the crush collar being closed at the back.

For either the house or street the toilette will develop handsomely in a wide range of fabrics. A pretty fancy is to make the skirt of brown, tan or dark-blue crépon and the blouse of any of the fancy silks or taffetas, which are shown in spotted, striped, checked, plaid and figured effects. A simple toilette for every-day use may be made of serge, cashmere, foulé or novelty goods, with fancy braid, gimp or ribbon applied in any pretty way for decoration.

FIGURE NO. 257 L.—GIRLS' DRESS.

(For Illustration see Page 185.)

FIGURE NO. 257 L.—This illustrates a Girls' dress. The pattern, which is No. 7415 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 190 of this issue.

The dress is here shown made up for party or dancing-school wear, the materials selected for its development being pink-and-white striped taffeta and white mull, with lace insertion and ribbon for decoration. The full, straight skirt is deeply hemmed at the bottom, and is gathered at the top to fall in full folds from the fanciful body, which has a body lining consisting of a dart-fitted front, and plain backs that are closed invisibly at the center. The upper part of the body lining, both front and back, is covered with a yoke of mull that is shaped by shoulder seams and shirred to form a series of upright puffs; and this yoke is bordered by a Pompadour yoke trimmed with ribbon overlaid with lace insertion. The full front and full backs, which are joined to the Pompadour yoke, fall in soft folds from gathers at the top, and their lower edges are drawn by two rows of shirring and finished with a belt, over which the fulness droops with full blouse effect. A band of ribbon encircles the waist and is tied in a pretty bow at the center of the front. The sleeves

have full balloon puffs, which extend to the elbow and are gathered at the top and bottom to spread in the quaint style in vogue; and they are covered below the puffs with encircling bands of insertion. A doubled frill of white mull provides a becoming completion for the neck.

The dress is dainty enough to please the most exacting little maiden, and is suitable for either school or best wear, according to the material selected for its development. Any of the pretty figured or plain silks of the inexpensive India or China weaves, crêpe de Chine, crépon or organdy will be appropriate when the dress is desired for a party or a school reception; and when it is intended for ordinary uses, challis, cashmere, foulé or French flannel may be chosen, with some prettily contrasting fabric for the yoke. Ribbon, braid, gimp, or feather-stitching done with heavy rope silk may decorate the skirt, and the waist is fanciful enough to render ornamentation unnecessary.

Figure No. 258 L.—Misses' Long Coat.

(For Illustration see Page 186.)

Figure No. 258 L.—This illustrates a Misses' single-breasted coat. The pattern, which is No. 7390 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 191 of this Delineator.

A very desirable top-garment for the promenade or for travelling wear is this trim, long coat of the newest style in which Fashion has conformed to the popular demand by introducing a cape and hood. Fancy checked coating was here chosen for the development of the coat, which is designed to be worn either with or without the hood and cape. The cape and hood are lined with satin-striped taffeta, and the collar is inlaid with velvet. The fronts of the garment are closed from the throat to below the waist-line with button-holes and handsome pearl buttons, and the close adjustment is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps, while the side-back seams disappear under well pressed coat-plaits. The one-seam *gigot* sleeves are abundantly but not extremely full at the top, the fulness being collected in forward and backward turning plaits; they fit the arm closely below the elbow, and the wrists are plainly completed. The removable cape is smoothly fitted at the top by darts, falls below the shoulders in moderate ripples and may be secured in front by three straps. The hood has its outer edge prettily reversed, and the rolling collar has square ends that flare stylishly.

The best materials for outer garments of this kind are cheviot, tweed, cloth, whipcord and fancy coating of good quality, and the detachable hood and cape may be lined with changeable, striped or plaided silk. Machine-stitching applied in one or more rows is always an appropriate decoration, but rows of mohair or soutache braid may be added to the collar and sleeves when a plain finish is undesirable.

The felt hat is trimmed with silk and ostrich feathers.



Figure No. 259 L.—Misses' Dress.—This illustrates Pattern No. 7425 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

Figure No. 259 L.—Misses' Dress.

(For Illustration see this Page.)

Figure No. 259 L.—This illustrates a Misses' dress. The pattern, which is No. 7425 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown less elaborately developed on page 189 of this magazine.

The dress is fashioned in the youthful style that is so appropriate and becoming to misses of either immature or well developed figure. For its making in the present instance crépon in a pretty shade of mode was combined with chestnut-brown velvet, with a decoration of figures cut from point de Gène lace and appliquéed upon the yoke and sleeves. The skirt is of the popular three-piece variety, and displays a smooth effect at the front and the distended appearance at the bottom which is a feature of the latest skirts for misses. The fulness at the top of the skirt is drawn to the back, where it is collected in gathers at each side of the center seam to fall in pronounced flute folds or *godets* that spread gracefully toward the bottom; and the skirt is joined to the fanciful body, which is arranged upon a closely adjusted body-lining closed invisibly at the center of the back. The upper part of the body lining is covered at the front with a fanciful yoke of velvet, which forms three points at the lower edge, and from beneath which the front falls in three rather broad box-plaits and droops with the effect of a blouse over a wrinkled velvet girdle that is closed at the left side and decorated at each side with a knot and two drooping loops of velvet. The front is gathered and tacked to the lining at the lower edge, and the backs, which are separated from the front by under-arm gores to ensure a close effect at the sides, are box-plaited all the way down, the box-plait at the center concealing the closing. The coat sleeves have huge puffs, which droop in graceful fashion upon the shoulders and spread in balloon style below; and each wrist is decorated with a pointed cuff-facing of velvet trimmed, like the yoke, with figures cut from point de Gène lace and appliquéed on the velvet. A close-fitting velvet collar in standing style

is at the neck, its closing being made at the center of the back.

The dress is dainty and picturesque and is available for party or dancing-school wear, as well as for ordinary every-day use. It may be made up in a variety of fabrics of either silken, woollen or cotton texture, and will be especially effective in the new dotted flowered organdies which have already made their appearance for Summer gowns. The yoke may be all-over decorated with lace insertion, or rows of beading through which bébé ribbon has been run may contribute the ornamentation.

FIGURE NO. 260 L.—GIRLS' PROMENADE COSTUME.

(For Illustration see this Page.)

FIGURE NO. 260 L.—This illustrates a Girls' costume. The pattern, which is No. 7426 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently represented on page 190 of this magazine.

The pretty costume is here depicted made up in a charming combination of brown crépon, shot silk and brown velvet, with lace and buttons for decoration. The lining, which supports the blouse, is fitted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The blouse front, which is made of brown silk shot with flame color, is gathered at the top and bottom back of a box-plait at the center that is prettily decorated with gilt buttons. Square jacket-fronts of crépon are connected by under-arm gores with the backs, which are smooth at the top and have slight fulness at the bottom collected in gathers at each side of the closing. A graceful star-pointed collar of velvet is included in the seam with the standing collar; it is in two sections that flare prettily in front and its lower outline describes a series of points, which are ornamented, like the front and back edges, with a frill of lace. A rosette of lace decorates the standing collar at each side of the center of the front. Graceful puffs are arranged on the coat-shaped sleeves, which are decorated at the wrists with deep, pointed velvet cuffs edged at the top with lace. The skirt is deeply hemmed at the bottom and is gathered at the top, where it is joined to the waist to fall in soft, graceful folds about the figure.



FIGURE NO. 260 L.—GIRLS' PROMENADE COSTUME.—This illustrates Pattern No. 7426 (copyright), price 1s. or 25 cents.

(For Description see this Page.)



FIGURE NO. 261 L.—GIRLS' JACKET.—This illustrates Pattern No. 7428 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

There are many delicate tints of silk that can be tastefully combined with sombre-hued silk-and-wool or all-wool dress goods in a costume of this kind. Thus, pink silk may be used for the blouse front and green crépon for the balance of the costume, or pale-blue silk may be combined with dark-blue serge in the same way. Very serviceable costumes may be made up in neutral tints, such as light and darker brown, or slate-gray and dull-red. Although combinations are to be highly commended as being more dressy, a single material may be used throughout without detracting from the stylish effect. Lace will provide very tasteful decoration, particularly when velvet is used.

The hat is a brown felt trimmed prettily with satin ribbon and ostrich tips.

FIGURE NO. 261 L.—GIRLS' JACKET.

(For Illustration see this Page.)

FIGURE NO. 261 L.—This illustrates a Girls' double-breasted jacket. The pattern, which is No. 7428 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is shown in two views on page 193 of this publication.

Simplicity and good style are skilfully associated in the jacket, which is here represented made up in a durable quality of blue wide-wale serge, with an inlaying of velvet for the collar, and bone buttons and machine-stitching for decoration. The double-breasted fronts make the garment particularly comfortable, being closed diagonally from the shoulder to within a short distance of the lower edge with button-holes and handsomely polished bone buttons; and the sides and back are drawn closely to the figure by under-arm and side-back gores, and a curving center seam which terminates below the waist-line at the top of the coat-laps, while the side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button. The turn-down collar has flaring ends and is stylishly inlaid with

velvet; it is attached to a shaped band which closes at the throat. The leg-o'-mutton sleeves are shaped by one seam only; they are close below the elbow and full above and are arranged in forward and backward turning plaits at the top, and each wrist is decorated at cuff depth with two rows of machine-stitching. Square pocket-laps cover openings to pockets in the front and are finished with stitching.

Jauntiness is now aimed at in top garments for girls, and this example, though very simple in style, is remarkable for grace as well as for practicality and comfort. For its development, flannel, serge, whipcord, diagonal, faced or covert cloth, cheviot or some other material of a similar nature should be selected. The collar will usually be inlaid with velvet and the free edges decorated with machine-stitching.

The blue felt hat is adorned with ostrich feathers and ribbon.



7413

Front View.



7413

Back View.

MISSES' DRESS, HAVING A THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' DRESS, HAVING A THREE-PIECE SKIRT.

(For Illustrations see this Page.)

No. 7413.—This stylish dress may be seen made up in a pretty combination of wool goods and velvet by referring to figure No. 252 L.

The dress displays a quaint simplicity which is here brought out effectively in shot woollen goods combined with velvet of contrasting hue. It is adaptable to either best or every-day wear. The skirt is of the stylish three-piece variety, and is joined to the body with pretty fulness at the front and sides and in full folds at the back, the fulness being held in gathers at the top. The skirt, which is stylishly wide at the bottom, measuring nearly two yards and three-quarters in the middle sizes, has a wide front-gore arranged between two wide gores that extend to the back, where their bias back edges are joined in a center seam. The skirt is underfaced with canvas or hair-cloth to flare at the bottom in the style demanded by present fashions. The front of the body is fitted by single bust darts concealed beneath applied box-plaits, that are wide at the top, where they pass into the shoulder seams, and narrow gradually all the way down. A similar box-plait is arranged at the center of the front, and the backs, which are separated from the front by under-arm gores, have box-plaits applied to correspond with those at the front, the box-plait at the center concealing the closing. The one-seam *gigot* sleeves are mounted upon smooth, coat-shaped linings and are smooth and comfortably close-fitting below the elbow; they spread with bouffant effect at the top, and the fulness is collected in forward and backward turning plaits that stand out with the stylish broad effect upon the shoulders. At the neck is a close-fitting standing collar covered with a crush collar of velvet that is gathered at the ends and mounted upon a plain collar. The crush collar is closed at the



7425

Front View.



7425

Back View.

MISSES' DRESS, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 190.)

center of the back beneath an Imperial bow of velvet. About the waist is a crush girdle of velvet, the ends of which are gathered to form standing loops or *choux* and closed invisibly at the center of the back.

The dress will develop charmingly in serge, cashmere, foulé, cloth, or spotted, striped, checked or shot silk-and-wool novelty goods combined with plain or shaded velvet, moiré, etc. The skirt may be made fanciful with an all-round decoration of braid, ribbon, gimp or galloon.

We have pattern No. 7413 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the dress needs four yards of camel's-hair forty inches wide, with a yard and three-eighths of velvet twenty inches wide (cut bias). Of one material, it requires seven yards and seven-eighths twenty-two inches wide, or six yards and a fourth thirty inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



GIRLS' COSTUME. (COPYRIGHT.)

(For Description see Page 191.)

MISSES' DRESS, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 189.)

No. 7425.—Light crépon and darker velvet are united in this dress at figure No. 259 L in this magazine, and point de Gène lace provides the decoration.

An exceedingly pretty gown to be assumed by a miss for church, visiting or other dressy wear is here shown developed in an artistic combination of violet crépon and leaf-green velvet, with velvet and narrow gimp for decoration. The stylish three-piece mode was selected for the skirt, which is of stylish width, measuring fully three yards round at the bottom in the middle sizes. It has a front-gore arranged between two wide gores that are extended to the back, where their bias back edges are joined in a center seam; and the peculiar shaping of the gores produces a smooth effect at the top of the front and sides and the fashionable distended effect at the bottom. The fulness at the back is drawn to the center in gathers and falls in tubular folds or *godets* that spread with a graceful effect to the lower edge, the flare being emphasized by a deep underfacing of canvas or hair-cloth. The placket is finished above the center seam, and the top of the skirt is joined to the body, which is provided with a lining that is rendered close-fitting by single bust darts and under-arm and side-back gores and closed at the center of the back. The front of the body, which extends only a little above the bust, is arranged in three box-plaits, and is overlapped at the top by a velvet yoke shaped at the lower edge in three deep points. The slight fulness at the lower edge of the front is collected in gathers and the front is tacked to the lining at the lower edge, the fulness drooping with graceful blouse effect. The backs, which are separated from the front by under-arm gores to ensure a smooth adjustment at the sides, are arranged in three box-plaits their full length, the center one being made at the back edge of the overlapping back and concealing the closing. The coat sleeves are covered to the elbow with immense puffs that spread in balloon fashion at the elbow and are gathered at the top to droop with quaint effect. The wrists are trimmed with a band of velvet outlined at each edge with a row of gimp, and the velvet collar, which is in close-fitting standing style and closed at the back, is decorated at the upper and lower edges with similar gimp. About the waist is passed a velvet crush belt, the gathered ends of which are closed at the left side under a pretty bow of velvet.



GIRLS' DRESS. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 191.)

The dress displays a *chic* air which will render it especially becoming to misses of tall, slender figure and improving to those who are too stout. It will make up exquisitely in a combination of velvet, surah, moiré or velours with hopsacking, crépon, serge, cashmere or foulé. If a single fabric be preferred, any of the new silk-and-wool or all-wool novelties in checked, plaid, shot or figured designs may be chosen.

We have pattern No. 7425 in nine sizes for misses from eight to sixteen years of age. To make the dress for a miss of twelve years, calls for four yards and a half of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it requires eight yards and five-eighths twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' COSTUME.

(For Illustrations see Page 190.)

No. 7426.—This stylish costume is pictured made up in a handsome combination of erépon, silk and velvet at figure No. 260 L, and buttons and frills of lace provide the ornamentation.

The jacket fronts and star-pointed collar give a dressy air to the costume, which is here shown made of bright plaid mohair and plain velvet, small pearl buttons in two sizes providing the decoration. The body introduces a graceful blouse front arranged in a single box-plait at the center and gathered at the neck and lower edges back of the box-plait; it is made over a fitted lining adjusted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The back is quite smooth at the top, but is gathered at the lower edge at each side of the closing. The jacket fronts have square lower corners and are included in the shoulder and under-arm seams; they flare prettily, revealing with stylish effect the blouse front, which droops moderately. The star-pointed collar is in two sections, that meet at the center of the back and fall even with the front edges of the jacket fronts; it is included in the seam with the standing collar, which gives a high finish to the neck. Clusters of six tiny buttons decorate the pointed collar at the front and back edges; and buttons one size larger decorate the center of the box-plait. Huge puffs that are gathered at the top and bottom cover the coat-shaped sleeves to the elbow. The deeply hemmed skirt is gathered at the top and joined to the waist, from which it falls in free folds around the figure. The star-pointed collar may be omitted.

Pretty combinations may be made in this style, such as old-rose cashmere with green velvet, fawn crépon with brown velvet, and many other becoming effects.

We have pattern No. 7426 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the costume requires three yards and five-eighths of plaid dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs six yards and seven-eighths twenty-two inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern 1s. or 25 cents.



Front View. *Back View.*

MISSES' SINGLE-BREASTED LONG COAT. (TO BE WORN WITH OR WITHOUT THE CAPE AND HOOD.) (COPYRIGHT.)

(For Description see Page 192.)

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR ELBOW SLEEVES.)

(For Illustrations see Page 190.)

No. 7415.—This dress is shown prettily made up at figure No. 257 L in this DELINEATOR, the materials being striped taffeta and plain mull and the decoration insertion and ribbon.

A quaint little dress, which developed in pretty silks, vailings, crépons, etc., will be charming for a children's party or other dressy function, is here represented made up in an attractive combination of brown cashmere and pale-blue and brown shaded silk, with pale-blue ribbon and pale-blue fancy braid for decoration. The skirt is full and round and is finished at the bottom with a deep hem; it is gathered at the top and joined to the faneiful body, from which it falls in free folds all round. The body has a lining fitted by single bust darts and shoulder and under-arm seams. The full front and full backs are joined in under-arm seams and are gathered at the top and twice at the bottom, the fulness drooping with full blouse effect over the belt that finishes the lower edge. The upper edges of the front and back are joined to a plain Pompadour yoke of silk that is decorated with three rows of braid; and above the Pompadour yoke the lining is covered with a puffed yoke, both yokes being shaped with shoulder seams. The puffed yoke is shirred to form a series of lengthwise puffs, and it is topped by a standing doubled frill of silk, which forms a becoming neck-completion. The closing is made invisibly at the center of the back. The coat sleeves are covered to the elbow with full puffs, which are gathered at the top and bottom and spread in balloon fashion. The wrists are trimmed with three encircling rows of fancy braid, and about the belt is passed a ribbon, the ends of which are tied in a pretty bow of long loops and ends at the center of the front. The puffed yoke will be omitted and the body lining cut away along the top of the Pompadour yoke, and the sleeves will be cut off below the puffs when a low-necked dress with short sleeves is desired, as shown in the small illustration.

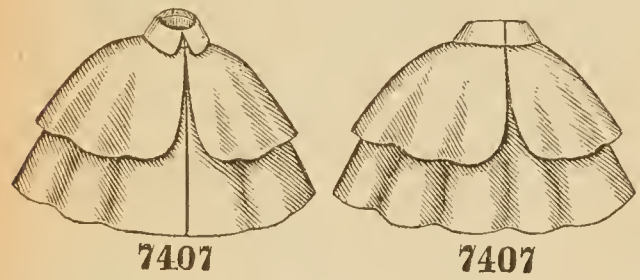
The dress, which may be worn with a guimpe of India or China silk, nainsook or lawn, is adaptable to a wide range of fabrics. Among the prettiest materials to which it is suited may be mentioned serge, vailing, Fayetta, challis and the light-weight novelty goods that display mixtures of silk and wool. Velvet or moiré ribbon, galloon or gimp may comprise the decoration.

We have pattern No. 7415 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment requires three yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide. Of one material, it needs six yards and three-eighths twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SINGLE-BREASTED LONG COAT. (To be Worn With or Without the Cape and Hood.)

(For Illustrations see Page 191.)

No. 7390.—At figure No. 258 L in this magazine this coat is illustrated made of fancy checked coating, with an inlaid velvet collar, and striped silk for lining.



This thoroughly protective coat is here shown made of brown cheviot, the cape and hood being lined with bright plaid silk. The coat is closed at the center of the front with button-holes and buttons, and the becoming adjustment is accomplished by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of long coat-laps, the side-back seams disappearing under well pressed coat-plaits. The smooth adjustment at the top of the cape is due to a single dart on each shoulder, and below the cape falls in moderately full ripples which result altogether from its shaping. The cape may be closed with three pointed straps of the material attached with buttons and button-holes or it may be secured at the neck only, and the stylish collar may be rolled deeply or left standing and rolled at the ends, as shown in the illustrations. A graceful hood on the Capuchin order falls upon the cape and is shaped by a seam which extends from the neck to the outer edge; it is reversed at its outer edge and prettily displays the gay plaid lining. The edges of the cape and collar are finished with a single row of machine-stitching. The cape or hood may be omitted. The leg-o'-mutton sleeves are shaped by one seam only and are close on the forearm; the fulness at the top is collected in forward and backward turning plaits which cause the sleeves to droop in many pretty folds to the elbow; and the wrist edges are finished with a single row of stitching.

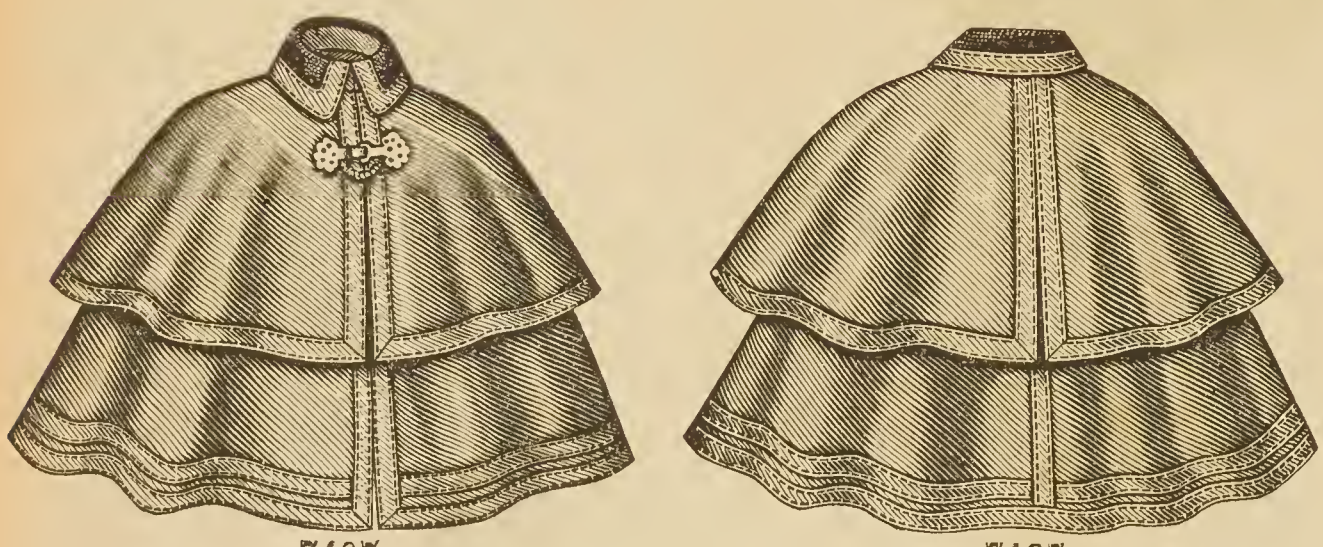
Whipcord, fancy coating, faced cloth, cheviot and some of the heavier qualities of novelty wool suitings in subdued colors may be selected to make the coat, and a gay plaid, striped or changeable silk lining may enliven the hood and cape. Machine-stitching forms a neat and unobtrusive finish on the cape and collar.

We have pattern No. 7390 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat calls for ten yards and a fourth of material twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and three-eighths fifty-four inches wide, with three yards and seven-eighths of plaid silk twenty inches wide to line the cape and hood. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DOUBLE CAPE. (The Upper Cape to be Made with Square or Round Corners.)

(For Illustrations see this Page.)

No. 7407.—The popularity of capes is on the increase and they are in single and double style. The garment here illustrated is an exceedingly graceful double cape, and tan-colored cloth was selected for its development, brown velvet being used for the collar facing and bands of the cloth for decoration. The cape extends a trifle below the waist-line and consists of two circular capes of uneven depth, the lower cape being shaped by a center seam, while the upper one is in two sections that flare slightly at the center of the back and front. The top of the lower cape is fitted by darts that render it quite smooth across the shoulders, its circular shaping permitting it to fall in graceful rippling folds below. The lower front and back corners of the upper cape may be round or square, as preferred, the pattern providing for both styles, as shown in the engravings. At the neck is a rolling collar inlaid with velvet and mounted on a high, close-fitting band. The closing is made at the throat with hooks and loops, and below with a large metal hook-and-eye clasp with chain attachment. The free edges of the upper cape are decorated with a narrow band of the cloth stitched at both edges, and two similar bands follow the lower edge of the lower cape, the lower band being continued up the front edges. A similar band covers the center seam of the lower cape to the top of the lower band and the cloth facing on the collar is stitched at both edges.



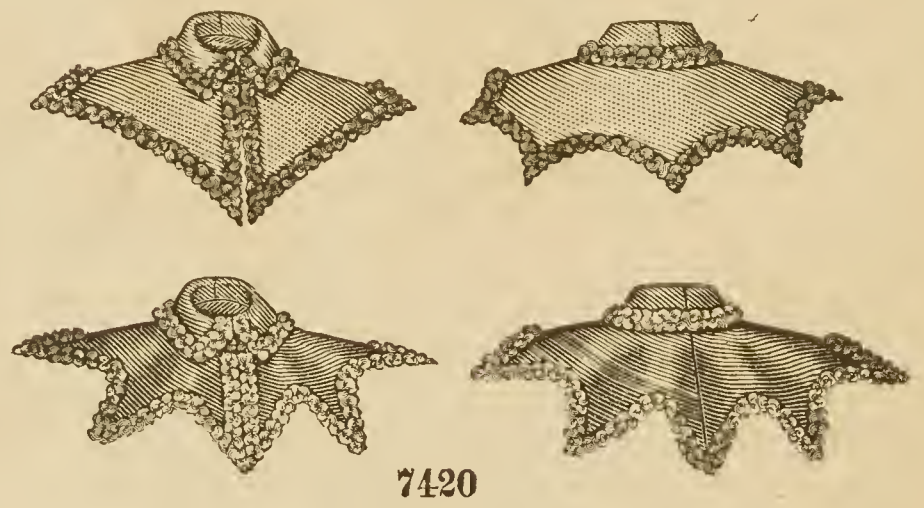
Front View. *Back View.*

Misses' Double Cape. (The Upper Cape to be Made with Square or Round Corners.) (Copyright.)

(For Description see this Page.)

A cape of this description will make up attractively in cloth, serge, cheviot, velvet, whipcord, dark or light melton or in the heavier chinchilla or beaver cloth. If made of cloth, the collar will look well inlaid with velvet, and bands of the cloth, fur or braid will provide suitable decoration. All sorts of shaded, striped or checked silks will be chosen for lining these capes, and while the finish is usually machine-stitching or bands of the material, gimp, passementerie, braid or ribbon bows may be applied in any way desired.

We have pattern No. 7407 in seven sizes for misses from ten to sixteen years of age. To make the cape for a miss of twelve years, will need three yards and three-eighths of goods twenty-two inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide, each with a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 10d. or 20 cents.



Front Views. *Back Views.*

Misses', Girls' and Children's Plain and Ripple Star Collars. (For Wear Over Coats, Jackets, etc.) (Copyright.)

(For Description see Page 193.)

MISSES', GIRLS' AND CHILDREN'S PLAIN AND RIPPLE STAR COLLARS. (For Wear Over Coats, Jackets, etc.)

(For Illustrations see Page 192.)

No. 7420.—These fancy collars add warmth and beauty to the top garments on which they are used. Tan-colored cloth was chosen for the development of the collars, and Astrakhan binding provides suitable decoration. The pattern provides two styles of collars. One style is a plain star collar, topped by a rolling collar that presents a seam at the center of the back and square ends that flare prettily. The collar is perfectly smooth and seamless and is closed invisibly in front; it is pointed on each shoulder and hollowed out in three deep points at the back, and the ends flare slightly in points at the front. The free edges are trimmed with Astrakhan binding.



7418

The ripple star collar presents a seam at the center of the back and is also topped by a rolling collar shaped by a center seam, the square ends of the rolling collar meeting at the top and flaring below. The ripple collar is quite smooth at the top, but falls below in soft, graceful ripples that are especially effective, as the lower edge is shaped to form three points at the back and front and one point on each shoulder. The edges are decorated with Astrakhan binding, and the collar is closed invisibly.

New jackets, capes, etc., will be given a stylish air, or partially worn coats may be modernized by using either one of these collars, which may be suitably made up in cloth, whipcord, serge, velvet, plush, Astrakhan and all-wool suitings. Fur, braid or Astrakhan will form appropriate decoration.

We have pattern No. 7420 in eight sizes from one to fifteen years of age. For a girl of nine years, the outside section of the plain star collar requires one yard of goods twenty inches wide, or three-fourths of a yard twenty-seven or thirty inches wide, or five-eighths of a yard forty-four inches wide. The outside section of the ripple star collar needs one yard of material twenty inches wide, or three-fourths of a yard twenty-seven or thirty inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7418

Front View.



7418

Back View.

Misses' and Girls' Ripple Cape-Collar. (For Outdoor Wear.) (Copyright.)

(For Description see this Page.)

MISSES' AND GIRLS' RIPPLE CAPE-COLLAR. (For Outdoor Wear.)

(For Illustrations see this Page.)

No. 7418.—Outdoor garments may be increased in comfort and style by the addition of this new cape-collar, which falls in pretty flutes or ripples all round. The collar is represented made of violet velvet and decorated with Persian lamb. It is in circular shape, with a center seam, and is smooth at the top, its ingenious shaping producing the ripples. It is closed invisibly in front and is completed by a rolling collar that is shaped by a center seam and has square ends that flare prettily in front. The free edges of the ripple and rolling collars are prettily decorated with Persian lamb. If preferred, the rolling collar may be worn standing and rolled slightly at the back and deeply in front in Medici fashion, as illustrated in the small engraving.

Plush, velvet, covert and faced cloth, beaver, whipcord, chinchilla and fancy coatings may be selected for a collar of this kind, with fur or Astrakhan bands for decoration.

We have pattern No. 7418 in eight sizes from two to sixteen years of age. For a miss of twelve years, the collar calls for a yard and three-eighths of material twenty inches wide, or seven-eighths of a yard thirty inches wide, or five-eighths of a yard forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES', GIRLS' AND CHILDREN'S HOODS.

(For Illustrations see this Page.)

No. 7388.—These attractive hoods have become very fashionable accessories for outside garments since golf capes have occupied so prominent a place among stylish top-garments. Three styles of hoods are included in this pattern—two styles of Capuchin hoods and a Red Riding-hood—and for their making cloth was chosen in each instance. One style of Capuchin hood is pointed and shaped by a seam extending from the point to the outer edge. It is lined with silk, and the outer edge is reversed. The other style of Capuchin hood is round. It is shaped by a center seam extending from the neck to the outer edge and is lined with changeable silk, the outer edge being deeply reversed. Both these hoods close at the throat. The Red Riding-hood is in the regulation round shape and lined with red silk. The cloth and lining are sewed together some distance from the edge to form a casing for an elastic cord which draws the hood into shape, the edge forming a pretty frill finish. The neck is gathered and the hood may be attached to the neck in any desired manner.

These hoods may be permanently sewed to the capes or coats they are intended to accompany, or they may be attached with hooks and loops and worn at pleasure. They are adaptable to cloth, cheviot, serge, camel's-hair, whipcord and various other coatings and cloakings, and may be lined with plaid, checked, striped, shot or plain silk. The hoods being in themselves a decoration, adornment is not added to them, their bright linings making them sufficiently attractive.

We have pattern No. 7388 in eight sizes from two to sixteen years of age. For a miss of twelve years, the pointed Capuchin hood will require a half yard of material twenty-seven or more inches wide, with five-eighths of a yard of silk twenty inches wide to line. The round Capuchin hood will need five-eighths of a yard twenty-nine or more inches wide, with one yard of silk twenty inches wide to line, while the Red Riding-hood calls for five-eighths of a yard twenty-four or more inches wide, with three-fourths of a yard of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.



7388

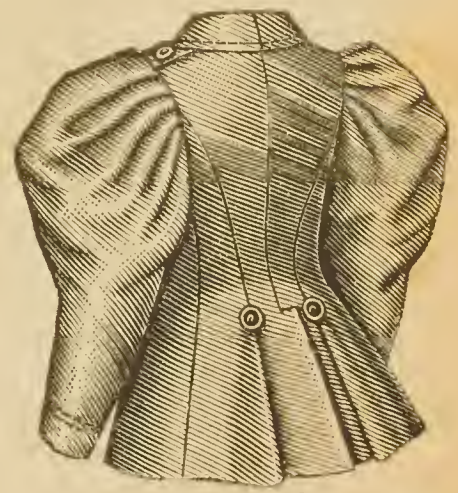
Misses', Girls' and Children's Hoods. (Copyright.)

(For Description see this Page.)



7428

Front View.



7428

Back View.

Girls' Double-Breasted Jacket. (Copyright.)

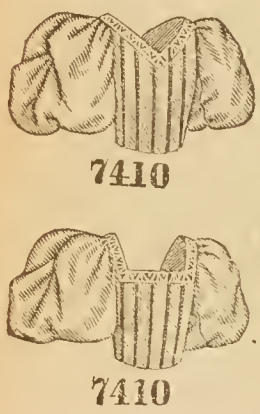
(For Description see Page 194.)

GIRLS' DOUBLE-BREASTED JACKET.

(For Illustrations see Page 193.)

No. 7428.—Another illustration of this jacket, showing it made of serge, with velvet for the collar facing, is given at figure No. 261 L in this magazine, machine-stitching providing the finish.

An extremely jaunty top-garment for a girl is here pictured, the material selected for its development being faced cloth in one of the fashionable bluet shades. The jacket extends to a becoming depth, and is simply adjusted by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps of stylish length; and the side-back seams disappear under coat-plaits which are each marked at the top with a button. The loose fronts lap widely and are closed diagonally at the left side with button-holes and large buttons; and a row of buttons to correspond is added to the overlapping front. The sleeves display a bouffant effect above the elbow and are smooth below the forearm; they are shaped by inside seams only, and the fulness at the top is collected in forward and backward turning plaits that produce the picturesque droop on the shoulders. The wrists are finished with a double row of machine-stitching. The rolling collar is mounted upon a high standing band and its edges are followed with a single row of machine-stitching. Square-cornered pocket-laps cover openings to side pockets inserted in the fronts, and their edges are followed with a single row of machine-stitching.



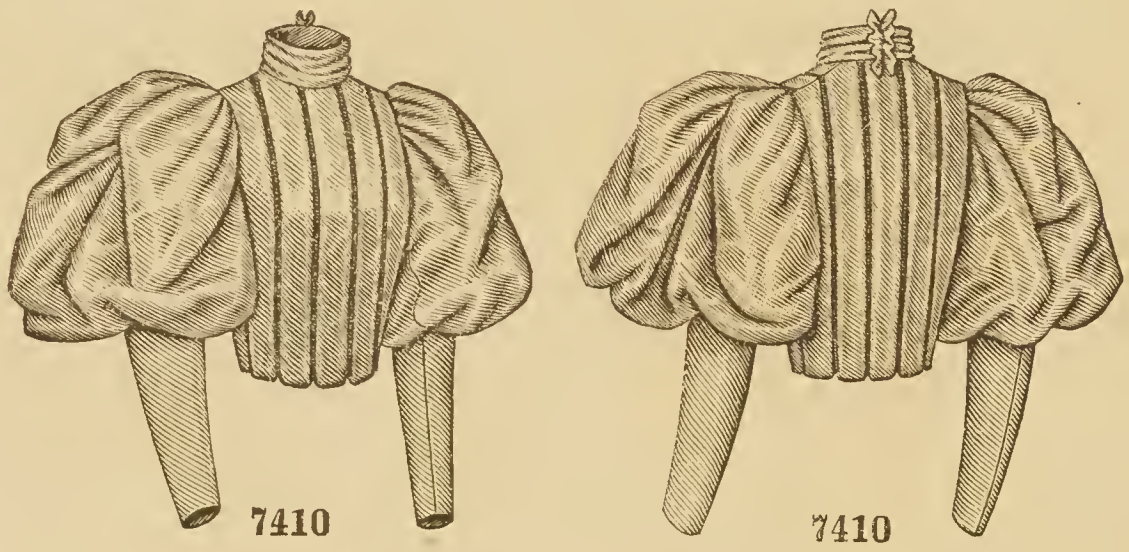
The jacket may be developed handsomely in chinchilla, beaver, kersey or cloth and trimmed with fur for best wear; or it may be made up in cheviot, whipcord, rough-surfaced coating or some other equally unpretentious fabric for school or ordinary occasions. A red cloth jacket of this kind would be particularly stylish just now, and black braid and black braid festoons would trim it effectively.

We have pattern No. 7428 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the jacket requires four yards and a half of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAIT AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.) (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 7410.—Satin and crépon are combined in this blouse-waist at figure No. 256 L in this DELINEATOR, where it is worn with one of the new flaring skirts.

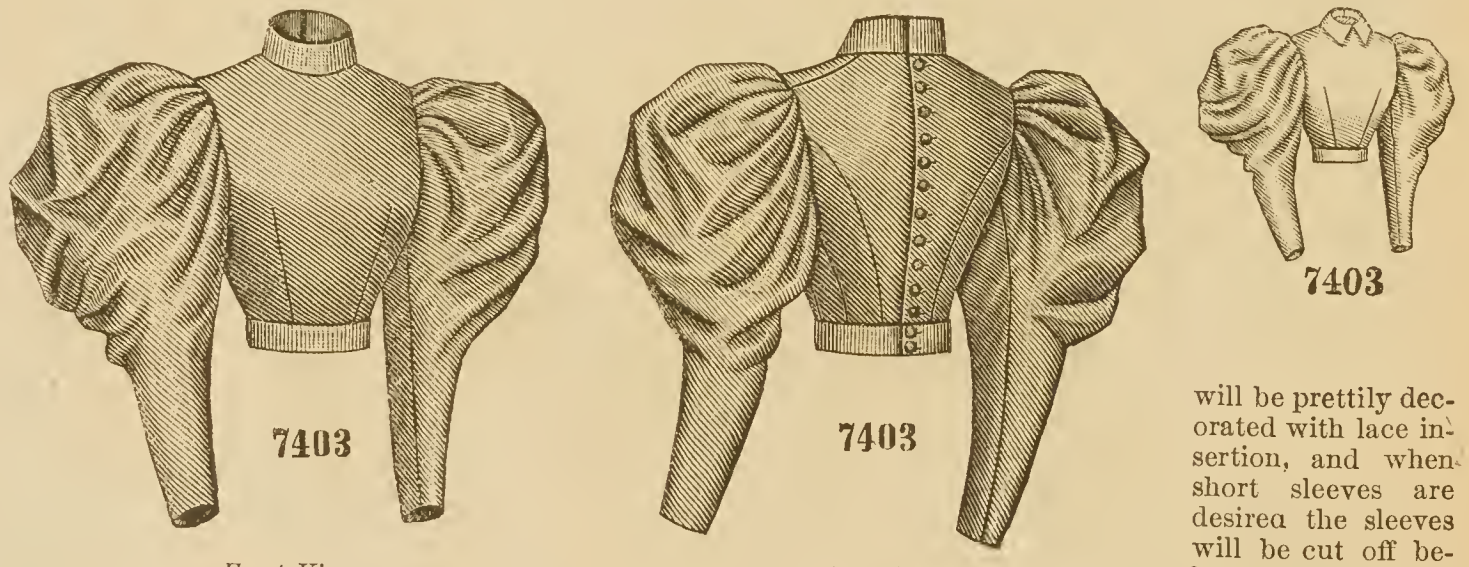


Front View. *Back View.*

MISSES' BOX-PLAITED BLOUSE-WAIST, CLOSED UNDER THE CENTER-FRONT PLAIT AND HAVING A FITTED BODY-LINING. (KNOWN AS THE PSYCHE BLOUSE.) (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

This blouse-waist or Psyche blouse, which may be made with a high neck and long sleeves or with a V or square neck and short sleeves, as shown in the several illustrations, is pictured in the present instance developed in turquoise-and-black shaded silk. The back of the waist is arranged in five box-plaits, which are stitched along their underfolds all the way down; and the fronts are box-plaited to correspond, the closing being made under the box-plait at the center. The lower edge of the waist is gathered and joined to a shorter body-lining, which is snugly adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front; and the waist droops slightly at the sides and back and a trifle deeper at the front. The coat sleeves have full balloon puffs which extend to the elbow, and are gathered at the top and bottom and disposed with a fanciful draped effect by three upturning, overlapping plaits that are tacked just below the gathers at the upper edge of the puff. At the neck is a close-fitting curate collar covered with a crush collar, the frill-finished ends of which are closed at the center of the back. When the neck is cut in low V or Pompadour outline the upper edges of the blouse-waist will be prettily decorated with lace insertion, and when short sleeves are desired the sleeves will be cut off below the puffs, as shown in the small engravings, the lower edges of the sleeves being decorated with insertion to correspond with the neck ornamentation.



Front View. *Back View.*

MISSES' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A STANDING OR ROLLING COLLAR.) (COPYRIGHT.)

(For Description see Page 195.)

The blouse-waist is fashioned in a style that will be decidedly becoming to immature figures and improving to those that are too stout. It will develop attractively in India silk, taffeta, surah, fancy changeable and shot silk, crépon, serge, cashmere and other stylish silks and woollens.

We have pattern No. 7410 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment requires five yards and three-fourths of material twenty-two

inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' PLAIN WAIST, CLOSED AT THE BACK. (To be Made with a Standing or Rolling Collar.)

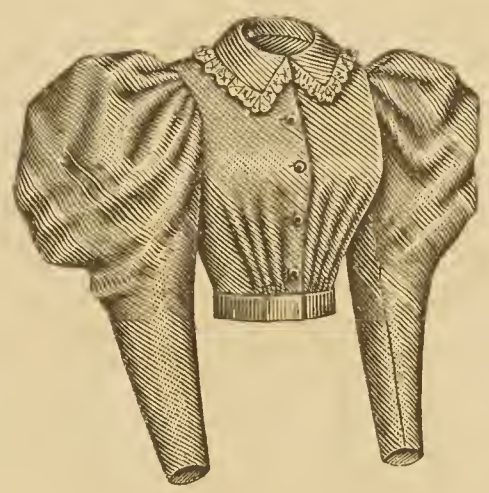
(For Illustrations see Page 194.)

No. 7403.—Another view of this waist, showing it made of wool dress goods and trimmed with ribbon, is given at figure No. 254 L in this Delineator.

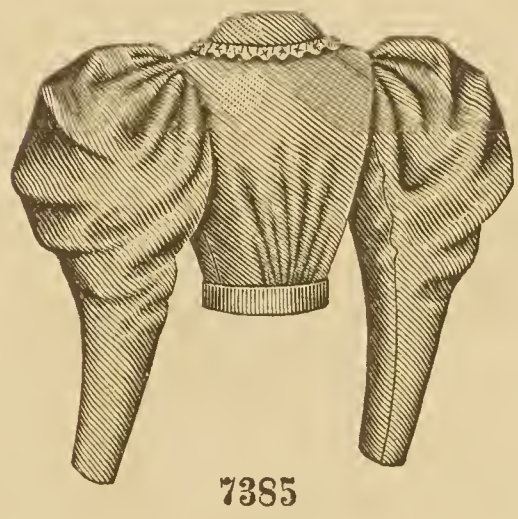
Simple, round waists of this kind are much liked for school and general wear and may accompany the new box-plaited or *godet* skirts. For the development of the waist plain dress goods of texture suitable to the season were chosen in the present instance. The waist extends to the waist-line, and its smooth adjustment is due to single bust darts and under-arm and side-back gores. The closing is made at the center of the back with button-holes and buttons, and the bottom of the waist is finished with a belt. The two-seam *gigot* sleeves are mounted upon coat-shaped linings and are smooth upon the forearm and gathered at the top to stand out broadly upon the shoulders, the wrists being plainly completed. The neck may be finished with a rolling collar in two parts that flare at the back and front, or with a close-fitting curate collar closed at the center of the back.

The simplicity of the mode will render it a favorite with the home dressmaker and the mother who does the sewing for several daughters. It will make up acceptably in cloth, serge, hopsacking, cheviot, vicuna and foulé, and with especially good effect in the new plaid, shepherd check and fancy novelty goods. The mode is particularly desirable for Summer gowns of gingham, chambray, cotton cheviot and percale, as its simple fashioning renders it easy to launder.

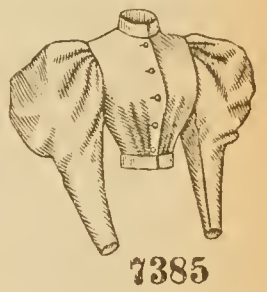
We have pattern No. 7403 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist needs three yards and a fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty inches wide. Price of pattern, 7d. or 15 cents.



Front View.



Back View.



Misses' Spencer Waist. (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar.) (Copyright.)

(For Description see this Page.)

MISSES' SPENCER WAIST. (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar.)

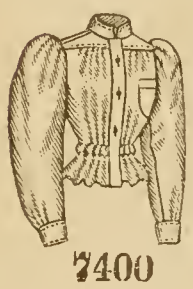
(For Illustrations see this Page.)

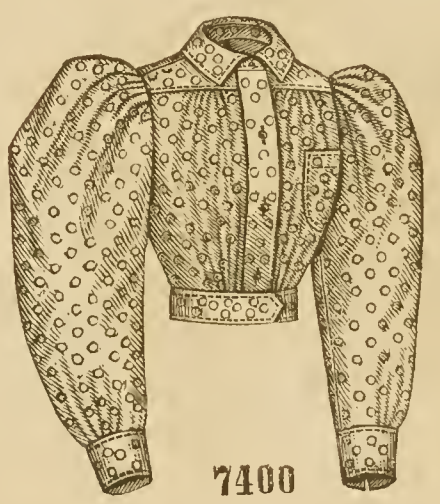
No. 7385.—This waist forms part of the afternoon toilette seen at figure No. 255 L in this magazine, where it is pictured made of figured serge and trimmed with ribbon.

The Spencer waist, which is always an excellent mode for woollen or washable fabrics, is youthful and easily made and may be fashioned with a rolling or standing collar, as shown in the illustrations. The waist is here represented made of blue challis and decorated with lace edging. The lining is adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front with button-holes and buttons. The full fronts join the seamless back in shoulder and under-arm seams. The back and fronts are smooth at the top, and the fulness at the lower edge is drawn well to the center by two short rows of gathers, which are placed at belt depth apart and concealed by a belt of the material. The leg-o'-mutton sleeves, which are made over coat-shaped linings, are shaped by inside and outside seams and are gathered full at the top to droop in numerous graceful folds and wrinkles to the elbow, below which the adjustment is comfortably close. The neck may be finished with a plain standing collar or with a rolling collar having square ends that flare prettily in front, the free edges of the rolling collar being decorated with lace edging.

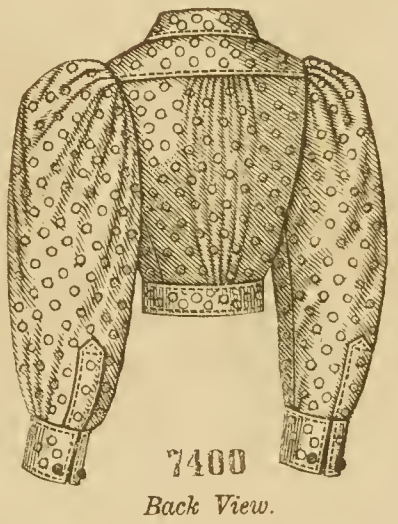
Young girls look well in this style of waist, which is especially suited to slight and undeveloped figures. For developing chambray, gingham, lawn, dimity, etc., it is a satisfactory mode, and will be liked quite as well for challis, vailing and similar goods. Very little decoration is required and it will usually be applied to the collar; it may be lace or embroidered edging.

We have pattern No. 7385 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist calls for three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 7d. or 15 cents.





Front View.



Back View.

Misses' Shirt-Waist. (To be Made with a Turn-Down or Standing Collar.) (Copyright.)

(For Description see this Page.)

MISSES' SHIRT-WAIST. (To be Made with a Turn-Down or Standing Collar.)

(For Illustrations see this Page.)

No. 7400.—At figure No. 253 L in this Delineator this shirt-waist is pictured made of figured cambric.

The shirt-waist, which is here shown made of spotted pale-pink cambric, may be worn with a full or gored skirt and blazer to complete a stylish and comfortable toilette for a young girl. The fronts and back are joined in under-arm seams and have fulness drawn to the center by gathers at the top; they are joined to a square yoke shaped by shoulder seams, and a box-plait made at the front edge of the overlapping front is extended to the neck. The box-plait is formed by turning under the front and making a small backward-turning plait a little back of the fold, and the box-plait may be stitched or not near the folds, as preferred. The closing is made through the box-plait with studs

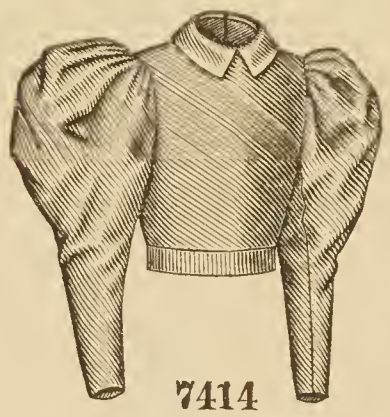
or with button-holes and buttons. A casing is arranged at the waist-line, in which is inserted a tape or elastic that draws the fulness closely to the figure; and the waist is encircled by a belt having pointed ends closed in front. The shirt sleeves, which are stylishly full, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the top and bottom and completed with square-cornered cuffs closed with link-buttons. The pattern provides a rolling collar mounted on a shaped band and also a standing collar, both styles being shown in the engravings. At the left side of the front is applied a handkerchief pocket, which is hemmed at the top and is round at the bottom.

Shirt-waists of this kind are developed in a variety of fabrics, among the most favored being Oxford and Madras cloth, cotton cheviot, chambray and percale.

We have pattern No. 7400 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist requires three yards and seven-eighths of material twenty-two inches wide, or three yards and an eighth twenty-seven inches wide, or two yards and a half thirty-six inches wide, with a half yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.

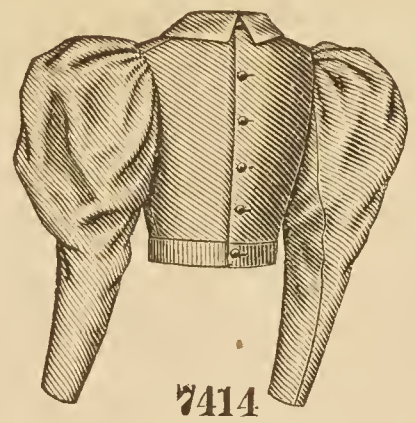


7414



7414

Front View.



7414

Back View.

GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see this Page.)

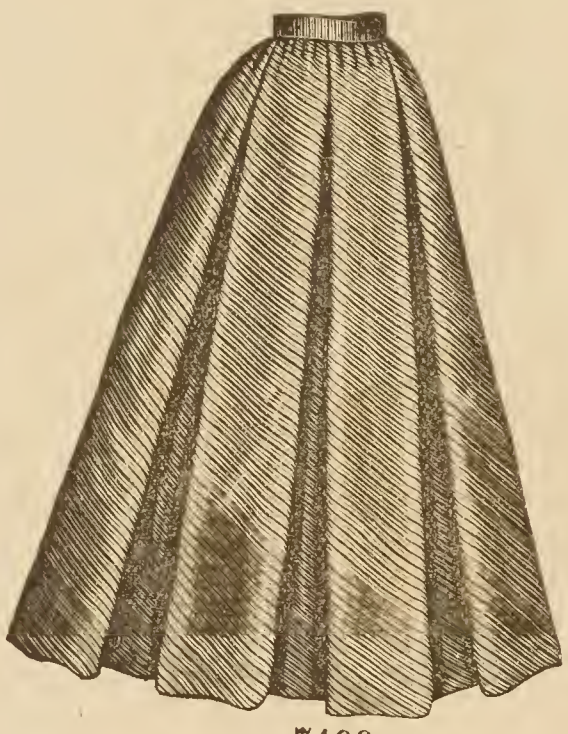
GIRLS' PLAIN WAIST, CLOSED AT THE BACK. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see this Page.)

No. 7414.—Waists developed in this simple style are much favored for school dresses and are especially desirable for cottons and other washable fabrics, as they may be laundered with very little trouble. For the development of the waist woollen dress goods of a seasonable variety were selected. The smooth front and backs are joined in shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. The lower edge of the waist is finished with a belt. The two-seam leg-o'-mutton sleeves are mounted upon coat-shaped linings; they are gathered on the shoulders to stand out stylishly from the arm and are smooth and comfortably close-fitting upon the forearm. The pattern provides two collars—a standing collar which fits the neck closely and is closed at the center of the back, and a rolling collar, the ends of which flare widely at the center of the front and back. Both collars are shown in the engravings.

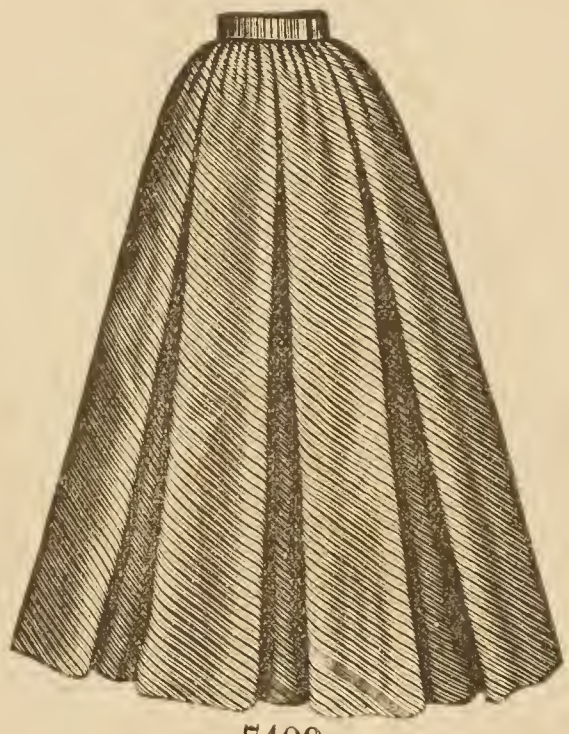
Waists of this kind may be developed in all varieties of woollen and cotton goods. Cashmere, serge, flannel, crépon, gingham, percale and chambray are especially well adapted to the mode, and if garniture be desired, braid, ribbon or feather-stitching done with rope silk or Filo floss may be added.

We have pattern 7514 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the waist needs two yards and seven-eighths of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 5d. or 10 cents.



7409

Side-Front View.



7409

Side-Back View.

MISSES' BOX-PLAITED SKIRT, WITH FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

MISSES' BOX-PLAITED SKIRT, WITH FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED).

(For Illustrations see this Page.)

No. 7409.—This skirt is shown made of serge and decorated with ribbon at figure No. 255 L in this DELINEATOR.

The skirt is a particularly stylish, new box-plaited mode and is here represented developed in illuminated serge. It is formed of joined straight breadths of the material, and measures three yards and three-quarters at the bottom in the medium sizes. It is deeply hemmed at the bottom and arranged in broad box-plaits all round, the box-plaits being well pressed in their folds and falling full with a pretty flare toward the lower edge over a four-gored foundation-skirt. The foundation skirt, which may be omitted, if undesirable, is fitted smoothly at the top of the front and sides by darts, and is gathered at the back to fall in full folds. The slight fulness at the top of the box-plaited skirt is collected in gathers. The placket is made at the center of the back, and the skirt is finished with a belt.

The skirt may be accompanied by a fancy waist or short basque and may either match the waist or be in direct contrast to it. It will develop attractively in crépon, serge, cloth, Fayetta, foulé, cheviot, tweed or novelty goods and will usually be plainly finished. Batiste in any of the delicate shades, as well as the dainty satin-striped and plain challies, will make up stylishly by the mode, and insertion and ribbon will provide the trimming.

We have pattern No. 7409 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the skirt calls for six yards and three-eighths of material twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' FIVE-GORED SKIRT, WITH FOUR *GODETS* AT THE BACK. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.)

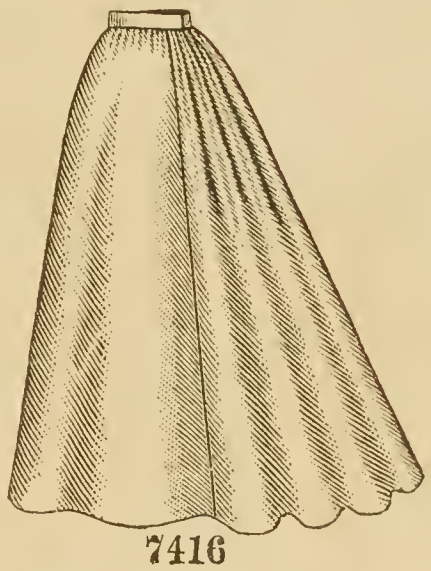
(For Illustrations see Page 197.)

No. 7416.—This skirt forms part of the party toilette shown at figure No. 256 L in this magazine, the material being crépon and the decoration satin ribbon.

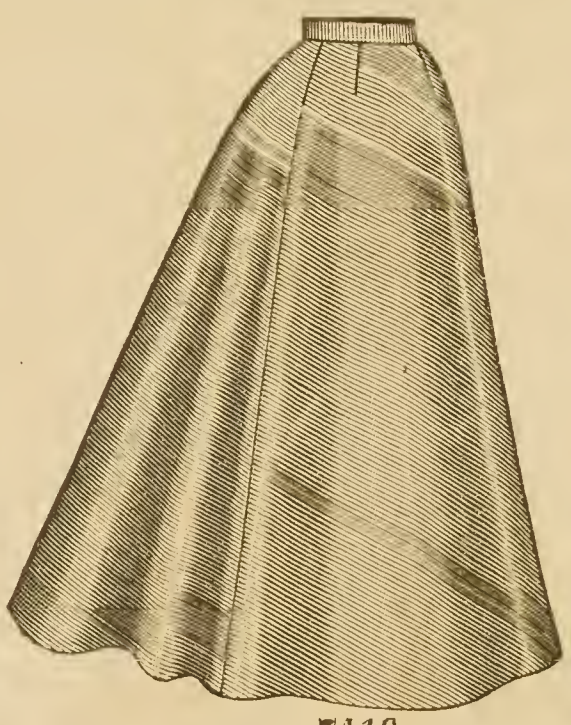
The skirt, which is represented in the present instance developed in crépon in one of the fashionable bluet shades, introduces the graceful *godets* or organ-pipe flutes at the back that are just now receiving the favor of Fashion's votaries. It consists of five gores—a front-gore, a gore at each side and two back-gores. The back-gores are very wide at the bottom and narrow at the top and are interlined with hair-cloth or crinoline to produce the correct flare at the bottom, where the skirt measures two yards and a half round in the middle sizes. The slight fulness at the top of the front and sides may be collected in gathers or removed by darts, and the back-gores may be gathered at the top or arranged in two backward-turning plaits at each side of the center seam, either disposal producing the graceful rolling folds. The skirt is deeply underfaced at the front and sides with hair-cloth or other stiffening material to emphasize the flare. The placket is made above the center seam, and the top of the skirt is completed with a belt.

The skirt is one of the season's most attractive novelties for misses, and will develop fashionably in the new shaded and shot novelty goods and in such familiar woollens as serge, cloth, hopsacking, crépon, camel's-hair and cashmere. It may be worn with any of the new fancy basques or waists and may be decorated at the bottom with rows of braid, gimp or ribbon, if a plain completion be undesirable.

We have pattern No. 7416 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, needs three yards and three-fourths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

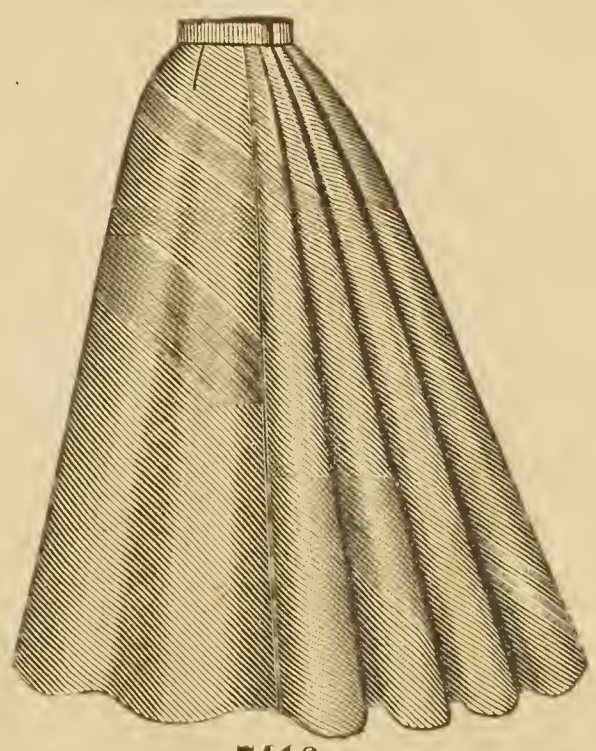


7416



7416

Side-Front View.



7416

Side-Back View.

MISSES' FIVE-GORED SKIRT, WITH FOUR *Godets* AT THE BACK. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 196.)

MISSES' PETTICOAT, WITH NARROW YOKE.

(For Illustrations see Page 198.)

No. 7393.—The narrow yoke is a most desirable feature of this petticoat, which is shown made of white cambric and decorated with tucks and embroidered edging. The petticoat has a smooth-fitting front-gore, a smooth-fitting gore at each side, and a full back-breadth that is gathered at the top. It is joined to the narrow yoke, which is closed at the center of the back with button-holes and buttons. The bottom of the petticoat measures a little over two yards round in the middle sizes and is trimmed with a ruffle of embroidery headed by three tucks, for which allowance must be made in cutting out, as tucks are not considered in the pattern.

Muslin, cambric, lawn, seersucker, silk or flannel may be made up after this mode. Silk petticoats will be most frequently decorated with ruffles of silk having hemmed or pinked edges, while lace or embroidered edging will be most appropriate for skirts made of washable fabrics. Rows of insertion will often be applied, the material being cut away from beneath.

We have pattern No. 7393 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the petticoat requires three yards of material twenty inches wide, or two yards and five-eighths twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' LEGGING AND OVER-GAITER.

(For Illustrations see Page 198.)

No. 7422.—An over-gaiter and a legging in two lengths are provided for by this pattern, and for their development cloth of suitable weight was chosen. The legging may reach to the knee or only to the calf, and is shaped to fit smoothly over the instep and ankle and about the leg by a well curved seam at the center of the front and back, the seams being opened and pressed flatly and the edges stitched. A leather strap is attached to the inside, and, passing under the boot in front of the heel, is fastened to the outside with a buckle, being drawn as closely as desired. The legging is closed at the outside with button-holes and buttons. The over-gaiter is exactly like the lower part of the legging and extends over the top of the boot. The edges of the over-gaiter and legging are neatly finished with machine-stitching.

Leggings extending to the calf or below the knee almost invariably form part of a bicycle toilette, and since the wheel has been almost universally adopted by misses and girls, the popularity of leggings has been largely increased. Girls in short dresses will find leggings a source of comfort when skating or walking. For the development of leggings leather or cloth may be chosen, while for the over-gaiter broadcloth is most generally used. The free edges are always finished with machine-stitching, and a narrow mohair braid is sometimes applied along the lower edge.

We have pattern No. 7422 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of leggings extending to the knee requires a yard and an eighth of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. A pair of leggings reaching to the calf needs three-fourths of a yard twenty-seven inches wide, or three-eighths of a yard fifty-four inches wide. A pair of over-gaiters will need half a yard of goods twenty-seven inches wide, or a fourth of a yard fifty-four inches wide. In each instance, a piece of leather measuring two inches by four inches and three-fourths will be needed. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' DRAWERS, WITH YOKE FRONT AND BAND BACK. (BUTTONED AT THE SIDES.)

(For Illustrations see Page 198.)

No. 7401.—These comfortable drawers are illustrated made of muslin and trimmed with a frill of embroidered edging headed by a row of insertion and a cluster of fine tucks. The matter of ironing is given as much consideration in these drawers as are comfort and durability, three patterns being provided, and the choice of any one of them being a matter of personal taste. One pair of drawers is shaped with curved lower and front edges and

takes the most graceful lines, but will not fold evenly in ironing. The other two pairs of drawers are fitted with straight lower edges and will fold evenly in ironing, the difference between them being that one is curved at the front edge to remove some of the fulness, while the other is cut in a straight line at the front edge. The front of the drawers is gathered at the top and joined to a yoke that is shaped with a seam at the center; and the back also is gathered and sewed to a straight band. Openings are made at the sides, where the closing is effected by means of button-holes and buttons. Several of the best methods for finishing the side openings are directed in the label accompanying the pattern. The use of tucks is optional, consequently in the pattern there is no allowance made for them.

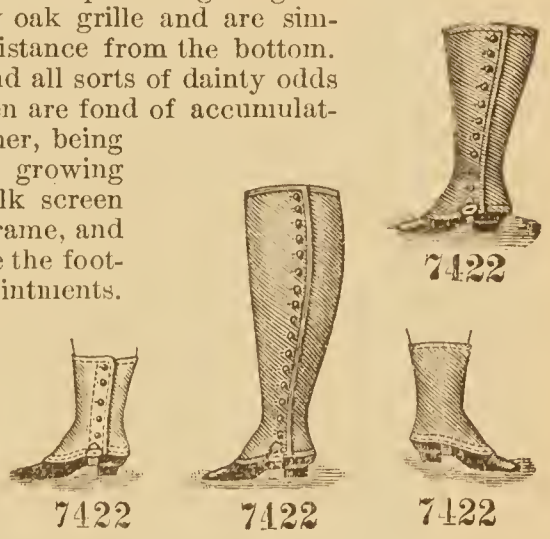
Muslin, cambric, fine lawn or Canton flannel may be made up in this way, with a simple or elaborate decoration, according to individual fancy.

We have pattern No. 7401 in twelve sizes from five to sixteen years of age. For a miss of twelve years, a pair of drawers will need a yard and seven-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

House Furnishing and Decoration.

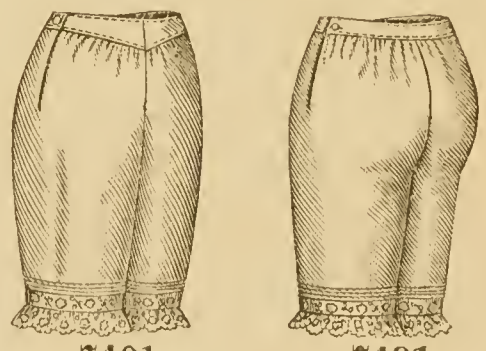
(For Illustrations see Page 155.)

No combination in home decoration is more pleasing and tasteful than white and gold, which is essentially French, and is usually carried out in the designs of some historic period. It is for the most part favored for drawing-rooms and boudoirs, in both of which daintiness is a most important element. The upper view on page 155 represents a boudoir, in which is embodied the French idea; it entirely expresses the effect which is calculated from such treatment. The walls are covered to within some distance from the bottom with white satin paper figured with gold Empire wreaths, the paper being met by a white enamelled wainscoting, upon which is applied moulding, also in Empire design, touched with gold. The floor is of light polished wood, partially covered by a Japanese rug, the design of which is light-blue and gold on a white ground. A white enamelled cabinet mantel decorated to correspond with the wainscoting is furnished with an oval mirror, with candle sconces at the sides. A fanciful Summer-piece covers the fireplace, and a brass fender gleams brightly on the white tiled hearth. The tongs and other paraphernalia belonging to the hearth are also of brass. Upon the mantel are arranged suitable ornaments, and upon the walls are hung gold-framed pictures, the frames representing the Empire style of decoration.



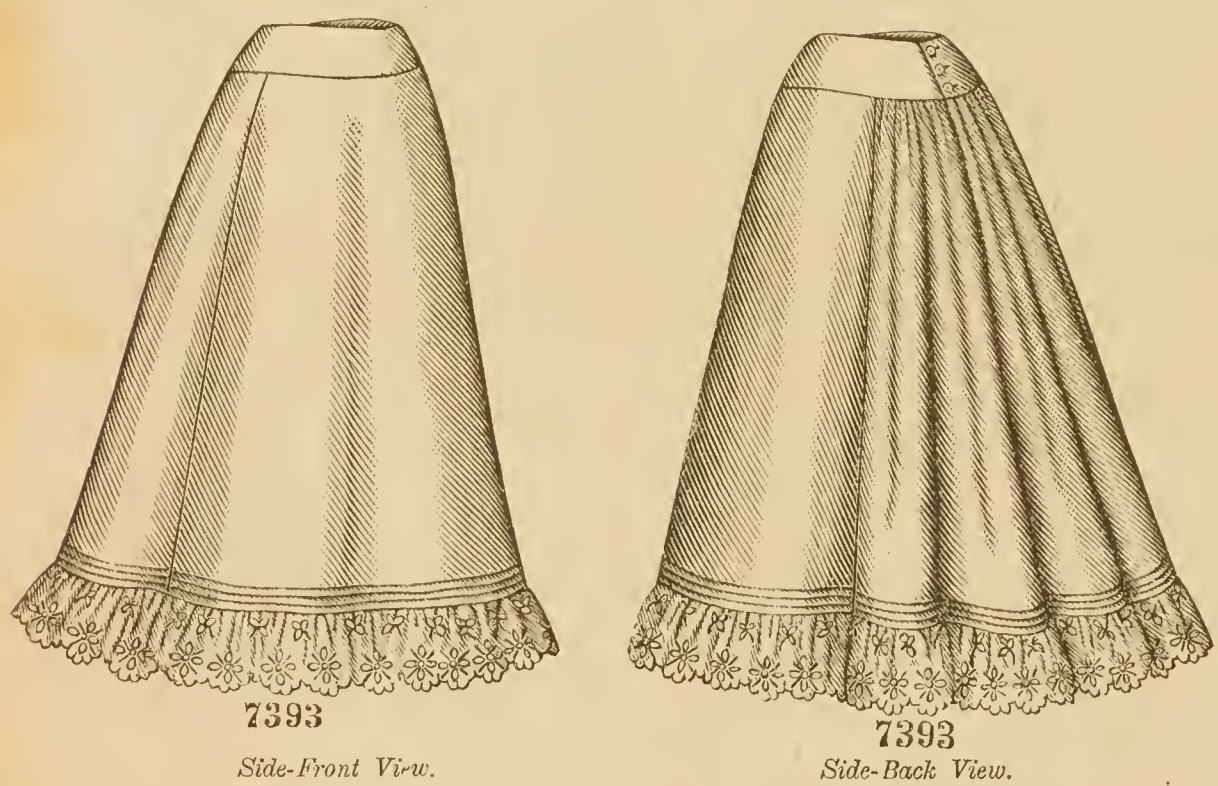
Misses' and Girls' Legging and Over-Gaiter. (Copyright.)

(For Description see Page 197.)



Misses' and Girls' Drawers, with Yoke Front and Band Back. (Buttoned at the Sides.) (Copyright.)

(For Description see Page 197.)



Misses' Petticoat, with Narrow Yoke. (Copyright.)

(For Description see Page 197.)

In the furnishing of the foyer hall there should appear a certain amount of warmth, which would intimate to the new-comer that a cordial welcome awaits him in the apartments beyond. lower left corner of is also the stairway. which a pretty glimpse can be obtained through the opening left by the gracefully hung portières. The portières are of white Shikii silk figured with an Empire design in gold. They fall from a pretty oak grille and are simply held back some distance from the bottom. A cabinet for curios and all sorts of dainty odds and ends, which women are fond of accumulating, stands in one corner, being partially hidden by a growing plant. A flowered silk screen with a gold Empire frame, and a chair upholstered like the foot-rest complete the appointments. Willow rockers and easy chairs in rattan painted white-and-gold, a tea-table of cherry with brass Empire trimmings, and a wrought-iron crane supporting a brass or copper tea-kettle could be added with most gratifying results. Womankind is never at a loss to devise the hundred-and-one fancy things that properly belong in her own special bower, to which only the nearest and dearest of her women friends have the *entrée*.

A small gilt foot-rest upholstered in white-and-blue satin tapestry has a place near the hearth. A fancy gilt stand supports a growing fan palm near the door leading to the bedroom, of

A charming hall is given in a view at the the page. The floor is of polished oak, as At the front of the landing is an oval frame supported by oak spindle work, and at one side is a fanciful column, at the top of which is fastened an iron support for a Venetian lamp. A growing palm stands in the opening and provides a charming bit of color and ornament. On the newel post is fastened a bronze gas fixture with a cut-glass globe. When gas is not used in the house, a fairy lamp in which candles may be burned will be preferable to an oil lamp. Lamps are made expressly for the purpose; they will burn for at least eight hours, and give a clear light.

A substantial-looking fireplace for a hall is pictured in the last view. The facing and hearth are of white encaustic tiles. At the right side is a hob done with small brown glazed tiles and holding a small vessel, and at the left side is a panel made of the brown tiles. The grate is of wrought iron and supports burning logs which send out a cheery glow. The cabinet mantel is of oak and has three mirrors. A simple vase with flowers is reflected in the center mirror and provides a pretty ornament for the mantel-shelf. If the hall be large enough, a wooden rocker or high-backed English chair may be set invitingly before the fireplace, and a stand may be conveniently placed for a lamp.

Styles for Little Folks.

FIGURE NO. 262 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 262 L.—This illustrates a Little Girls' coat and bonnet. The coat pattern, which is No. 7386 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is differently portrayed on page 200. The bonnet pattern, which is No. 7406 and costs 5d. or 10 cents, is in three sizes for little girls from three to seven years of age, and may be seen again on page 201.

The quaint little coat is extremely simple in its fashioning and is here shown to advantage in bright-red cloth, with white braid for decoration. The full, round skirt, which is deeply hemmed at the bottom and finished with narrower hems at its front edges, is gathered at the top to fall in full folds from the short body, which is shaped by shoulder and under-arm seams and closed at the center of the front with buttonholes and buttons. The body is concealed by the deep, eight-pointed star collar, which is trimmed with two rows of white braid and topped by a rolling collar with widely flaring ends. The full puff sleeves are made over coat-shaped linings, which are faced with the material below the sleeves to have the effect of cuffs, and the wrists are trimmed with two all-round rows of white braid.

The bonnet is made up to match the coat. It fits the head closely at the sides and is drawn in closely at the back of the neck by a backward-turning plait at each side of the center. Pretty fulness at the top of the bonnet results from three box-plaits arranged between two upturning side-plaits, and the plaits flare into a soft frill above the face. The curtain, which is joined to the lower edge of the bonnet and forms a comfortable protection for the neck, is arranged in a box-plait at the center and decorated at its free edges with two rows of white braid. Two rows of braid trim the front edge of the bonnet and ribbon ties are bowed under the chin. Standing loops of ribbon at the front and a pretty bow of similar ribbon at the center of the back over the seam joining the bonnet and curtain complete the decoration. The bonnet is lined throughout with white silk, and an interlining of crinoline helps to preserve its shape.

The little coat, which is sufficiently long to completely cover the dress it accompanies, will be very generally favored for developing the pretty fancy and figured cloths and coatings which are suitable for either school or street wear. The star collar may be of velvet or of the coat material and trimmed with fur, braid or galloon, and the rolling collar and sleeves may correspond in material or ornamentation. The bonnet may match or contrast with the coat in color or material.



FIGURE NO. 262 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—This illustrates Little Girls' Bonnet No. 7406 (copyright), price 5d. or 10 cents; and Coat No. 7386 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 263 L.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 200.)

FIGURE NO. 263 L.—This consists of a Little Girls' bonnet and dress. The bonnet pattern, which is No. 7396 and costs 5d. or 10 cents, is in four sizes for little girls from two to eight years of age, and may be seen again on page 201 of this magazine. The dress pattern, which is No. 7392 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is differently portrayed on this page.

Like some quaint, old-time picture is this little maiden arrayed in a dress of blue China silk decorated with feather-stitching and lace edging, and a bonnet of white corded silk adorned with ribbon, lace ruching and gimp. The toilette is most unpretentious, yet is truly charming in its youthful simplicity. The short body of the dress is closed at the center of the back and supports the skirt, which falls gracefully about the figure and is finished at the bottom with a deep hem that is held with feather-stitching, a row of similar stitching decorating the lower edge of the body. The full sleeves are gathered at the top and bottom and mounted on coat-shaped linings, which are revealed with round-cuff effect; and the wrists are daintily decorated with a frill of lace edging and a row of feather-stitching. At the neck is a rolling collar in two sections, the ends of which flare prettily, and the free edges of which are decorated with a frill of lace.

The bonnet has a full crown, from which, at the back, droops a doubled, shirred curtain; and the smooth granny brim is broad at the top and narrowed gradually toward the square ends, an interlining of crinoline and a wire at the edge giving it firmness. A handsome silk bow is placed at the top of the crown, and from it extends a twist of silk, which covers the joining of the brim and crown. Ribbon tie-strings are gracefully bowed under the chin. A single row of gimp outlines the brim, and a ruching of lace is placed inside, where the brim joins the crown.

No prettier gown than this could be selected for a little girl, and its becoming outlines and commendable simplicity will in-



7392

Front View.

LITTLE GIRLS' DRESS, IN GREENAWAY STYLE. (COPYRIGHT.)

(For Description see Page 200.)



7392

Back View.

LITTLE GIRLS' DRESS, IN GREENAWAY STYLE. (COPYRIGHT.)

(For Description see Page 200.)

sure for it the attention of mothers who like to be well beforehand in making up pretty gowns of silk and many washable fabrics for their little girls to wear during the Spring and Summer. Lawn, cambric, nainsook, dimity, plain and fancy silks, etc., are recommended for its development, and the bonnet may be of heavy or light weight silk in any becoming shade.



FIGURE NO. 263 L.—LITTLE GIRLS' OUTDOOR TOILETTE.—This illustrates Little Girls' Bonnet No. 7396 (copyright), price 5d. or 10 cents; and Dress No. 7392 (copyright), price 10d. or 20 cents.

(For Description see Page 199.)

LITTLE GIRLS' DRESS, IN GREENWAY STYLE.

(For Illustrations see Page 199.)

No. 7392.—At figure No. 263 L in this DELINEATOR this little dress may be seen made of blue China silk and decorated with feather-stitching and lace edging.

The beauty of simplicity will be noted in this little dress, which is here shown made of gingham and decorated with embroidered edging. The short waist is shaped by shoulder and under-arm seams and closed invisibly at the center of the back. The deeply hemmed skirt is gathered at the top and sewed to the bottom of the waist, falling in full, graceful folds about the figure. The puff sleeves are of fashionable width and are gathered at the top and bottom; they are mounted on coat-shaped linings, which are revealed with round cuff effect, the exposed portions of the lining being faced with the material and the wrist edges completed with embroidered edging. At the neck is a rolling collar in two sections, which flare prettily at the back and front and are trimmed with embroidered edging.

Woollen and cotton fabrics will make up nicely in this manner, and a trifling amount of lace or embroidered edging will decorate the sleeves and collar effectively.

We have pattern No. 7392 in eight sizes for little girls from one-half to seven years of age. For a girl of five years, the dress requires five yards of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 7386.—This coat is pictured made of red cloth and decorated with white braid at figure No. 262 L in this DELINEATOR.

A charming little top-garment for a wee woman is here portrayed, the material selected for its development being Marie Louise blue cloth. It has a full, round skirt, which is hemmed at its front and lower edges and gathered at the top to fall with graceful fulness from the body. The shaping of the body is accomplished by shoulder seams and very short under-arm seams, and the coat is closed at the center of the front with button-holes and buttons. The body is entirely concealed beneath the deep cape-collar, which is shaped in eight star-points at its lower edge and falls quaintly upon the full puff sleeves: and the neck is completed by a rolling collar with flaring ends. The puff sleeves are arranged upon smooth linings, which are covered below the puffs with round cuff-facings of cloth trimmed at the top and bottom with bands of Astrakhan. The free edges of both collars are also decorated with Astrakhan.

For ordinary wear a coat of this kind will give universal satisfaction, as it may be developed in most comfortable and stylish coatings, such as beaver, cheviot, diagonal, etc., and may be trimmed with bands of beaver, Astrakhan or Persian lamb fur or any preferred variety of fancy braid.

We have pattern No. 7386 in eight sizes for little girls from one-half to seven years of age. For a girl of five years, the coat will require six yards of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

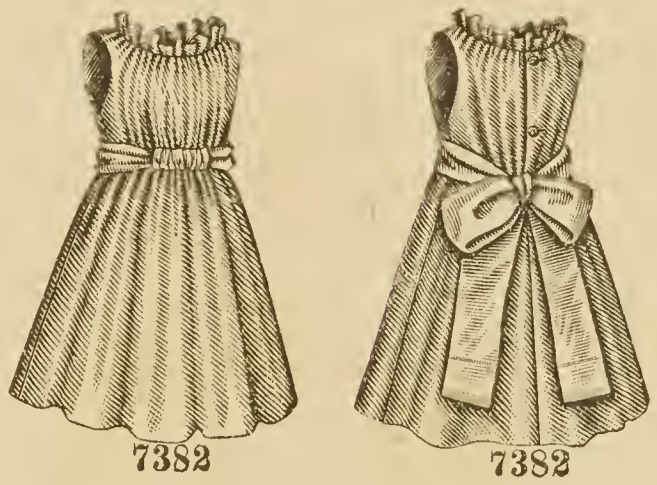
CHILD'S PINAFORE OR APRON.

(For Illustrations see Page 201.)

No. 7382.—This pinafore or apron is fashioned in so simple a manner that its development will be a matter of very little trouble. It is here shown made of pale-pink gingham and plainly completed. The low-necked front and backs are joined in under-arm seams and short seams on the shoulders, and the shaping of the arms'-eyes permits an easy adjustment over the full sleeves worn at present. The top of the pinafore is turned under deeply and stitched twice to form a casing, in which a cord is run to form a frill edge and regulate the fulness in pretty folds. The fulness at the front is drawn closely to the figure at the waist-line by two rows of shirring, which are secured to a stay underneath; and the gathered ends of tie-strings are attached at the ends of the shirrings, the ties being bowed over the closing, which is made at the center of the back.

The pinafore is sufficiently long to be thoroughly protective and is dainty enough to please the most exacting little maid. It will develop nicely in nainsook, lawn, gingham, percale, cambric and other fabrics devoted to garments of this class, and may be trimmed at the bottom with tucks, insertion and a frill of lace or embroidery, if a simple completion be not admired. An apron of blue chambray may be trimmed with blue-and-white embroidery.

We have pattern No. 7382 in seven sizes for children from one-half to six years of age. For a child of five years, the apron will require three yards and an eighth of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.



Front View. *Back View.*

CHILD'S PINAFORE OR APRON. (COPYRIGHT.)

(For Description see Page 200.)

LITTLE GIRLS' BONNET.

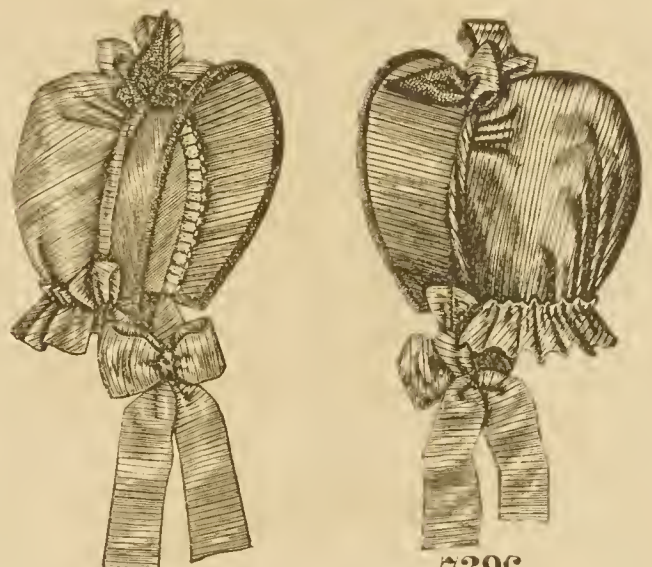
(For Illustrations see this Page.)

No. 7396.—This bonnet may be seen again at figure No. 263 L in this magazine, where it is pictured made of white corded silk.

The little bonnet is both picturesque and protective, and is here shown developed in golden-brown Sicilienne and trimmed with the material, velvet and a white lace ruching. The soft crown is arranged at the front edge, at each side of the center, in three downward-turning plaits between two upturning plaits, the plaits spreading in picturesque fashion; it is narrowed at the lower edge by two backward and one forward turning plait at each side of the center, and is interlined with crinoline, and made firm at the edges by a round wire that is concealed by a narrow binding. The poke front, which is stiffened with several thicknesses of stiff crinoline, is broad at the top and narrows gradually toward the ends, and its front and lower edges are wired, the wire being concealed by a binding of velvet, which finishes the edges. From the crown droops a frill-curtain formed of a doubled bias section of Sicilienne gathered near the top to form a self-heading; and the frill-finished ends of tie-strings are attached to the front, the ties being bowed under the chin. The joining of the crown and front is concealed by a twisted milliners' fold of Sicilienne, and the bonnet is provided with a white silk lining, consisting of an oblong crown to which is joined the gathered edge of the side, and a ruching of white lace which is inserted between the lining and crown form a pretty framing for the face. The bonnet is decorated at the top with standing loops of silk and donkey ears and rosettes of velvet.

The bonnet displays the air of quaintness which is characteristic of old-time modes and which is so becoming to youthful faces. It will develop attractively in corded silk, Bengaline, Sicilienne, etc., either with or without loops and donkey ears of velvet, pompons or ribbon rosettes for decoration.

We have pattern No. 7396 in four sizes for little girls from two to eight years of age. For a girl of four years, the bonnet requires a yard and a half of material twenty-two inches wide, or three-fourths of a yard forty-four inches wide, with half a yard of lining silk twenty inches wide for the lining. Price of pattern, 5d. or 10 cents.



Front View. *Back View.*

LITTLE GIRLS' BONNET. (COPYRIGHT.)

For Description see this Page.)



LITTLE GIRLS' BONNET OR HOOD. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' BONNET OR HOOD.

(For Illustration see this Page.)

No. 7406.—At figure No. 262 L in this magazine this little bonnet is shown made up of red cloth and trimmed with white braid.

A picturesque little bonnet or hood which will prove a most becoming head-covering for a wee maiden is here shown made of red cloth, lined with silk and trimmed with silk cord and ribbon. The bonnet fits the head closely at the sides, where it is smooth, and at the top it extends well over the face. The lower edge of the bonnet is narrowed by a backward-turning plait at each side of the center, and at the top, a short distance back of the front edge, three box-plaits are arranged between two upturning side-plaits, the box-plaits and side-plaits flaring to form a dainty frill at the edge. The bonnet is suitably stiffened with an interlining of crinoline, and to its lower edge is joined a circular curtain arranged in a box-plait at the center. Ribbon tie strings turned under deeply and plaited are attached to the bonnet on the outside over the seam joining the bonnet and curtain, and are bowed prettily under the chin. The bonnet is lined throughout with silk and decorated a little back of its free edges with fancy silk cord. A many-looped bow of ribbon decorates the top, being arranged over the tackings of the plaits, and sections of ribbon are carried downward to the side-plaits, where their ends are arranged in pretty loops. A pretty bow of ribbon ornaments the back of the bonnet over the joining of the curtain.

A comfortable and becoming hood for school or ordinary wear may be developed by the mode in cloth, serge, flannel or cashmere, interlined with wadding for severe weather and lined with any pretty variety of silk. A more dressy but equally comfortable hood may be made of corded silk, Bengaline, Sicilienne, etc., and ribbon rosettes or pompons may provide effective garniture.

We have pattern No. 7406 in three sizes for little girls from three to seven years of age. For a girl of five years, the bonnet calls for three-fourths of a yard of material twenty-two inches wide, or half a yard forty-four inches wide, each with three-fourths of a yard of lining silk twenty inches wide to line, and a yard and a half of ribbon two inches and three-fourths wide for the ties. Price of pattern, 5d. or 10 cents.

INFANTS' CAP.

(For Illustrations see Page 202.)

No. 7394.—This little cap, which is shown made of dotted net, is the approved head-covering for infants, as its close adjustment ensures protection against cold or draughts. It has a small circular crown and a front that fits the head closely and is joined with slight gathered fulness to the crown, the ends being joined in a short seam at the center of the back. The front and lower edges of the cap and the seam joining the front and crown are decorated with a box-plaited ruching of lace, the plaited edge of which is covered with beading through which white silk ribbon is run; and two rows of similar ruching and beading trim the front, being arranged so that the four rows are evenly spaced. The cap is decorated at the top with two rosettes of ribbon arranged at each side of the center between the ruchings, and the plaited ends of ribbon tie-strings are attached underneath the lower front corners of the cap, the ties being bowed under the chin.

Dainty little caps of this kind may be developed in corded

silk or surah for cool weather and in lace or net for Summer. It may be made as elaborate as desired by adding ruchings of lace, bands of insertion, ribbon pompons, beading, etc.

Pattern No. 7394 is in one size only. To make the cap, requires a fourth of a yard of material seventeen or more inches wide, with a yard and an eighth of ribbon an inch and a fourth wide for the ties, and a fourth of a yard of lining silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.



7394



7394

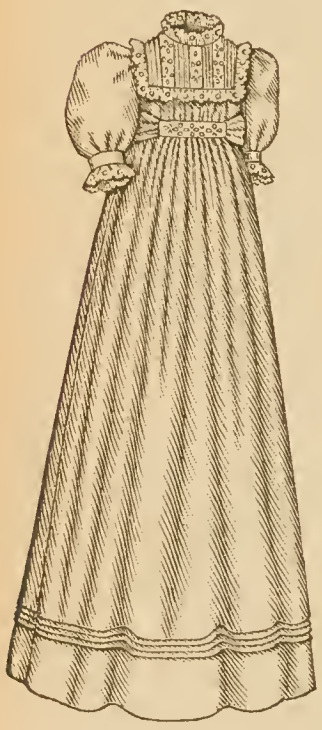
INFANTS' CAP. (COPYRIGHT.)

(For Description see Page 201.)

INFANTS' DRESS.

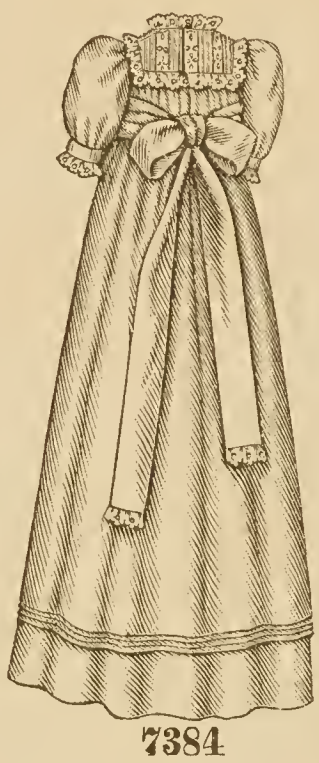
(For Illustrations see this Page.)

No. 7384.—This dress is a pretty style for a christening robe, as it may be elaborated as much as desired with lace insertion and edging, tucks, etc. The accompanying engravings show it developed in fine white nainsook, fancy tucking and insertion, with tucks and lace edging for decoration. The front and back are shaped at the top to accommodate a Pompadour yoke of fancy tucking and insertion made with shoulder seams, and are joined in under-arm seams and short seams on the shoulders. The back is gathered at the top to fall in pretty folds, and the front is gathered at the top and twice at the waist-line to form a puff, the gathers at the waist-line being concealed beneath a band of insertion. The dress is closed invisibly. The gathered ends of long ties are joined to the ends of the band, and the ties are bowed at the center of the back, their free ends, which are finished with hems and trimmed with edging, falling low upon the dress. The full puff sleeves are gathered at the top and bottom and finished with narrow wristbands that are decorated with pretty frills of lace edging. A frill of similar edging forms a dainty neck-completion and outlines the yoke. The dress is trimmed at deep hem depth from the bottom with a cluster of tucks. As the tucks are not considered in the pattern, they must be provided for when cutting.



7384

Front View.



7384

Back View.

INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

The finest cambrics, muslins and nainsooks are chosen for infants' dresses, and dainty patterns in lace, embroidery and insertion are selected for trimming. Feather-stitched bands, drawn-work and tucks are also favored for garniture, and, if liked, quite a simple completion may be chosen. A dainty dress may be developed by the present mode in French nainsook. A deep hem-stitched hem may finish the bottom and above it may be made drawn-work, which may also appear in the yoke.

Pattern No. 7384 is in one size only and requires three yards and an eighth of nainsook thirty-six inches wide, with a yard and an eighth of fancy tucking twenty-seven inches wide, and a fourth of a yard of insertion an inch and three-fourths wide. Of one material, it needs three yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

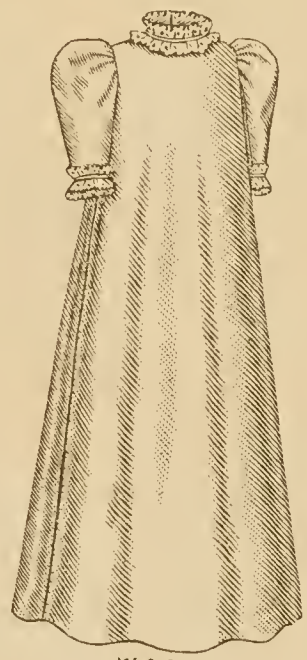
INFANTS' SLIP OR NIGHT-GOWN.

(For Illustrations see this Page.)

No. 7417.—This garment, which may be used as a day slip or as a night-gown, is represented made of fine white Lonsdale cambric. The slip extends to the depth considered correct for garments of this class, and its simple shaping is accomplished by seams along the shoulders and under the arms. At each side of the under-arm seams a plait is laid in each arm's-eye, the plaits turning toward the seam, where they meet, and providing comfortable fulness to the garment. A hem finishes the lower edge of the slip, and a slash is made at the center of the back from the neck to a desirable depth and finished for the closing, which is made with a single button-hole and tiny pearl button. The sleeves, which are shaped by inside and outside seams, display pretty fulness at the top, where they are gathered to stand out quaintly from the arm. The wrist is trimmed with an upturning and a downward turning frill of edging that meet under a tiny band, and a similar decoration is applied to the neck.

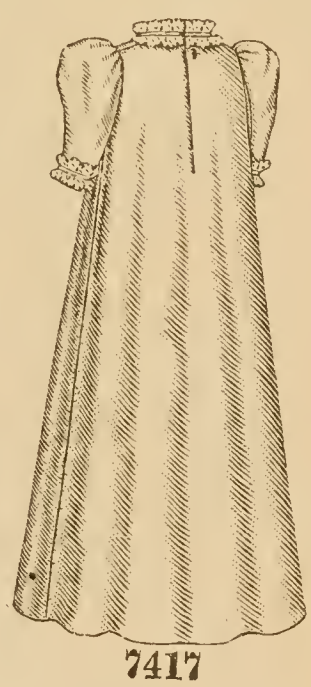
Percale, muslin, nainsook and dimity are among the fabrics most in favor for slips of this kind, and all sorts of washable laces, embroidery, feather-stitching done with rope silk or filo floss are suitable trimmings.

Pattern No. 7417 is in one size only. To make the slip requires two yards and an eighth of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.



7417

Front View



7417

Back View.

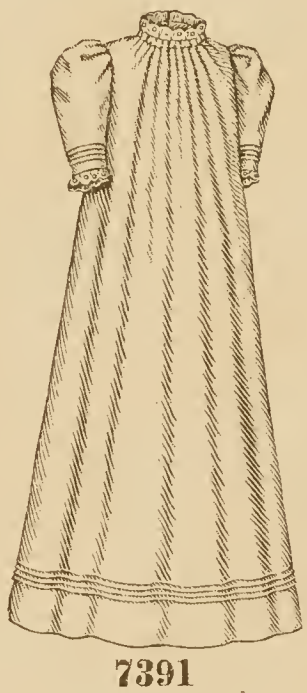
INFANTS' SLIP OR NIGHT-GOWN. (COPYRIGHT.)

(For Description see this Page.)

INFANTS' SLIP OR NIGHT-GOWN.

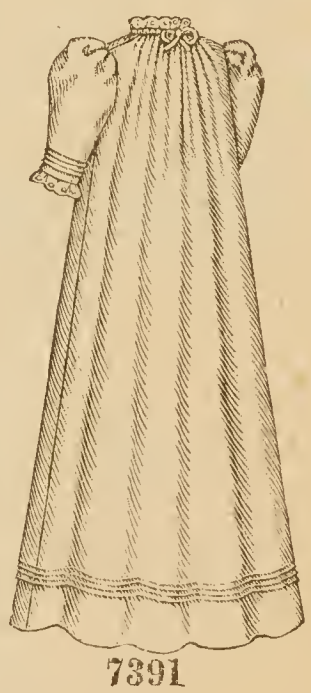
(For Illustrations see this Page.)

No. 7391.—A sheer variety of fine white nainsook was chosen for the slip or night-gown here shown, with a simple decoration of tucks and lace edging. The slip extends to regulation depth and its front and back are joined to shoulder and under-arm seams. The back is slashed to a desirable depth, and the top of the slip is finished with an underfacing, which forms a casing for a draw-string that draws the garment about the neck as closely as desired, a tiny frill of lace forming a pretty



7391

Front View.



7391

Back View.

INFANTS' SLIP OR NIGHT-GOWN. (COPYRIGHT.)

(For Description see this Page.)

standing frill about the neck. The two-seam sleeves are of comfortable width and are gathered at the top, the fulness rising prettily above the shoulders. The wrists are each decorated with a cluster of three tiny tucks and a frill of lace, and three tucks are arranged at hem depth above the lower edge of the slip. All the tucks must be allowed for when cutting, as they are not considered in the pattern.

Slips of this kind form a really important part of an infant's wardrobe. They are usually developed in fine cambric, lawn, nainsook, French percale, etc., and trimmed with lace or embroidered edging, insertion, feather-stitching, tucks, hemstitching or feather-stitched bands.

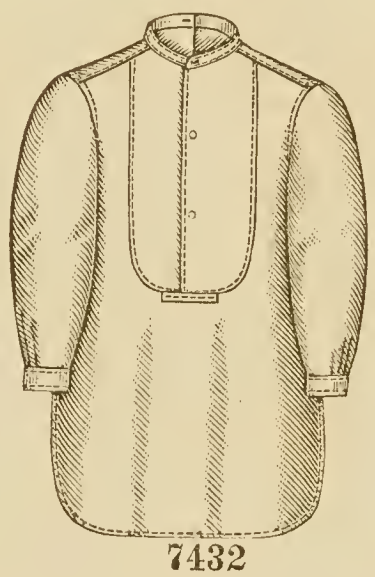
Pattern No. 7391 is in one size only. To make the gown, requires two yards and a fourth of material twenty-seven inches wide, or two yards and a fourth thirty-six inches wide. Price of pattern, 7d. or 15 cents.

Styles for Men and Boys.

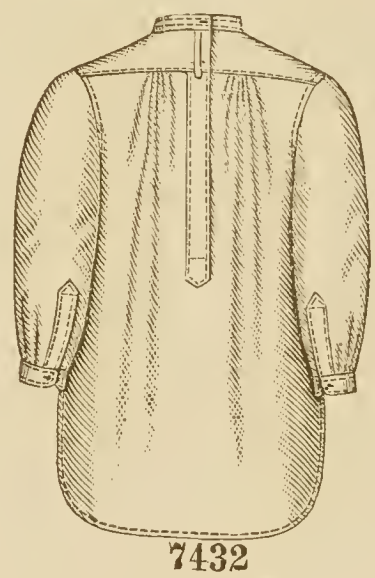
MEN'S YOKE DRESS SHIRT, OPEN IN THE FRONT AND BACK.

(For Illustrations see this Page.)

No. 7432.—This well-fitting shirt is open both back and front and is consequently very easy to put on and take off. It is shown made of muslin and fine linen. The fronts are shaped to accommodate the three-ply, shield-shaped bosom, which is closed at the center with studs. The shallow, square yoke-portions which form the upper part of the back are closed at the center with studs, or button-holes and buttons; and the back is gathered at the top at each side of the slash, which is made to a desirable depth at the center and finished with an underlap and an overlap, the overlap being pointed at the lower end. The front and back are joined in under-arm seams that are stayed at the ends with gussets. The neck-band is closed at the center of the front and back with studs, and a short strap of linen tape is attached to the yoke at one side of the closing to hold the necktie in place below the collar. The comfortably wide shirt sleeves are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other edge with an overlap that is pointed at the top; they are gathered at the lower edges and finished with three-ply wristbands that are closed with button-holes and buttons or with studs. All the seams of the shirt are made in fell style, and the lower edges are finished with narrow hems.



7432
Front View.



7432
Back View.

MEN'S YOKE DRESS SHIRT, OPEN IN THE FRONT AND BACK. (COPYRIGHT.)

(For Description see this Page.)

This shirt is an excellent style for general wear. For its development muslin, either fine or of medium weight, is the popular material, with fine linen for the bosom and a coarse variety of linen for interlining. Percales and fancy shirtings of all kinds are also suitable. The mode of completion is usually as here represented.

We have pattern No. 7432 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and half a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.)

(For Illustrations see Page 204.)

No. 7439.—For comfort and elegance this shirt is exceptional. It is made of muslin and linen and is open all the way down the front, which ensures an ease of adjustment that will be exceedingly gratifying. The fronts are shaped to accommodate a three-ply, shield-shaped bosom of fine linen closed at the center with studs. The back is gathered at the top with comfortable fulness at the center, and is joined to a shallow, square yoke which joins the fronts in shoulder seams. The fronts and back are connected by under-arm seams that are stayed at the ends with gussets. The shirt sleeves are of ample width, and have the regular openings at the back of the arm finished with underlaps and overlaps, the overlaps being pointed at the top; and the lower edges of the sleeves are gathered and joined to wristbands, which may be closed with button-holes and buttons or with studs. The neck-band is well-fitting, is closed at the throat with a stud and has the regulation button-hole at the center of the back. To the yoke is attached a strap of linen, under which the necktie is passed to hold it in place below the collar. The lower edges of the shirt are finished with narrow hems, and all the seams are made in fell style.

Shirts of this kind are made of muslin of either the fine or coarser grades, with linen for the bosom and very coarse linen for interlinings. They are appropriate for the high-cut vest which forms part of a business or morning suit, or for the low-cut variety used for full dress.

We have pattern No. 7439 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and half a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.)

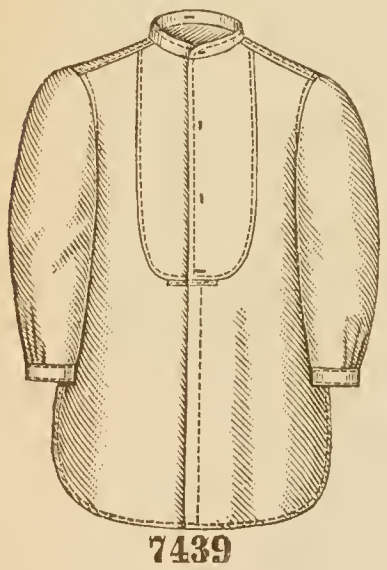
(For Illustrations see Page 204.)

No. 7431.—A very desirable style of dress shirt is here illustrated made of muslin of medium fineness, with very fine linen for the bosom. The fronts are shaped to accommodate the bosom and are open all the way down the center, the closing being made with buttons and button-holes or with studs. They are connected by under-arm seams with the back, which is joined with desirable fulness to a shallow, square yoke that joins the fronts in shoulder seams; and the under-arm seams are stayed at the ends with gussets. The bosom is arranged in three forward-turning tucks at each side, and the overlapping front edge is formed in a box-plait stitched near the folds in the regular way. The shirt sleeves, which are comfortably wide, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the lower edges and finished with three-ply wristbands that are closed with buttons and button-holes, or studs. The neck-band is closed at the throat

with a button and button-hole or a stud, and has the regulation button-hole at the back; and just below the neck-band at the back is attached a short strap of linen tape, under which the necktie is drawn to keep it from slipping up on the collar. The lower edges of the shirt are finished with narrow hems, and all the seams are made in fell style.

The shirt may be developed in any of the striped, spotted or fancy percales, as well as in cambric, linen or muslin. French lawn is sometimes used for the bosom, and muslin in extra fine or medium quality may be chosen for the shirt.

We have pattern No. 7431 in sixteen sizes for men from thirty-two to fifty inches, breast measure. To make the garment for a man of medium size, requires two yards and five-eighths of material thirty-six inches wide, with half a yard of fine linen thirty-six inches wide, and three-eighths of a yard of coarse linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.



7439

Front View.

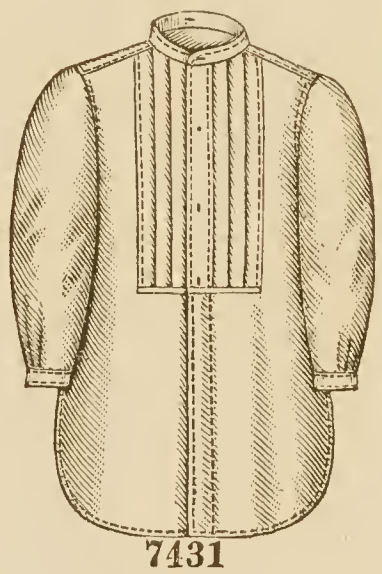
MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)

MEN'S YOKE *NÉGLIGÉ* SHIRT. (OPEN ALL THE WAY DOWN THE FRONT.)

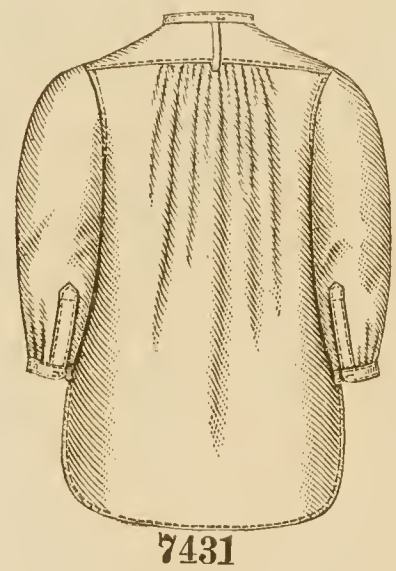
(For Illustrations see Page 205.)

No. 7430.—This shirt is one of the most comfortable garments of its kind, especially for warm weather, its tucked fronts being unlined, yet holding sufficient stiffness to be dainty-looking. It is shown made of fine white cambric. The fronts are open all the way down the center and closed with buttons and button-holes, or studs. Each is arranged in seven backward-turning tucks back of its hemmed front edge, the tucks being stitched from the top to below the waist and forming fulness below. The back, which is joined to the fronts in under-arm seams that are stayed at the ends by gussets, is gathered at the top across the center and joined to a shallow, square yoke that is joined to the fronts in shoulder seams. The shirt sleeves are of ample width and are slashed at the back of the arm, the edges of the slashes being finished with the regulation underlaps and overlaps; they are gathered at the lower edge and finished with three-ply wristbands, that are closed with buttons and button-holes, or studs. The well-fitted neck-band is closed at the throat with a stud or with a button and button-hole, and a button-hole is made at the center of the back for the attachment of the collar. Just below the neck-band at the center of the back is attached a strap of linen tape, under which the necktie is slipped to keep it in place. The lower edges of the shirt are finished with hems, and all the seams are made in fell style.



7431

Front View.



7431

Back View.

MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)

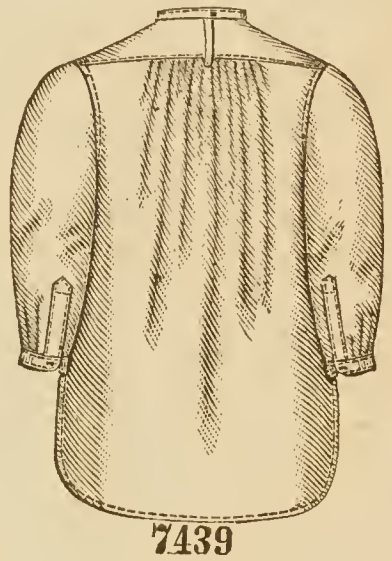
The shirt is sufficiently *négligé* in effect to make it a most desirable garment for Summer, yet is dressy enough to please the most exacting fancy. It will develop satisfactorily in silk, Oxford shirting, flannel, linen or dotted or striped lawn, and will usually be finished as in the present instance.

We have pattern No. 7430 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the garment requires four yards and a half of material twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.)

(For Illustrations see Page 205.)

No. 7434.—A comfortable shirt for bicycling, rowing and other outdoor sports is here represented developed in striped flannel. The front is slashed to a desirable depth at the center and the edges are finished with an underlap and an overlap, the overlap being pointed at the lower end; and the closing is made with button-holes and buttons or with studs. The back, which joins the front in under-arm seams that are stayed at the lower ends with gussets, is gathered at the top at each side of the center, and joined to a pointed yoke, which joins the front in shoulder seams. The shirt sleeves are of ample width and are slashed at the back of the arm, the edges of the slashes being finished in the regular way with underlaps and overlaps; and the sleeves are gathered at the lower edges and finished with wristbands that are closed with button-holes and buttons or with studs. To the left side of the front is applied a patch pocket, which is pointed at its lower edge and finished at the top with a pointed lap held down with a button-hole and button. At the neck is a rolling collar having widely flaring ends. The edges are finished in regulation style with a single row of machine-stitching.



7439

Back View.

MEN'S YOKE DRESS SHIRT, WITH SHIELD BOSOM. (OPEN ALL THE WAY DOWN THE FRONT.) (COPYRIGHT.)

(For Description see Page 203.)

Silk, Oxford cloth and checked, striped and plain flannel are the materials most in favor for a shirt of this kind. It may be worn with or without a blazer and will usually be finished in the manner adopted in the present instance. A Windsor or four-in-hand tie may be worn with such a shirt.

We have pattern No. 7434 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the garment will require two yards and seven-eighths of goods twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' SACK SHIRT, WITH BACK YOKE-FACING. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.)

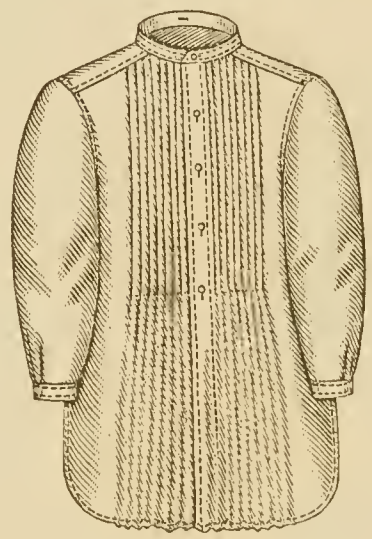
(For Illustrations see Page 206.)

No. 7433.—This shirt is fashioned in the comfortable sack style and is shown developed in striped flannel. It is shaped by shoulder and under-arm seams, the under-arm seams being stayed at the ends with gussets; and the back is strengthened at the top by a pointed yoke-facing that is stitched at the lower edge and over the shoulder seams. The front is slashed to a desirable depth at the center, and the edges are finished with an underlap and overlap, the closing being made with button-holes and buttons. The shirt sleeves, which are of ample width, are slashed at the back of the arm, the edges of the

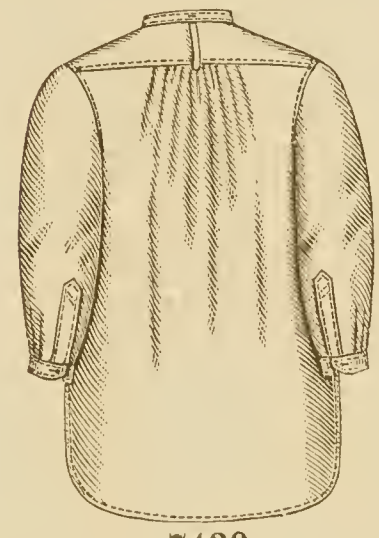
slashes being finished with overlaps and underlaps; and the sleeves are gathered at the lower edges and completed with wristbands that are closed with button-holes and buttons. At the neck is a rolling collar with widely flaring ends and machine-stitched edges. A patch-pocket for the handkerchief is stitched to the left side of the front; it is pointed at the lower edge, and is provided with a pointed lap that is finished with machine-stitching and held down with a button-hole and button.

The shirt is suitable for outdoor sports of all kinds and may be worn with or without a blazer. It will develop attractively in Oxford shirting, striped, checked or plain silk, satin-striped or plain-striped flannel, etc., and will usually be finished as represented in the present instance. A stylish shirt for wear with blue serge trousers may be made of light-blue and white striped silk flannel. A navy-blue Windsor tie may be worn.

We have pattern No. 7433 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the garment requires two yards and three-fourths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7430
Front View.



7430
Back View.

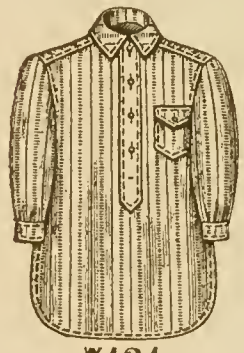
MEN'S YOKE *Négligé* SHIRT, OPEN ALL THE WAY DOWN THE FRONT. (COPYRIGHT.)

(For Description see Page 204.)

LITTLE BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS, WITHOUT A FLY. (FOR CYCLING AND OTHER OUTDOOR SPORTS.)

(For Illustrations see Page 206.)

No. 7435.—These trousers are desirable for bicycling and other outdoor sports, and are represented made of cloth. The shaping is accomplished by the customary seams and hip darts, and the closing is made at the sides. The trousers extend to just below the knee, and the legs are finished with underfacings that serve as casings for elastic, which draws the lower edges closely, the fulness drooping in quaint bloomer style. Pockets are inserted in the outside leg-seams, and a pocket is inserted in each side of the back and covered with a pointed lap that is secured at the point with a button-hole and button. The top of the trousers is finished with a waistband, which is stitched underneath, and in which button-holes are made for attachment to a blouse or shirt-waist; and straps are arranged on the outside for supporting a belt. The edges of the straps and pocket-laps are finished with machine-stitching.



7434
Front View.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)

The trousers may be worn with a Norfolk jacket, shirt-waist, blouse or sweater to complete a comfortable suit for bicycling, foot-ball or other outdoor sports, and will usually be developed in flannel or serge. All sorts of mixed goods, such as cheviot, tweed and homespun, are also appropriate for trousers of this kind, and if the finish chosen in this instance be deemed too plain, a band of fancy braid may be applied to each outside leg-seam.

We have pattern No. 7435 in seven sizes for little boys from two to eight years of age. For a boy of five years, the trousers require a yard and an eighth of material twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

FASHIONABLE HATS.

(For Illustrations see Page 150.)

Dainty toques and picturesque large hats are in rivalry this season, and jet and ostrich plumes galore adorn both large and small shapes.

For evening wear the small *capote* or toque is liked, and these toy-like head-coverings are laden with gold, silver, steel or jet passementerie in open-work, lace-like designs.

Birds in solid colors or with gayly mottled feathers lend a decorative air with lace, velvet and fancy buckles, and velvet or satin ribbon is used for making rose tuffets, *choux*, high fan-plaitings and rosettes.

The gracefully curling ostrich tips are much used in the adornment of the large hats of felt or velvet, and tall, willowy aigrettes are frequently added to both hats and bonnets to give height and character to shapes that are small or flat.

Flowers are more often a part of the decoration of an evening hat than of one intended only for the promenade, although young ladies are occasionally disposed to associate them with feathers and velvet on their walking hats.

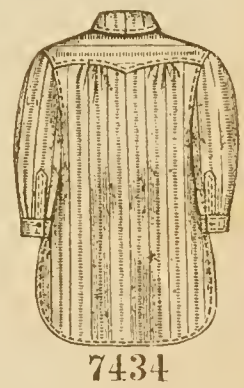
FIGURE NO. 1.—LADIES' JET *Capote.*—This is a modified Marie Stuart shape. The wire on which the jet beads are strung shapes the *capote* and fits the head closely, and a head-band insures perfect comfort and security where the bird is perched. The bird with its abundant plumage beautifully variegated gives a fascinating daintiness and style.

FIGURE NO. 2.—LADIES' THEATRE *Capote.*—Golden-brown silk softly covers the head-band, which supports the stiff wings of some tropical bird, whose brilliantly variegated plumage adds sufficient beauty and color. A soft knot of silk furnishes a suitable completion to the front and secures the wings at their base.

FIGURE NO. 3.—LADIES' LARGE FELT HAT.—A touch of gay color in the flowers enlivens this otherwise sombre hat, which is a fine green felt trimmed with wide green ribbon and yellow roses intermingled with dull-green and russet-tinted grasses.

FIGURE NO. 4.—LADIES' FANCY SAILOR HAT.—Silver-gray chenille braid and felt cord form this fashionable hat, and the adornment of black satin ribbon loops, *coq* feathers and a quill is very artistic. The crown is banded with lace laid over black velvet and headed by a doubled silver-gray ribbon that is gracefully arranged to mingle with the black loops.

FIGURE NO. 5.—LADIES' VELVET HAT.—The foundation of this hat is black velvet, and the stylish disposal of satin ribbon lends an air of added width. Violets in small bunches adorn the brim at each side, supplementing the dainty velvet *pouf*, which is outlined at its base with a Greek border of Rhine-stones. A small bunch of violets is placed on the crown at the base of the aigrette.



7434
Back View.

BOYS' YOKE SHIRT. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)

FIGURE NO. 6.—LADIES' THEATRE HAT.—A harmonious blending of gay colors is seen in this hat, which is composed of bronze silk shot with flame-color, associated with bronze feathers and stiff wings and a handsome buckle of cut jet.

FIGURE NO. 7.—LADIES' CARRIAGE HAT.—Black satin covers the high crown and narrow brim of this hat, and white lace,

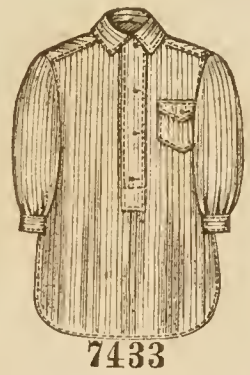
satin ribbon, jet and spun glass decorate it artistically. The spun glass, which is formed into outstanding loops, is a novel feature, and the disposal of the lace and ribbon is elaborate yet tasteful.

FIGURE No. 8.—LADIES' THEATRE TOQUE.—The foundation of this toque is a wrinkled band of sapphire-blue velvet outlined at the top and bottom with jet beads. Ostrich tips to match stand erect in front and droop in charming clusters coquettishly at each side. A rosette at the back is secured to the band through a handsome buckle of cut jet. A rosette of sapphire ribbon with a jet *cabochon* in the center emphasizes the good effect of the front.

FIGURE No. 9.—YOUNG LADIES' VELVET HAT.—This style is now in high favor and is known in fashionable parlance as the "Gaiety Girl" hat. Its graceful shape, which is sufficiently large to frame the face prettily, is literally covered with waving ostrich plumes that droop over the crown and brim. A large, fancy buckle on the left side is secured through a velvet loop, and ribbon arranged in soft loops is united with feathers at the back just under the brim, relieving the shape of any severity of outline.

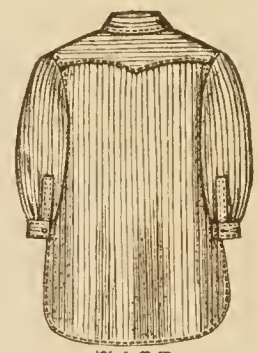
FIGURE No. 10.—YOUNG LADIES' FELT HAT.—This shape is well suited to a youthful face, its severity of outline being broken by the bend in front, which places it among the modified poke shapes. It is a gray French felt decorated with gray ribbon and black feathers. Fashionable height is given it by the standing plumes, which are secured to the crown under the large ribbon rosettes in front. The brim is softened in effect by the feathers, which droop with charming grace at each side.

FIGURE No. 11.—YOUNG LADIES' CALLING HAT.—Black velvet, gilt buckles, dahlia-colored silk and ostrich feathers compose this hat, which is a becoming style for young ladies. The silk encircles the crown in a soft *pouf*, and three feathers rise high above the crown from the back. A head-band covered with dahlia silk supports two dainty bows that are rendered more coquettish by the unique gilt buckles that confine them.



7433

Front View.



7433

Back View.

BOYS' SACK SHIRT, WITH BACK YOKE-FACING. (APPROPRIATE FOR FLANNEL, SILK, OXFORD CLOTH, ETC.) (COPYRIGHT.)

(For Description see Page 204.)

CHILDREN'S CAPS AND BONNETS.

(For Illustrations see Page 151.)

The variety of bonnets and hoods for little girls and caps for little boys makes it an easy matter to provide for their wants in the matter of head-gear, as patterns are furnished for all the modes illustrated.

FIGURE No. 1.—TAM O'SHANTER CAP.—Light cheviot—tan striped with red—and brown Astrakhan were selected to make this cap, which has a full crown gathered at the top and joined to a small circular center covered with a flat velvet button. The crown is gathered at the lower edge and sewed to a stiffened band that is covered with Astrakhan. The cap was cut by pattern No. 6009, price 5d. or 10 cents.

FIGURE No. 2.—LITTLE GIRLS' BONNET.—This quaint little bonnet in Capuchin style is made of red cloth and decorated with black Astrakhan. It fits smoothly about the face and has pretty fulness at the back produced by two backward-turning plaits at each side of the center. It is lined with silk and interlined with crinoline, and tastefully secured under the chin with red ribbon ties. The bonnet was cut by pattern No. 4748, price 5d. or 10 cents.

FIGURE No. 3.—INFANTS' CAP.—This dainty little cap was cut by pattern No. 6287, which costs 5d. or 10 cents. It is made of white silk outlined by a band of ermine, and is decorated at the top with bunched loops of white satin ribbon, three tiny ermine heads nestling attractively among the loops. The cap is secured by strings of broad white satin ribbon tied in a bow under the chin.

FIGURE No. 4.—LITTLE GIRLS' BONNET.—Ruby-red velvet was selected to make this bonnet, and otter fur and lace decorate it effectively. The pattern by which it was made is No. 6652, price 5d. or 10 cents. For best or every-day wear the bonnet will be appropriate, the choice of material being governed by its intended uses. The crown is disposed with puff effect, and the front, which extends beyond the face, has the effect of a fluted poke. The front is underfaced with lace, and the outer edge and the free edges of the curtain are decorated with otter fur. The bonnet is tied under the chin with ruby-red satin ribbon.

FIGURE No. 5.—LITTLE GIRLS' BONNET.—This quaint bonnet, which was cut by pattern No. 7341, price 5d. or 10 cents, is represented made of Gobelin-blue silk and decorated with feathers and fur. The bonnet has revers with rounding corners attached to a front that is smooth at the front edge, and gathered at the back edge to form a frill about a circular center. The revers and curtain are stylishly decorated with fur, and the bonnet is tied under the chin with wide Gobelin-blue satin ribbon.

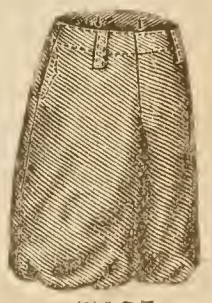
FIGURE No. 6.—CAP WITH HEXAGONAL CROWN.—This cap, which has the rise and flare peculiar to the Tam O'Shanter cap, is made of green cloth and decorated with black braid. It consists of six sections that meet in a point at the center and are joined to a band which fits the head closely. A tassel attached to the crown at the center droops prettily over it at one side of the front. The cap was cut by pattern No. 6075, which costs 5d. or 10 cents.

FIGURE No. 7.—GRANNY BONNET.—This picturesque bonnet is made of brown corded silk and decorated with pipings of the silk, an aigrette and ribbon. The wide front flares becomingly over the face and is joined smoothly to a full crown, the joining being concealed by a prettily twisted ribbon. Double pipings of silk decorate the curtain and front, and a full bow and aigrette rest against the front of the crown. Ribbon tie-strings are bowed under the chin. The bonnet was cut by pattern No. 7371, which costs 5d. or 10 cents.

FIGURE No. 8.—INFANTS' CAP.—This simple and pretty cap is made of white silk and trimmed with an Alsatian bow of silk and a ruching of cord-edge ribbon. It has a small, circular crown, and a full side which is gathered and sewed to the crown; and the front edge of the side is gathered to produce a puff effect and is joined to the front, which fits the head closely. Tie-strings are bowed prettily under the chin, and an Alsatian bow adorns the cap at the center of the front, a full ruching of ribbon with cord edge decorating the front edge of the front. The pattern used in the making is No. 6287, price 5d. or 10 cents.

FIGURE No. 9.—CHILD'S BONNET.—Seal-plush is pictured in this charming little bonnet. It is formed with a center section, which extends to the neck between sides that join it in well curved seams; its front edge forms a slight point at the center; and the bonnet is altogether protective and picturesque Brown ribbon tie-strings are bowed beneath the chin, and the bonnet is neatly lined with silk. The pattern of the bonnet is No. 4846, price 5d. or 10 cents.

FIGURE No. 10.—LITTLE BOYS' CAP.—Cream Ottoman silk with a decoration of sable tails and a narrow band of sable fur was selected to make this cap, which falls over the crinoline foundation with the effect of a soft crown. It is made warm by wadding, and a silk lining, and a band of fur encircles the cap above a narrow ruching of silk. Sable tails and a silk bow adorn it prettily. The cap was cut by pattern No. 7338, price 5d. or 10 cents.



7435

Front View.



7435

Back View.

LITTLE BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS, WITHOUT A FLY. (FOR CYCLING AND OTHER OUTDOOR SPORTS.) (COPYRIGHT.)

(For Description see Page 205.)

Illustrated Miscellany.

Dressmaking at Home.

(For Illustrations see Pages 207 to 210.)

Perfect smoothness over the hips, graceful ripples in the lower part at the front and sides and stately *godets* at the back characterize modish skirts, and little ornamentation is added, for garniture seems to mar rather than enhance the dignified lines produced by the perfection of cut and adjustment necessary to good style.

The requisite features in sleeves are a balloon effect above the elbow and smoothness on the forearm, and it matters not whether the entire sleeve is in one piece or the full effect is produced by an applied puff, so long as the fulness is generous and flares broadly.

Velvet is in high favor for sleeves of cloth gowns, and decoration is applied at the wrist.

Fancy collars are in vogue for wear over bodices, and they cannot be too elaborately devised. More serviceable collars of plainer designs are stylish for street wear, high storm collars being invariably a feature of the latter class.

FIGURE No. 1.—COMBINATION FOR A LADIES' COSTUME.—A stylish combination of Havane rock crépon, black moiré and white silk polka-dotted in black was effected in this stylish costume, which was fashioned by pattern No. 7374, price 1s. 8d. or 40 cents. The skirt displays the shallow flutes at the front and sides that characterize prevailing modes, and is arranged at the back to fall in three *godets* that spread stylishly to the lower edge. The round basque-waist may have a bias, seamless back or one fitted by the usual seams, the pattern making provision for both. The fronts are smooth fitting and are rendered ornamental by double revers, the smaller revers being of moiré and overlapping the larger ones of crépon; and between the revers appears a full vest of the polka-dotted silk that droops prettily over a crush belt of the crépon. The stock is formed in a wide spreading loop at each side, and the frill-finished ends are closed at the back. The leg-o'-mutton sleeves are of exaggerated fulness at the top and fit closely on the forearm, and, like the remainder of the costume, are plainly completed.



FIGURE No. 1.—COMBENATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7374; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURES NOS. 2 AND 3.—STYLISH DECORATIONS FOR LADIES' TAB COLLARS.—Two varieties of the popular tab collars are illustrated at these figures, both styles being included in pattern No. 7436, price 5d. or 10 cents.



FIGURE No. 2.

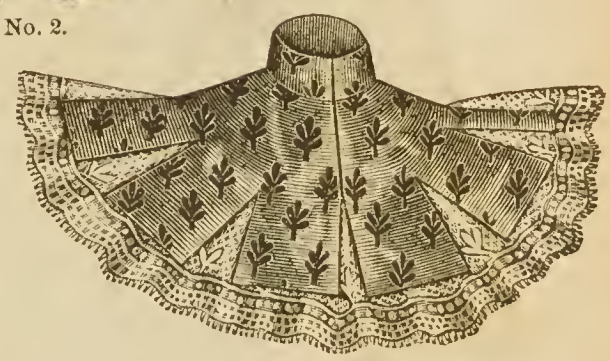


FIGURE No. 3.

FIGURES NOS. 2 AND 3.—STYLISH DECORATION FOR LADIES' TAB COLLARS.—(Cut by Pattern No. 7436; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—(Cut by Pattern No. 7427; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 207 and 208.)

At figure No. 2 a collar with round tabs is shown, the material used being red velvet. The tab collar lies smoothly all round and is surmounted by a standing collar all-over decorated with jet; and further ornamentation is supplied by two rows of jet following the edges of the tabs, the upper row being arranged in scrolls above the tabs; and a round jet ornament is set in each tab.



FIGURE NO. 5.—LADIES' PERSIAN LAMB CAPE.—(Cut by Pattern No. 7215; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

A square-tab collar is pictured at figure No. 3, figured silk being the material represented. The collar falls with perfect smoothness all round and presents a series of battlements at the lower part, an ornate effect being produced by a frill of lace, which underlies the collar and appears prettily beyond it and between the tabs. A plainly completed standing collar is at the neck.

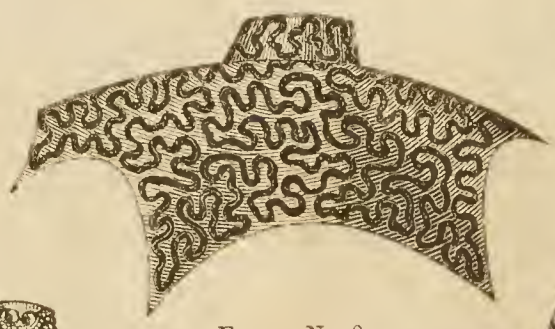


FIGURE NO. 8.

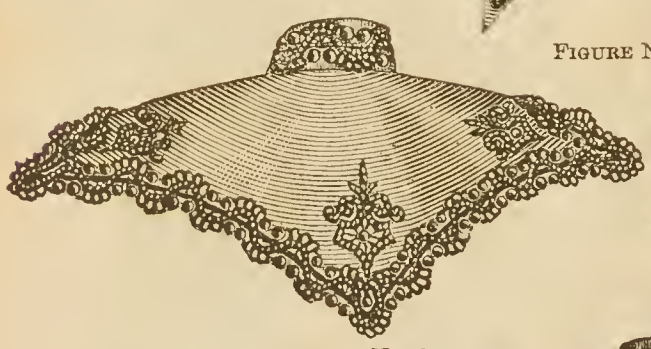


FIGURE NO. 6.

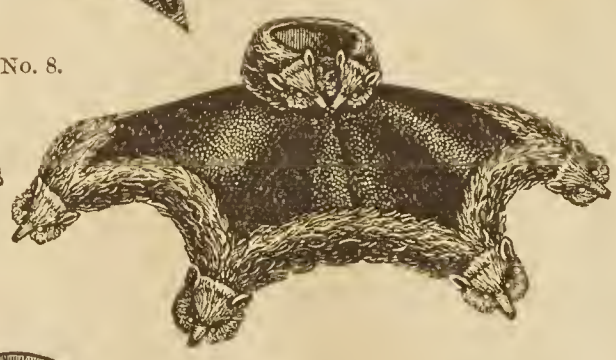


FIGURE NO. 9.

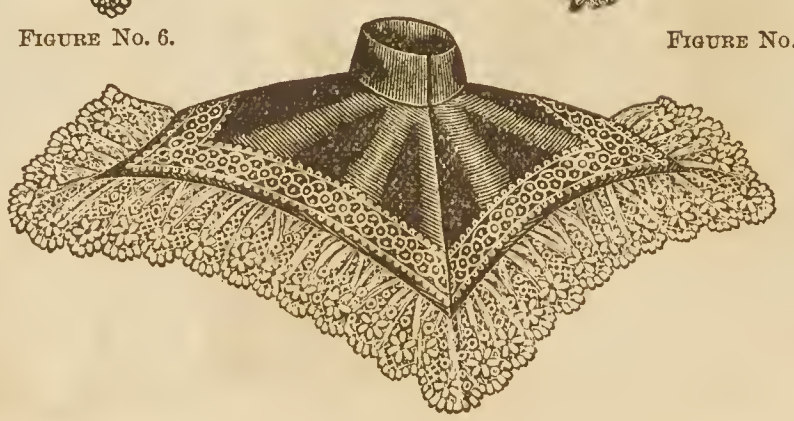


FIGURE NO. 7.

FIGURES NOS. 6, 7, 8 AND 9.—DECORATIONS FOR LADIES' STAR COLLARS.—(Cut by Pattern No. 7419; 3 sizes; small, medium and large; price 5d. or 10 cents.)

FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' TEA-GOWN.—Slender figures are wonderfully improved by this fanciful gown, which is sufficiently elaborate for the most ceremonious of afternoon teas. For its present development crimson cashmere in combination with corn-colored surah was chosen. The fitted back of the gown widens into spreading flutes below the waist-line, and a full vest appears between fronts that are laid in a box-plait at each side, the plaits being decorated with a row of buttons from the top to a little below the bust, and falling in undefined folds below the waist-line. The fulness of the vest is confined by ties of crimson satin ribbon at the waist, and above two rows of white lace insertion are applied in V outline over crimson ribbon. Passing over the shoulders and outlining a round yoke at the back is a deep Bertha frill of the surah decorated near the lower edge with two rows of insertion over ribbon, and one row of ribbon underlying insertion trims the frills that droop from the large puff sleeves. Pattern No. 7427, price 1s. 6d. or 35 cents, was used in making this gown.

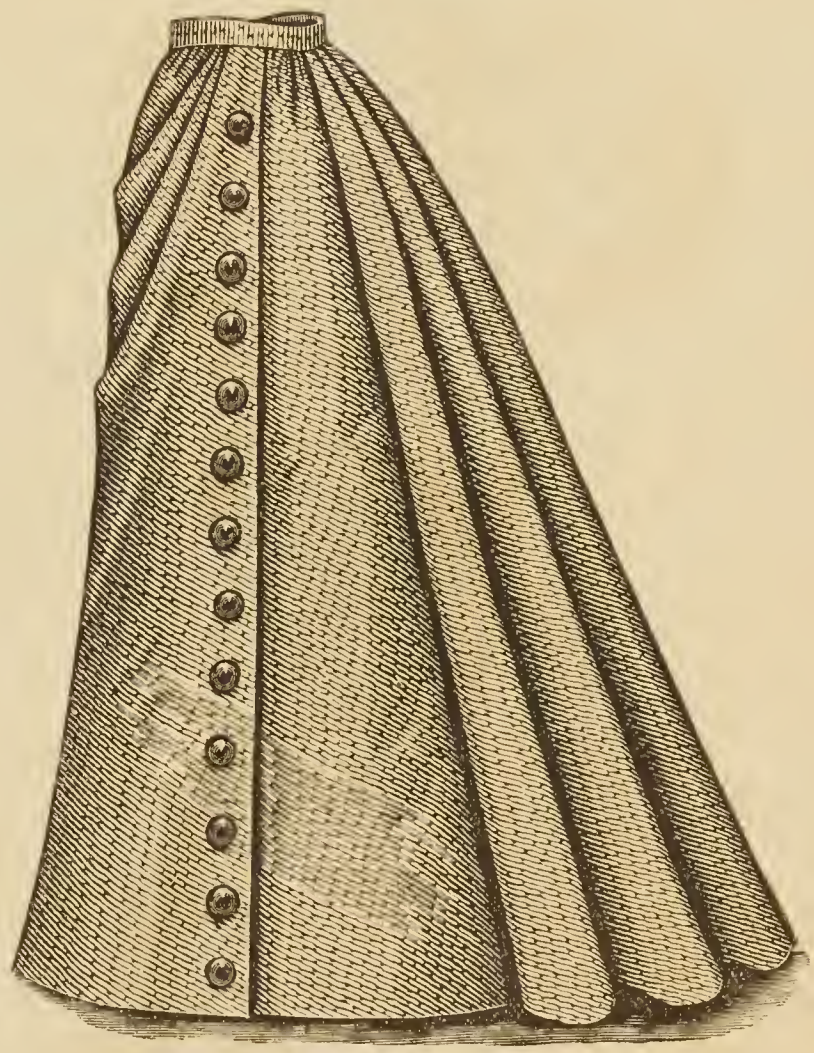


FIGURE NO. 10.—LADIES' SKIRT, WITH DRAPERY.—(Cut by Pattern No. 7229; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 5, 6, 7, 8, 9 and 10 see "Dressmaking at Home," on Pages 208 and 209.)

FIGURE NO. 5.—LADIES' PERSIAN LAMB CAPE.—A protective cape that is liked for both general and dressy wear is shown at this figure made of Persian lamb. The circular shaping of the cape causes it to fall in graceful undulating waves all round, although it is smooth at the top; and it is rendered fanciful by a ripple collar having long, tab-front ends that narrow gradually to the lower edge. At the neck is a Medici collar that is softly rolled at the back and flares and rolls deeply at the throat. The cape is closed at the throat with hooks and loops and a little below with a fancy clasp of silver. Two varieties of fur could be combined in a cape of this description, the design for which was provided by pattern No. 7215, price 1s. or 25 cents.

FIGURES NOS. 6, 7, 8 AND 9.—DECORATIONS FOR LADIES' STAR COLLARS.—Two very stylish collars for wear with basques, etc., are here shown, a front and back view of each being given. Pattern No. 7419, which costs 5d. or 10 cents, provides for both these styles of collars.

A back view of a star collar shaped in four points is pictured at figure No. 6, the material being light serge and the garniture black silk passementerie and ornaments. The passementerie trims the standing collar and follows the lower edge, and ornaments are prettily placed in the points above the passementerie.



FIGURE NO. 11.—ATTRACTIVE COMBINATION FOR A LADIES COSTUME.—(Cut by Pattern No. 7412; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

A front view of the four-pointed star collar is given at figure No. 7, a handsome decoration of white lace being advantageously displayed on the black satin which was selected for it. The collar is smooth all round and is outlined with a frill of deep point Venise lace edging, above which a row of insertion is set.

A back view of a six-pointed collar is shown at figure No. 8, which represents the collar made of broadcloth and all-over decorated with a vermicelli design done in braid.

Figure No. 9 shows a front view of the six-pointed star collar made of dark-green velvet and decorated with mink fur and heads. The collar is smooth all round, and the standing collar at the neck is covered with fur and decorated with two heads, one at each side of the closing. The lower outline of the collar is accentuated by a band of fur, and a head is set at the tip of each point.



FIGURE NO. 13.



FIGURE NO. 15.

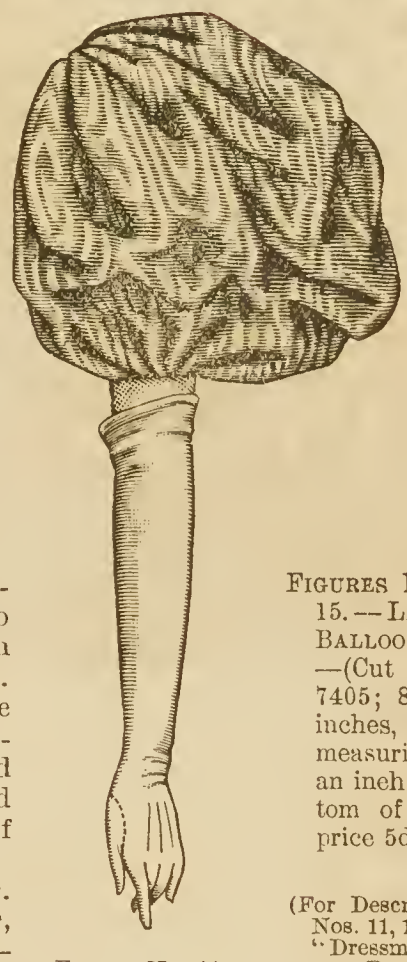


FIGURE NO. 14.

FIGURES NOS. 13, 14 AND 15.—LADIES' SHORT, BALLOON-PUFF SLEEVES.—(Cut by Pattern No. 7405; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 11, 12, 13, 14 and 15, see "Dressmaking at Home," on Pages 209 and 210.)



FIGURE NO. 12.—LADIES' FIVE-GORED RIPPLE SKIRT.—(Cut by Pattern No. 7398; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

Light-tan cheviot illuminated with dark-brown silk flecks was used in making this skirt, which may stylishly accompany any of the bodices in vogue. The front and sides of the skirt are overhung by a drapery that is smooth at the front and right side and falls in drapery folds at the left side, while back of the folds the drapery is arranged in a plait, on which an ornamentation consisting of a row of smoked-pearl buttons is arranged. At the back three *godets* fall in straight, unbroken lines to the foot. The design is embraced in pattern No. 7229, price 1s. 3d. or 30 cents.

FIGURE NO. 11.—ATTRACTIVE COMBINATION FOR A LADIES' COSTUME.—In the development of this costume camel's-hair serge in a pretty shade of green, darker-green velvet and fawn silk were associated. At the front and sides at the top the skirt is perfectly smooth, while below slight undulations appear; and at the back stately *godets* spread and flare with characteristic grace. The lower edge of the skirt is plainly finished, the dignified folds of the present skirts appearing to best advantage untrimmed. The round

basque-waist is of extremely stylish design. It displays at the back a pointed yoke above three box-plaits that are narrowed gradually to the lower edge. Between the fronts, which are rolled back in tapering revers that extend a short distance below the lower edge, is disclosed a full vest which droops with blouse-like effect over short belt-sections that connect a belt passing around the back and sides; and the vest is made more attractive by a box-plait down the center. The vest is finished at the top with a crush collar of becoming height, and a velvet rolling collar meets the ends of the velvet-faced revers in notches. Narrow bands of velvet trim the wrists of the mutton-leg sleeves, which present the customary flaring effect above the elbow and are comfortably close below. The pattern is No. 7412, which costs 1s. 8d. or 40 cents.



FIGURE NO. 18.—LADIES' PERSIAN LAMB RIPPLE CAPE-COLLAR.—(Cut by Pattern No. 7421; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 16, 17 and 18, see "Dressmaking at Home," on Pages 210 and 211.)



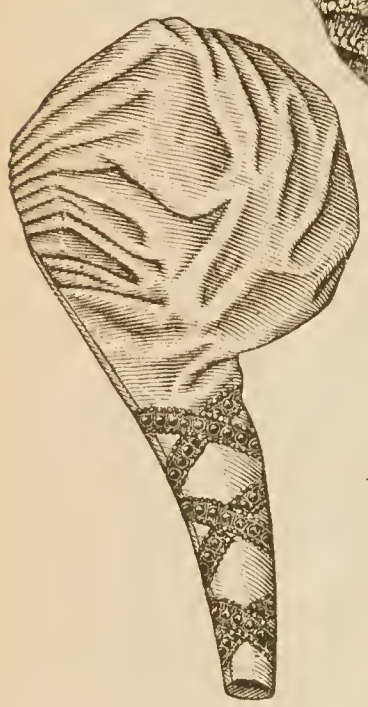


FIGURE NO. 17.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7395; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the arm's-eye; price 5d. or 10 cents.)

FIGURE NO. 16.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7377; 7 sizes; 9 to 15 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

FIGURES NOS. 12.—LADIES' FIVE-GORED RIPPLE SKIRT.—Bluet crépon showing black satin stripes at moderate intervals was selected for making this skirt, into the construction of which five gores enter. Graceful ripples appear at the front and sides of the skirt, and at the back four *godets* stand out gracefully, maintaining their pose to the lower edge, which is unadorned, the material being in itself very decorative. The skirts was made according to pattern No. 7398, price 1s. 3d. or 30 cents.

FIGURES NOS. 13, 14 AND 15.—LADIES' SHORT, BALLOON-PUFF SLEEVES.—Although widely different in effect, these sleeves are all shaped by the same pattern—No. 7405, price 5d. or 10 cents, various modes of draping producing the effects pictured. The sleeve is short, reaching not quite to the elbow, and may be made with or without a band at the lower edge.

Polka-dotted silk is pictured at figure No. 13, and an elaborate draped effect is produced by three clusters of upturning plaits tacked to the lining. The band at the lower edge is covered by a wrinkled section of velvet knotted at the outside of the arm, the ends standing up quaintly against the puff. Long mousquetaire gloves are generally worn to reach quite or nearly to the puffs.

At figure No. 14 the sleeve is shown undraped, moiré having been selected for its development. The fulness spreads and droops prettily with balloon effect, and the completion is perfectly plain.

Figure No. 15 shows the sleeve made of white-and-gold changeable silk. In this instance an artistic draping is effected by three simple tackings. This sleeve is also made without the band.

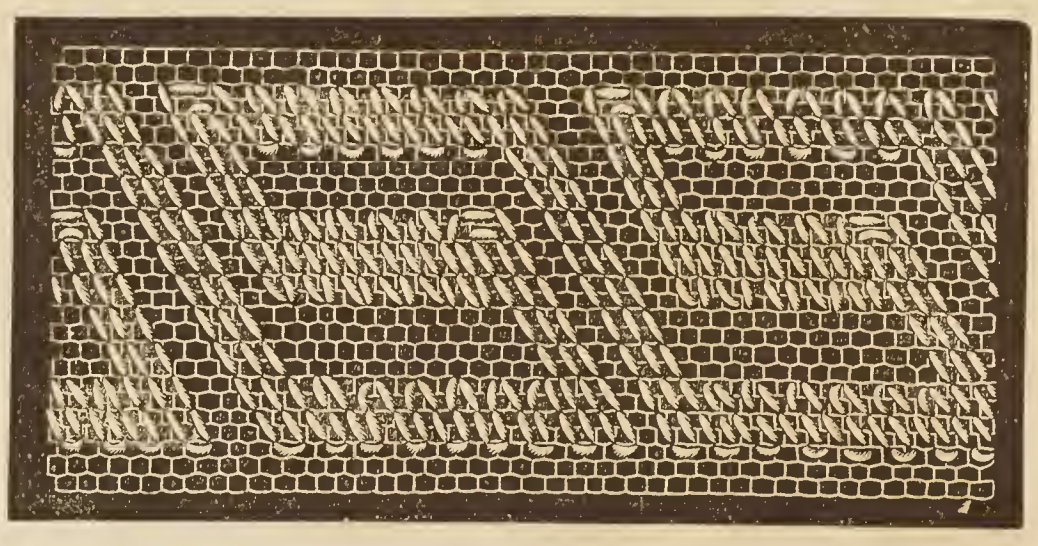


FIGURE NO. 2.

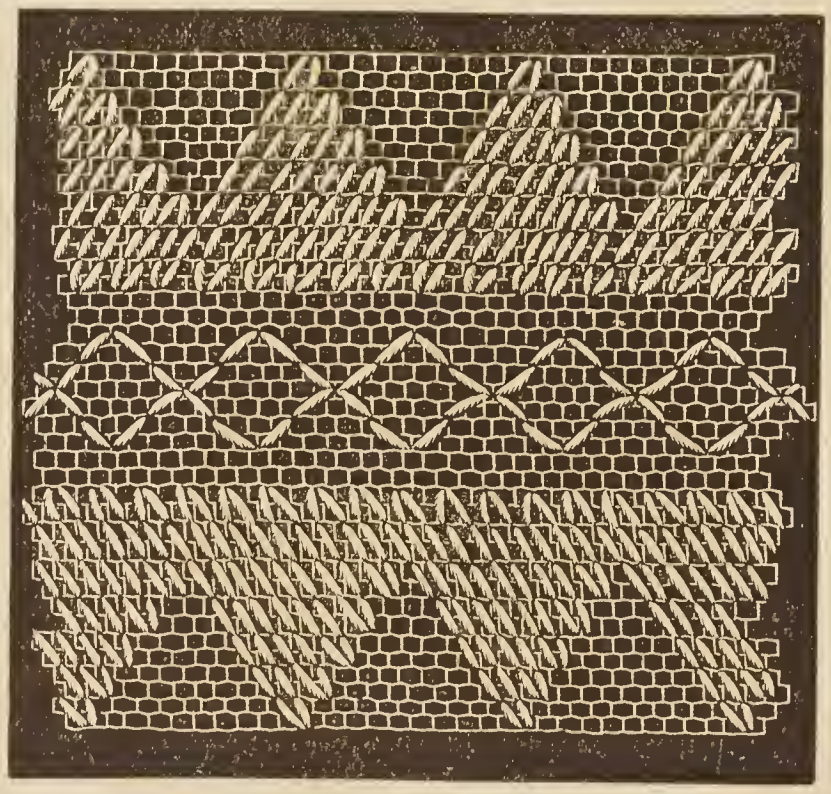


FIGURE NO. 1.

FIGURES NOS. 1 AND 2.—DESIGNS FOR DARNED NET.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 211.)

FIGURE NO. 16.—DECORATION FOR A LADIES' SLEEVE.—The immense balloon puff which this sleeve forms at the top, combined with the close-fitting appearance on the forearm, gives it a quaintness that is universally admired; and for its development light dress goods were chosen. The fulness at the top spreads broadly, an interlining of crinoline preserving the flare; and decoration is supplied by jet applied in bands that are crossed on the upper side of the arm. Pattern No. 7377, which costs 5d. or 10 cents, provided the design for this sleeve.

FIGURE NO. 17.—DECORATION FOR A LADIES' SLEEVE.—Petunia crépon in one of the new rough weaves was used for this sleeve, which was designed according to pattern No. 7395, price 5d. or 10 cents. The customary close-fitting effect is preserved below the elbow, where a decoration of petunia ribbon arranged in three encircling rows ending under fancy bows at the outside of the arm is applied; and above the elbow a great puff is disposed to spread and flare in pretty folds that are produced by box-plaits at the top and slight gathers at the lower edge, where only a trifling fulness is allowed.

FIGURE No. 18.—LADIES' PERSIAN LAMB RIPPLE CAPE-COLLAR.—This collar is shown made of Persian lamb and lined with blue-and-gold changeable silk. It is so shaped that, while perfectly smooth at the neck, it springs out in a series of flutes or ripples all round; and the closing is made invisibly at the center of the front. A handsome collar rises in Medici style at the neck, standing high at the back and rolling deeply at the ends, which flare widely. Pattern No. 7421, price 5d. or 10 cents, was used in shaping the collar.

ARTISTIC NEEDLE-WORK.

(For Illustrations see Pages 210 to 212.)

FIGURES NOS. 1 AND 2.—DESIGNS FOR DARNED NET.—These designs are very simple and can be worked in fine or coarse net. This style of decoration is used on aprons, skirts and all kinds of underwear. The illustrations show clearly how the stitches are taken, and darning cotton or linen thread may be used for the purpose.

FIGURE No. 3.—DESIGN FOR BUREAU-SCARF.—Pure-white butcher's linen will make a tasteful scarf for a bureau or side-board; it should be hemstitched, and the floral design here presented may be wrought at one or both ends. The effect will be handsome if the embroidery is well done with silks that represent the natural bloom of the flowers.

FIGURE No. 4.—SOFA-PILLOW.—Satin in a light-tan shade covers this pillow, which is completed at its outer edge with a deep, doubled frill of the satin. It is handsomely embroidered, and the flowers and foliage are wrought in natural tints, while Japanese gold thread is used for the heavier lines, which form a graceful design not unlike cornucopias that are crossed at their pointed ends.

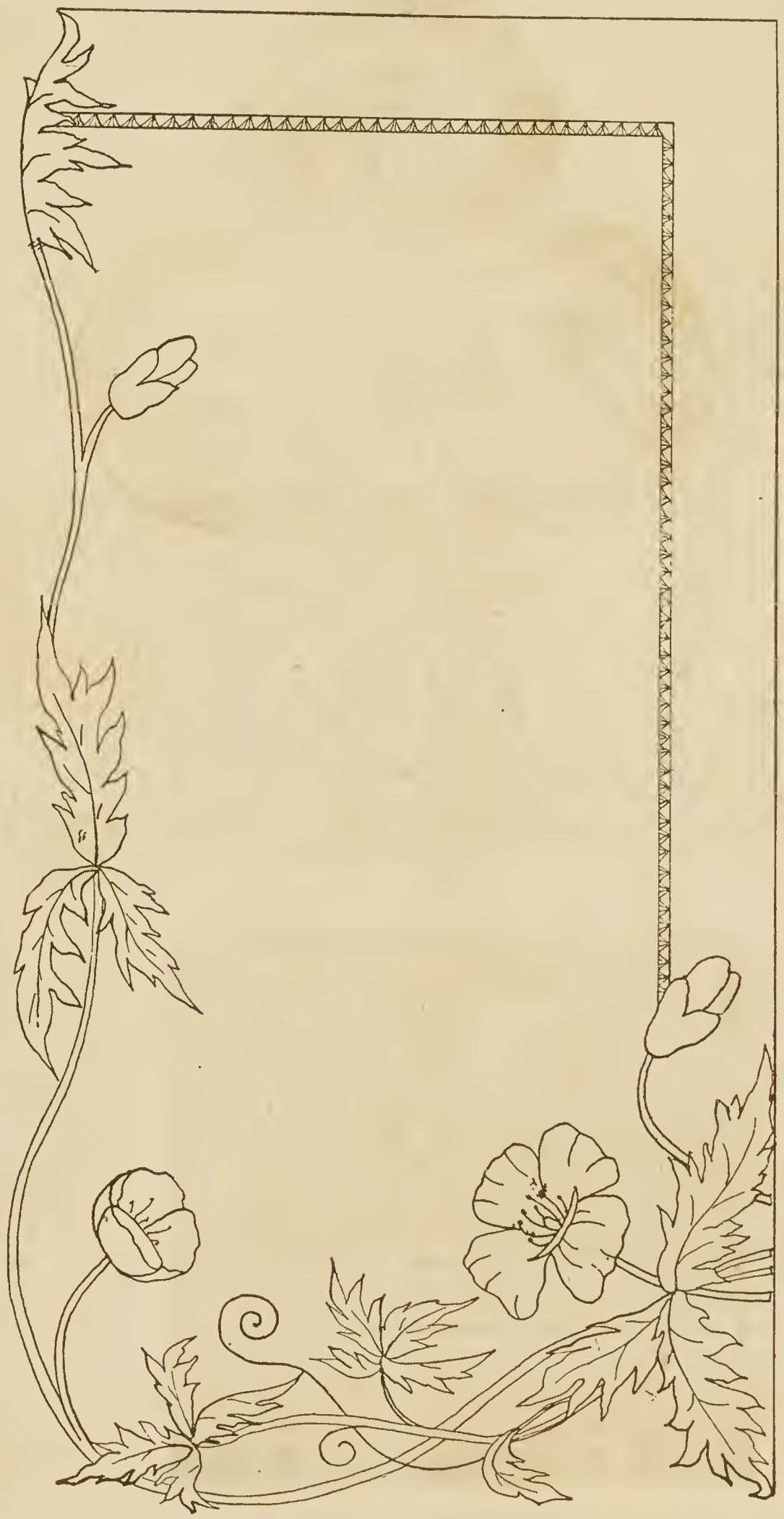


FIGURE No. 3.—DESIGN FOR BUREAU-SCARF.
(For Description see "Artistic Needlework," on this Page.)

FIGURE No. 5.—PICTURE-FRAME.—This is a charming style of frame for a prize at a progressive euchre party. It is made of cardboard covered with silk, and the clubs, hearts, spades and diamonds are cut from silk; they may be applied with glue, or gold thread may be used to outline and secure them, as in the present instance. The embroidery which connects the different spots or pips around each picture is done with gold thread.

THE WORK-TABLE.

(For Illustrations see Pages 212 to 215.)

So many pretty and useful ornaments for the home can be made by one who has some knowledge of embroidery and the use of paints, that it is worth while to acquire these accomplishments if one does not already possess aptitude in this direction.

FIGURE No. 1.—CORNUCOPIA.—Glazed paper in a pretty shade of red was used to make this cornucopia, which is tastefully decorated with lace paper, a bow of ribbon being secured at the bottom and a ribbon loop at the top supplemented by a looped bow. Artificial flowers rise even with and high above the cornucopia, but natural ones may be substituted if the article is made strong enough to support a glass to hold the flowers.

FIGURES NOS. 2, 3, 4, 5 AND 6.—UMBRELLA-STAND, AND WILLOW DECORATION FOR IT.—Ordinary vitrified pipe about nine inches in diameter at the top was selected for the stand shown at figure No. 2; it rests in a foundation of willow, which supports a circular tile that fits the bottom of the pipe perfectly. Reeds may be used instead of willow for the foundation, which has a

base of wood to which castors may be attached so that the stand can be easily moved. The decoration consists of palms painted in their natural colors above a shell border done in two shades of brown, with yellow lines and dots above.

The palm design is shown in full size at figure No. 3.

Figures Nos. 4 and 5 illustrate the willow or reed ring that forms the top; it is really a ring within a ring, and the black circular line shows where the ring rests on the top of the pipe.

At figure No. 6 is shown a reed or willow stand for the pipe, which is less elaborate than the one connected with it at figure No. 2. The lattice design is very effective in reeds, and the lower border consists of detached rings, while the upper one is formed of interlinked rings.



FIGURE NO. 5.—PICTURE-FRAME.

FIGURES NOS. 7, 8 AND 9.—BLOTTING-PAD, BUTTERFLY AND SHAPE OF BLOTS FOR FORMING BUTTERFLY.—A unique suggestion for the upper leaf of a blotter is offered at figure No. 7. Six leaves are joined at one end by a ribbon that is tastefully bowed on top, the upper leaf being smooth paper and the others blotting paper.

Blots like those shown at figure No. 8 are made on the smooth paper.

To form the butterfly shown at figure No. 9, the paper is folded on the dotted line to double the blot, which produces a shape resembling a butterfly. Other curious and grotesque little designs are on the outer leaf. The accidental resemblance of a blot to some object will frequently bring forth odd fancies. A novel, inexpensive and interesting gift may be made in this manner.

FIGURE NO. 10.—HASSOCK.—Eight sections of Gobelin-blue satin tapestry figured with gold wreaths form this hassock, which is decorated at the center with a silk button, from which a heavy silk cord and tassels depend. Velours or furniture corduroy may be selected for a hassock of this kind; the corduroy comes in all colors and may be bought figured or plain.



FIGURE NO. 4.—SOFA-PILLOW.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 211.)

CHILDREN'S CORNER.

(For Illustrations see Page 215.)

Every child, who is old enough to observe and to give utterance to its impressions, takes delight in the circus. The blaze of lights, the life and bustle, the gay attire of the performers and above all the performance itself, appeal strongly to the childish mind and fancy, and circus day or week is an event to be looked forward to with happiness and to be remembered with joy. I have this month planned a circus for my little readers; it may be made at home, and though it lack some of the elements of a real circus, it will nevertheless afford considerable fun and amusement.

As to making this circus, we will appeal to the little brothers, who will no doubt be willing and proud to render such service for their small sisters. Mamma will loan the lamp that is required, the purpose of which I will explain by and by. First cut from thin tin a circular piece,



FIGURE NO. 1.—CORNUCOPIA.

(For Description see "The Work-Table," on Page 211.)

pierce a hole through the center and then slash it as at figure No. 1, lapping the sections over each other as in the illustration. You will require a pair of rather heavy shears to cut the tin; the ordinary kind should not be used. If you have none, perhaps the tinsmith who mends mamma's pots and kettles will cut the tin for you. Now pierce six holes at intervals through the



FIGURE No. 2.—UMBRELLA-STAND.

ends of the sections, and fasten in each hole a thin strip of tin or wire, bending it over at the top to keep it from slipping through the hole.

At figure No. 2 you will observe a piece of thick wire bent at the lower end. The top is filed off to a point and run through the hole made in the center of the tin, and the bottom is bent in order to secure it to the top of the lamp chimney. Do you think you could bend it, by looking at the picture? Bend one end over, allow the wire to run straight for about two inches and then bend over again. The wire is then straightened out for about an inch or a little over and bent so that it will stand upright at the center of the chimney.

Have any of you paper animals left from the Christmas tree? If not, make them yourself, and in this work your little sisters can assist. A camel, an elephant and four horses, all with men on their backs, may first be drawn or traced, then transferred to cardboard and cut out and painted in natural or fancy colors, whichever please you most. When the animals are all completed fasten each to one of the strips of wire or tin that hang from the canopy-like arrangement of tin; but be very careful to have all the animals of equal weight, else the affair will be out of balance and the circus will be a failure. When all is ready, light the lamp, and in a few moments you will see the figures whirling about the lamp at so great a speed that you will scarcely be able to recognize the individual performers; and what a clapping of hands and what shouting there will be while you watch this race. You understand, of course, that the heat gives the motion, the reasons of which you will learn when you study natural philosophy.

The spinning top is the boys' own toy, but the aerial top, which is pictured at figure No. 3, is a toy for both boys and girls. Aerial means pertaining to the air or having its place in the air. Secure a wooden spool, the kind upon which basting



FIGURE No. 3.—PALM DESIGN FOR PAINTING UMBRELLA-STAND.

(For Descriptions of Figures Nos. 2 and 3, see "The Work-Table," on Pages 211 and 212.)

thread is wound being the best, and run four short stout metal pegs in the top, as shown at figure No. 4. Then run a round stick through the spool, as pictured at figure No. 5, allowing

the stick to project for quite a distance beyond the spool at the bottom and for a shorter distance at the top. At figure No. 6 may be seen the fan, which is used for the top and is cut from tin in the shape illustrated, a large hole being cut in the center and four small ones around it. The sections of the fan are twisted, as shown at figure No. 7, so that they will offer more resistance to the wind when the top is in motion.

At figure No. 3 is pictured the top completed. The fan is fastened on the top of the spool, the pegs in the latter entering the small holes in the fan, and the stick, which has been thrust through the spool, being passed through the center opening. When adjusted, a cord, with a button placed at the end to afford a secure hold, is wound around the spool as closely as possible with one hand, while in the other hand is held the stick that supports the spool. After the cord has been properly wound, jerk it quickly as if to unwind it, and the force used will send the fan off its base flying into the air, where it will buzz and fly about for a few minutes, until it exhausts its momentum—and this means the quantity of motion in a moving body.

I think a pretty effect might be produced by painting the fan red and blue, or any preferred colors; it would then look ever so attractive when whirling in the air. You understand now why it is called an aerial top, don't you? And do you think you will be able to make a top just like this one?

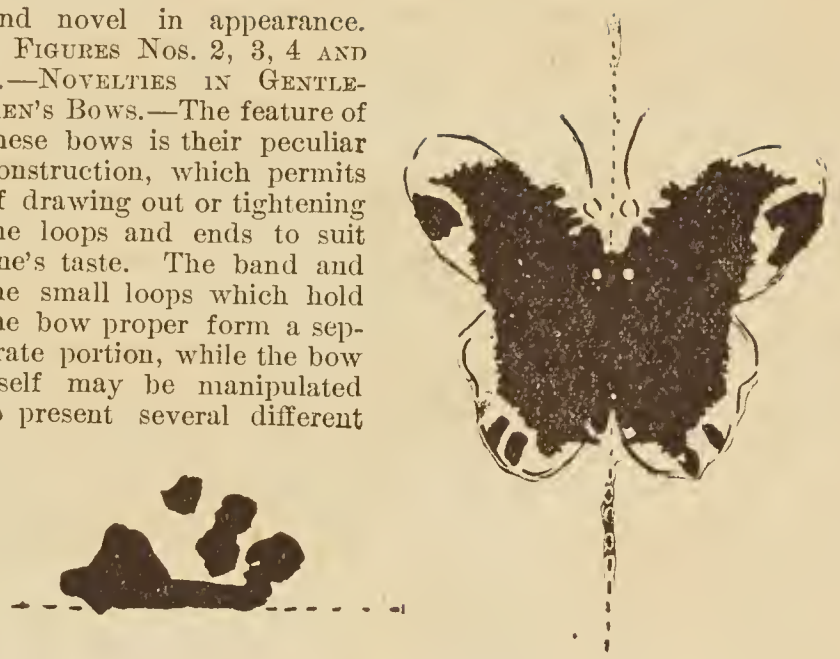


FIGURE No. 8.

FIGURE No. 9.

FIGURES Nos. 2, 3, 4 AND 5.—NOVELTIES IN GENTLEMEN'S BOWS.—The feature of these bows is their peculiar construction, which permits of drawing out or tightening the loops and ends to suit one's taste. The band and the small loops which hold the bow proper form a separate portion, while the bow itself may be manipulated to present several different styles of tying, as shown in the four engravings. Silk and satin, figured and plain, are made up in this way. The bow pictured at figure No. 3 is called the Korea; while that at figure No. 4 is known as the Canton.

FIGURE No. 6.—GENTLEMEN'S FOUR-IN-HAND SCARFS.—This style of four-in-hand scarf is made of crêpe, and the four views give a good idea of the variety of designs embroidered upon it. The scarf is narrow, and the material being light and crushable, the knot will be a small, neat one.

FIGURES Nos. 7 AND 8.—GENTLEMEN'S KNOT SCARFS.—At figure No. 7 is shown an almost plain knot, the ends of the apron being banged. Silk showing a large scroll figure in two colors is the material pictured.

Figure No. 8 shows a scarf made of fancy dotted silk. The knot has several small folds in it and the apron is prettily creased and finished with a straight lower edge.



FIGURE No. 7.

FIGURES Nos. 7, 8 AND 9.—BLOTTING PAD, BUTTERFLY, AND SHAPE OF BLOTS FOR FORMING BUTTERFLY.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "The Work-Table," on Page 212.)

STYLES FOR GENTLEMEN.

(For Illustrations see Page 216.)

The illustrations in this department for the current month include four bows, two knot scarfs, a pair of improved suspenders and a four-in-hand scarf.

FIGURE No. 1.—GENTLEMEN'S IMPROVED SUSPENDERS.—The suspenders shown at this figure are most novel and at the same time thoroughly practical. The elastic web is of stylish width, and the back end is finished with a pulley attachment which permits of automatic adjustments. The front ends have cast-off attachments which are handsomely finished

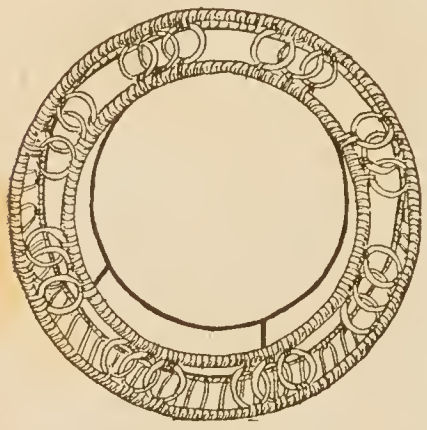


FIGURE No. 4.

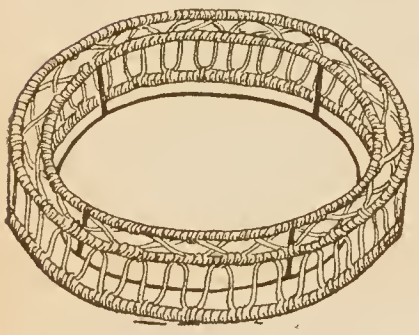


FIGURE No. 5.

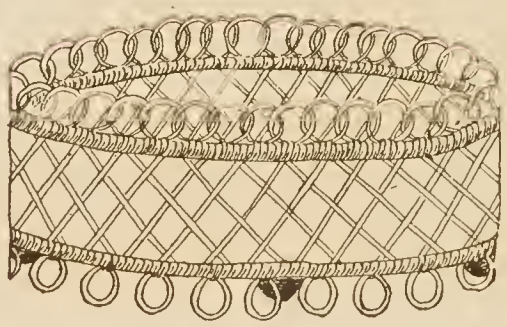


FIGURE No. 6.

FIGURES Nos. 4, 5 AND 6.—WILLOW DECORATION FOR UMBRELLA-STAND.

FASHIONABLE NECK AND BODICE DECORATIONS.

(For Illustrations see Page 153.)

Practical women who had carefully treasured cuttings of handsome silks and laces, gauzy tissues and the like rejoice in their economy now that fancy collars galore are found

in the wardrobe of every fashionable woman. With the aid of the ingenious patterns that are provided, these scraps may now be converted into wonderfully pretty garnitures that will transform many a worn and passé gown beyond recognition.

Ribbons, lace edgings narrow and wide, points of lace—all are brought into service, and, added to soft silken textures, such as chiffon, crêpe de Chine or India silks, produce rarely beautiful effects.

For the benefit of those who have not been saving of left-over pieces, and also of those who have not been fortunate enough to possess any, let it be known that the requisite materials are offered in the shops in abundant assortment and at prices which place them within the reach of all.

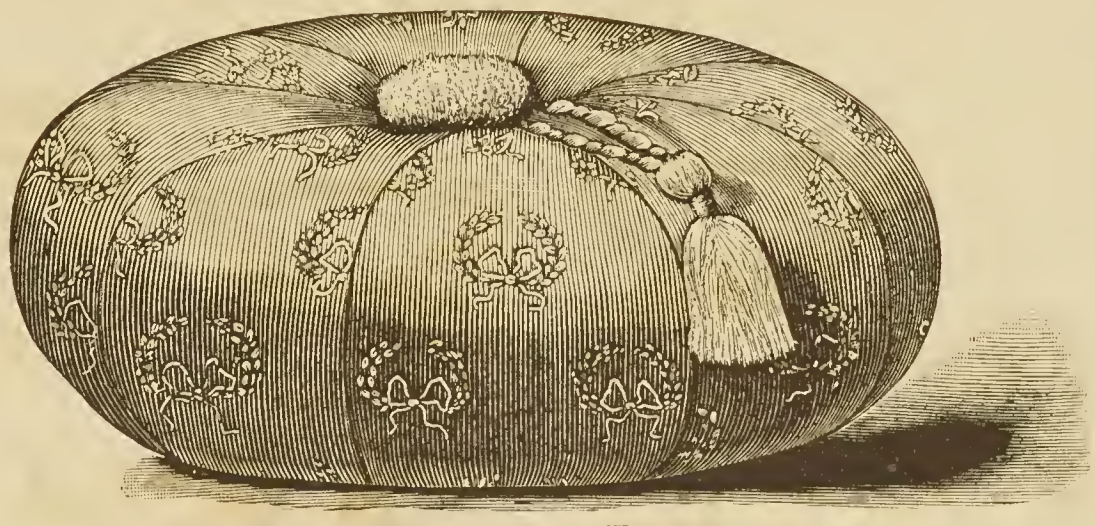


FIGURE NO. 10.—HASSOCK.

(For Description see "The Work-Table," on Page 212.)

FIGURES NOS. 1, 2 AND 3.—FANCY PLASTRON, STAR COLLAR AND V-NECK GARNITURE.—Figure No. 1 shows a beautiful garniture for a V neck. The foundation is ribbon covered with lace insertion, and from the lower edge droops a frill of deep lace edging, which passes over the shoulder with epaulette effect and falls square at the front and back. A wrinkled section of chiffon covers the upper edge of the ribbon portions, the center of the chiffon being secured to the center of the ribbon in front beneath a rosette, and the neck being revealed in V shape above it. These three garnitures are included in pattern No. 793, price 5d. or 10 cents.

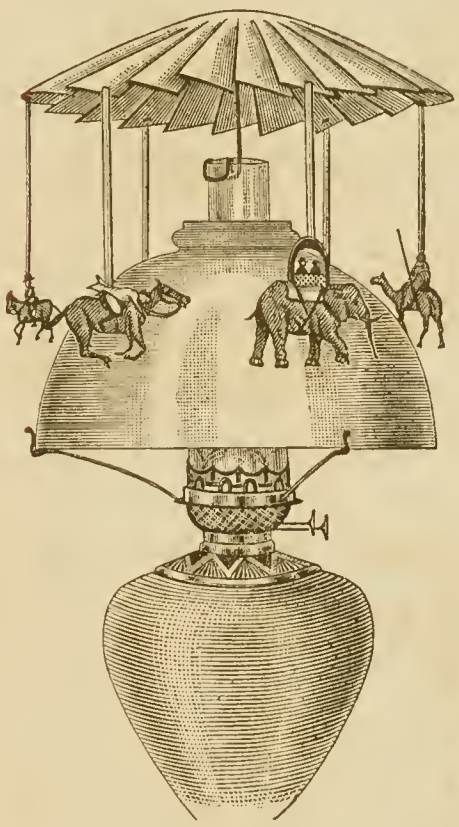


FIGURE NO. 1.



FIGURE NO. 2.

Figure No. 2 pictures the plastron, which is made of bright-red silk fancy crêpe. The plastron extends from the neck to the waist-line and is wide enough to almost cover the front of the bodice. The fulness is prettily disposed in soft, lengthwise folds by gathers, the lower edge being finished to form a frill. At the neck is a crush collar that is decorated at each side with a large, full rosette

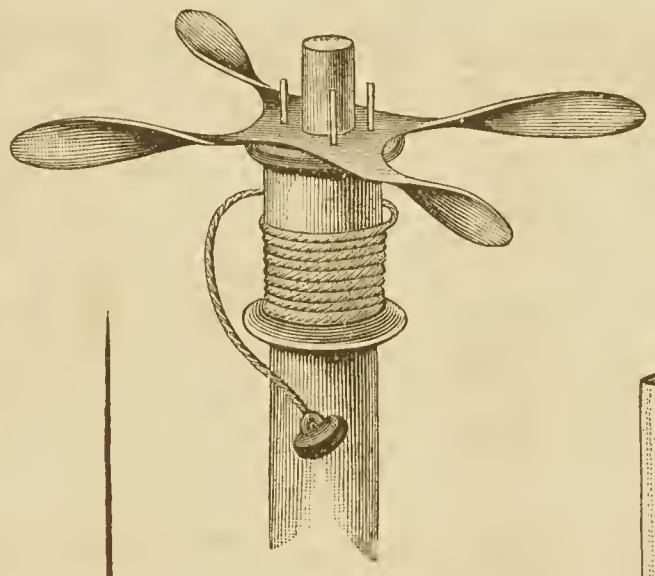


FIGURE NO. 3.

that gives the broad effect now so generally approved by ladies.

At figure No. 3 is shown a star collar made of chrysanthemum crêpe in a medium shade of bluet. The collar is shaped in a series of points and is thrown into pretty folds by several rows of closely drawn shirrings at the top. A crush collar finishes the neck edge, a rosette of the silk being set on the collar at each side. A frill of narrow lace edging decorates the edges of the points.

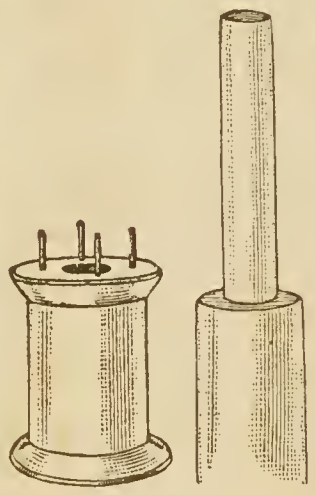


FIGURE NO. 4.

FIGURE NO. 5.

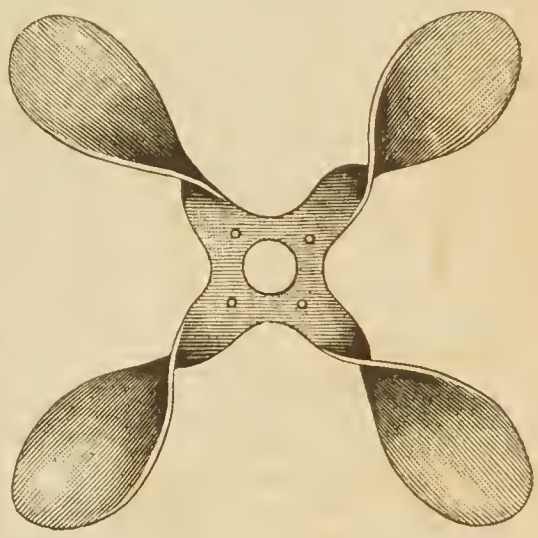


FIGURE NO. 7.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on Pages 212 to 214).

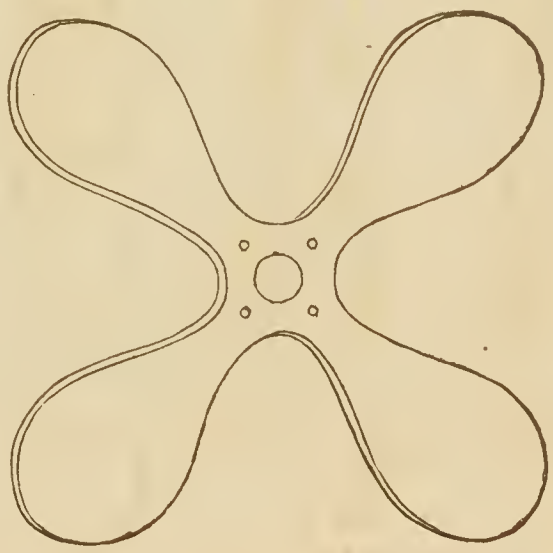


FIGURE NO. 6.

FIGURE NO. 4.—MARTHA WASHINGTON FICHU.—Very quaint and pretty is this fichu, which is pictured made of India silk showing a white ground figured with tiny sprigs in pale-green, with white lace for the frills. The fichu is laid in upturning folds at the back, and the ends, which are narrowed almost to points, are crossed on the bust in true Martha Washington fashion. It extends in points on the shoulders and falls in pretty folds across the bust. The frills follow the edges and are continued across the ends and tacked along the inner fold to give a pretty rosette effect. The fichu is one of the two styles included in pattern No. 7153, price 5d. or 10 cents.

FIGURE NO. 5.—GALATEA FICHU.—Pale-blue crêpe de Chine and darker blue velvet are united in this dainty fichu, which consists of a collar of velvet, to the ends of which are joined full portions that wrinkle softly all the way down and are crossed in surplice fashion. To the outer edges of the collar and full portions are joined two broad frills of doubled crêpe de Chine, which are narrowed toward the ends. The garniture will give breadth and fulness to slender figures, and when a broadening effect is not necessary, a less fluffy appearance may be produced by using lace for the deep frill and omitting the shallow frill. The fichu was made by pattern No. 7153,

which also includes another style, and costs 5d. or 10 cents.

FIGURES NOS. 6, 7, 8 AND 9.—FANCY YOKES AND COLLARS.—Three very attractive garnitures are illustrated at these figures, pattern No. 794, price 7d. or 15 cents, providing the styles.

At figure No. 6 is represented a handsome collar fashioned from réséda chiffon and white lace Vandykes. The collar is shaped in four handsome points which are overlaid with lace Vandykes and to which chiffon is shirred to rise about the neck over a standing collar, the shirrings being concealed by rows of jet beading; and to the lower edge of the collar is joined a graduated gathered frill of doubled chiffon that falls out prettily between the Vandykes. A chiffon rosette ornaments the standing collar at each side.

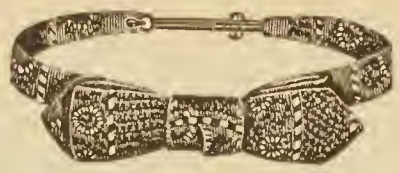


FIGURE No. 2.

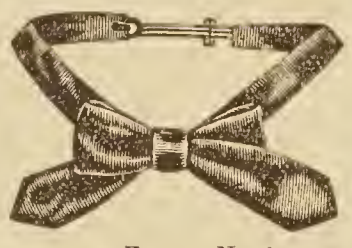


FIGURE No. 3.



FIGURE No. 4.

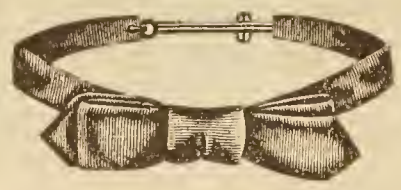


FIGURE No. 5.

FIGURES NOS. 2, 3, 4 AND 5.—NOVELTIES IN GENTLEMEN'S BOWS.



FIGURES NOS. 7 AND 8.—GENTLEMEN'S KNOT SCARFS.

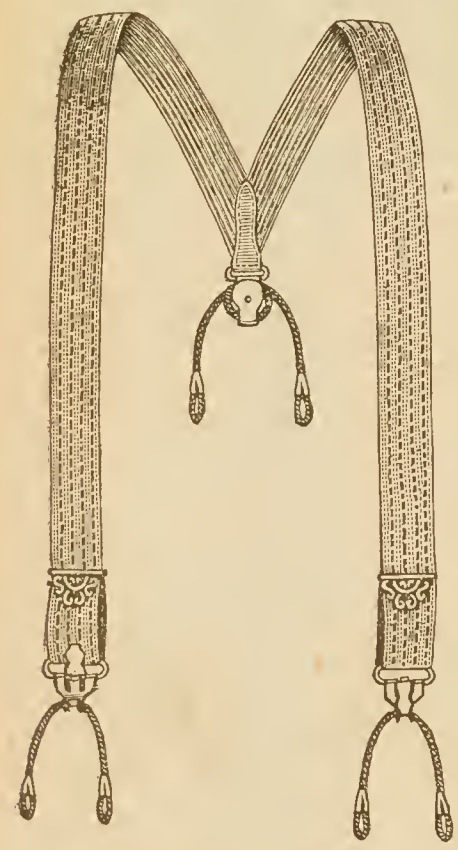


FIGURE No. 1.—GENTLEMEN'S IMPROVED SUSPENDERS.

Another collar made of white lace in a rich-looking design is shown at figure No. 7. It extends smoothly at the front to round yoke depth and is gathered on the shoulders to flare over the sleeves in cap fashion, the effect being very stylish.

A pleasing variation in the voluminous balloon-puff sleeve is achieved by means of drapery folds.

Gigot sleeves remain practically unchanged.

The Norfolk jacket is now made with a natty lapel-collar that admits the wearing of a chemisette.

Draped-puff sleeves and a loose blouse-front harmonize admirably in a pretty basque-waist.

While the new shirt-waist resembles the old in general appearance, there are notable points of difference in the construction.

The droop which renders the box-plaited blouse distinctive from other garments showing a similar arrangement of fulness agreeably lessens the severity that is usually peculiar to box-plaits. Draped-puff sleeves and a full stock also contribute to the good style of this blouse, which is suggestive of classic gowning.

A truly charming feature of a little girls' coat, and one that will be very generally becoming, is a many-pointed star collar.

Figures Nos. 8 and 9 depict a yoke of square lower outline that is exceptionally elaborate in effect. A tasteful union of white satin, black spangled lace and black and white shot ribbon was effected in the yoke pictured at figure No. 8. The square-yoke portion of satin is striped vertically with rows of black silk passementerie and is bordered with wrinkled sections of ribbon, a great fancy bow of ribbon being set at each lower front corner. A deep frill of lace droops from the lower edge and is caught up at each corner to throw it into graceful drapery folds across the front, and the fancy stock at the neck is of black ribbon. In this development the garniture would produce a harmonious effect with a gown of any hue.

At figure No. 9 it is shown made of pale-rose ribbon, white lace, and pale-rose silk overlaid with white lace. From the lower edge of the yoke depends a frill of deep lace edging, the joining at the front being concealed by a ribbon, which passes across the lower edge of the yoke between two rosette bows. The crush collar is of ribbon prettily wrinkled by a vertical line of shirring at the center of the front and formed in two outstanding loops at each side. Any preferred color may be used for a yoke of this kind, the wearer's complexion and the color of the gown being considered in the choice.

Very decided flutes fall naturally in a cape that is given a picturesque air by a fancy Medici collar.

The graceful adjustment of a new puffed sleeve may be produced with gathers or plaits, as preferred.



FIGURE No. 6.—GENTLEMEN'S FOUR-IN-HAND SCARFS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Styles for Gentlemen," on Page 214.)

THE ART OF NETTING.—No. 15.

ANGULAR EDGE FOR HANDKERCHIEF-BORDERS, Etc.

FIGURE No. 1.—For an angular edge round pocket-handkerchiefs, covers, or the outer edge of a square with a thick middle

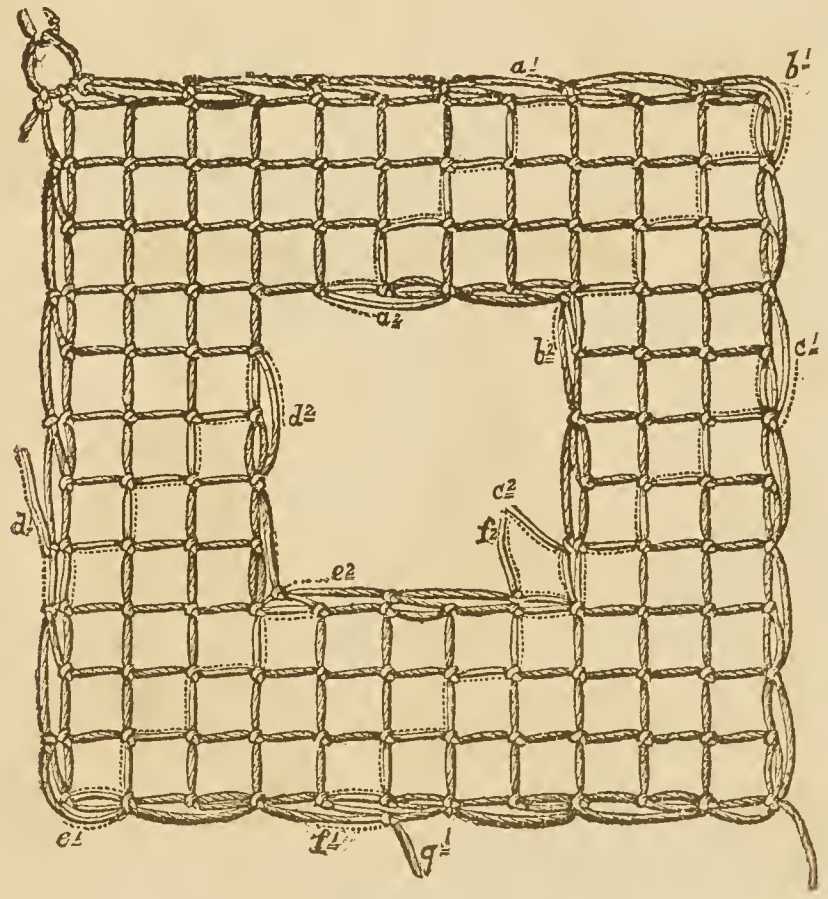


FIGURE No. 1.—ANGULAR EDGE FOR HANDKERCHIEF BORDERS.

piece of linen, etc., it is advisable to place the design before one. The commencing corner may be easily known by the commencing thread which forms the upper point of the square. Beginning with a corner, increase until there are two more than double the number of stitches that are required for the breadth; therefore, for the edge of figure No. 1, which is three stitches broad, eight stitches will be required. Then the part marked with dotted lines *a* 1 to *a* 2 must be worked with four stitches as far as the half of the corner; and then turning round with these stitches, continue the stripe, always increasing at the outer and decreasing at the inner edge. For the next corner at the inner edge, where until now the decreasing has been carried on, following the row marked *b* 1 and *b* 2, after the decreasing, make one more stitch in the outermost edge stitch, and with this begin the increasing for the second side of the inner edge; at the outer edge decrease in the same proportion. Having arrived at the third (the opposite one to the beginning) corner, cut off the thread at the last row at the inner edge (see *c* 1 to *c* 2) according to the knot *d* 1; the thread is then put on again at the upper corner and, according to the dotted line, the first row of the side edge as far as *d* 2 is to be worked. The work is then continued as at the first half of the edge as far as the under corner, and on arriving there the thread is again cut off at the inner side. Put the thread on afresh at the knot marked *g*; and, according to design, in the next row enclose the two inner stitches where the cut-off thread hangs, together with one which forms the corner, and must now be completed as for a square by decreasing at the end of each row. This is the last corner.

SQUARE NETTING.

FIGURES NOS. 2 AND 3.—For netting in straight lines, begin always at one corner with two stitches, and work rows forwards and backwards. At the end of each row increase one stitch by making two stitches in one at the last stitch until the netting is of the required width. Figure No. 2 shows the commencement corner. The straight netting is either in squares, in an oblong form, in stripes, or in angular edges.

For the square: Work as many holes in the length as in the breadth, increasing at the end of each row until there is one stitch more than the finished square of holes must contain in one line. For the five holes of the square represented in figure No. 3, there must be six stitches: then net one more row over this with the same number of stitches plain, and decrease in the same proportion, for which the two last stitches in each row must be netted together with one knot.

Having by this means reduced the number again to two, unite the two last stitches with one knot in the middle. This is, however, no stitch; simply carry the thread tight across to the joining knots. All square netting is worked in this way.

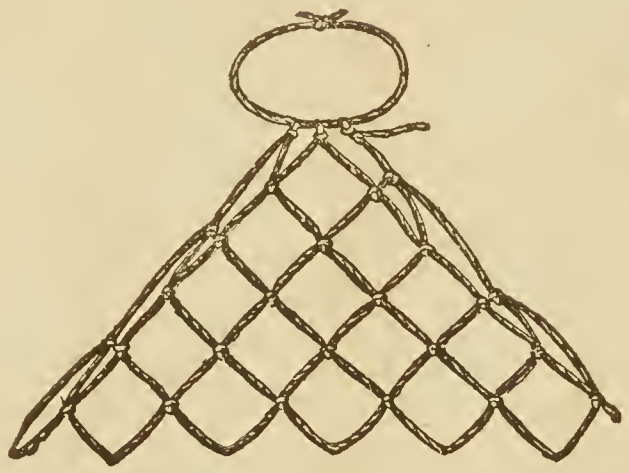


FIGURE No. 2.—SQUARE NETTING

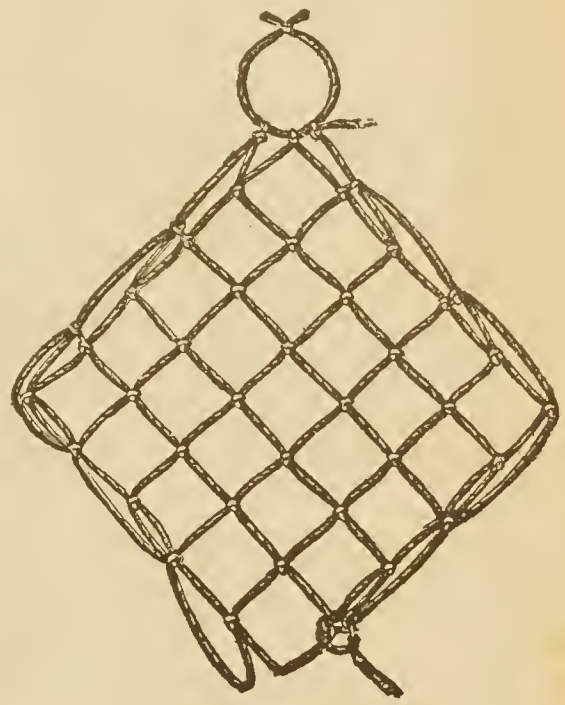


FIGURE No. 3.—SQUARE NETTING.

OBLONG NETTING.

FIGURE No. 4.—For an oblong shape, as shown in figure No. 4, the increasing for the corner must be continued until there are two more stitches than are required for the breadth. This increasing must be continued without interruption on one side; but on the opposite side it will be necessary always to decrease, so that the number of stitches always remains the same. When the netting is the required length, the last corner must be worked by decreasing, as in the square.

Oblongs and squares of netting are very pretty when done in silk for covering handkerchief or glove cases. They may also be made large enough for tidies or scarfs of any description.

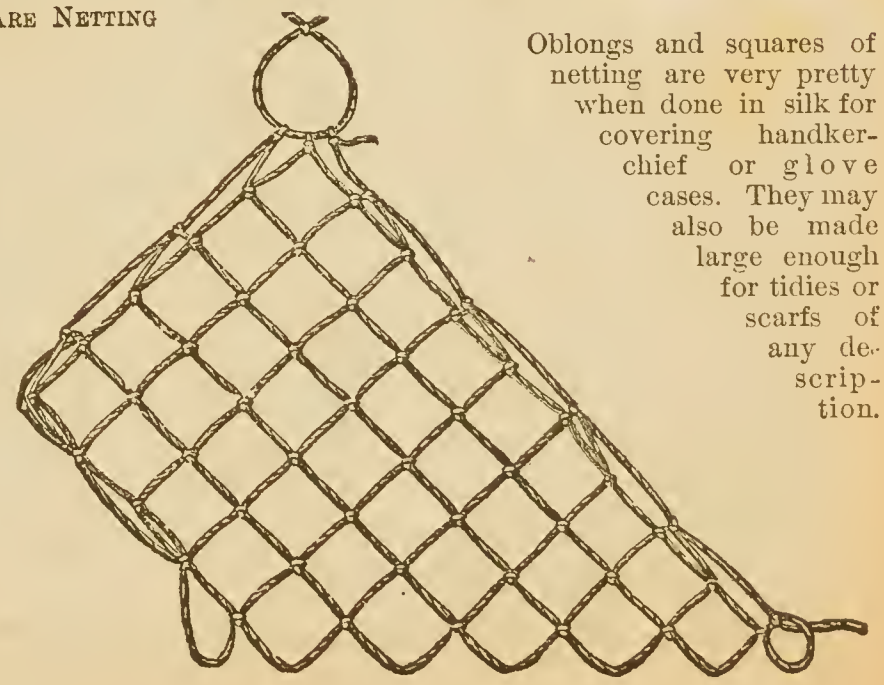


FIGURE No. 4.—OBLONG NETTING.

FANCY STITCHES AND EMBROIDERIES.

A table cover having a novel style of border that may be cut from silk, satin, plush or velvet is shown at figure No. 1, the material selected being golden-brown silk and the applied design sapphire-blue velvet.

At figure No. 2 is shown a corner of the border design in full size; the design is here cut out in silk and appliquéed on velours with gold thread and the dainty star-shaped figures are embroidered solidly.

At figure No. 3 a section of the border is shown in full size and it may be indefinitely repeated. The design may be a trifle enlarged if the cover is intended for a good sized table or for a lambrequin or curtain, and again it may be diminished to meet some special requirement. It is well adapted to scarfs for dressers, portières, table-covers, lambrequins, etc.; and the silk or velvet from which the border is cut should contrast pleasingly with the

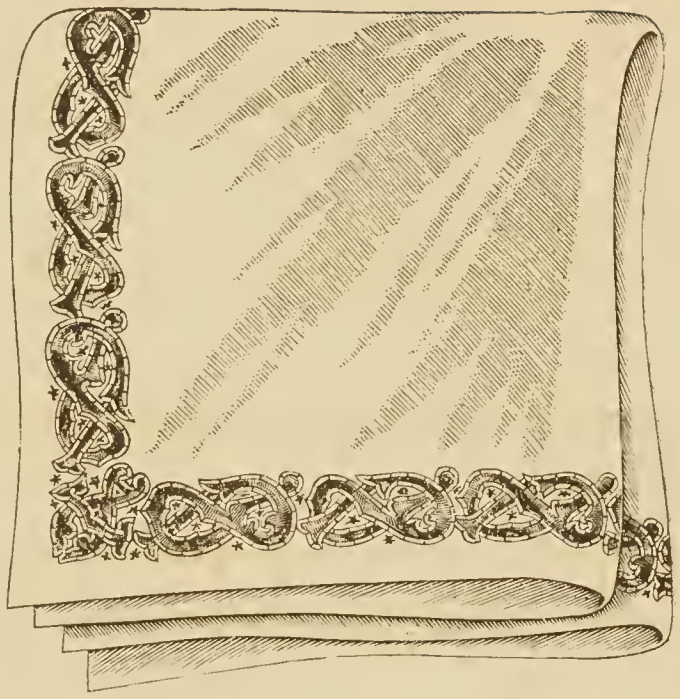


FIGURE NO. 1.—TABLE COVER.



FIGURE NO. 2.—CORNER OF TABLE COVER IN FULL SIZE.

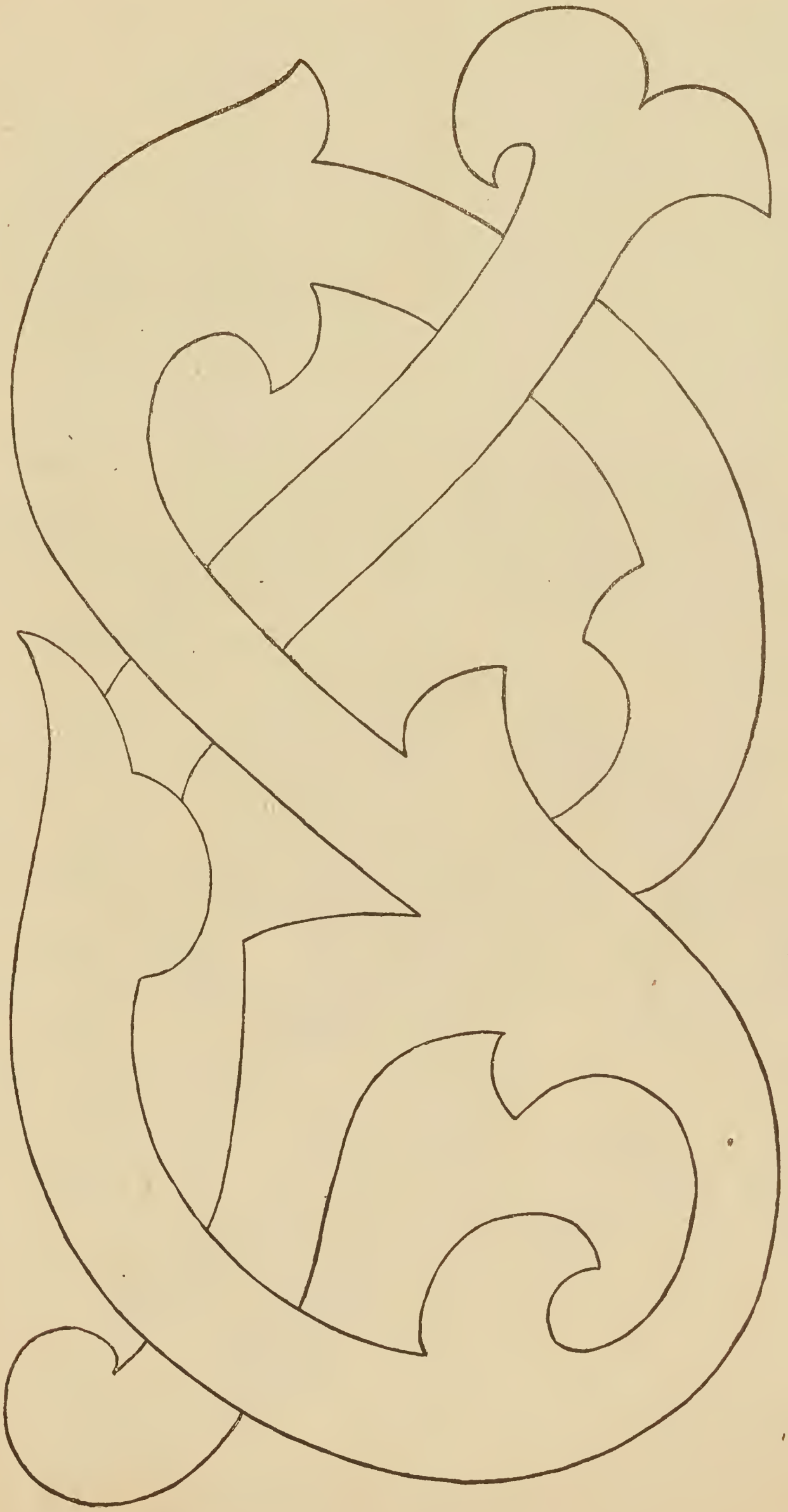


FIGURE NO 3.—SECTION OF DESIGN FOR BORDER, IN FULL SIZE.

cloth, tapestry or velours from which the cover is made. Very serviceable and attractive covers can also be made from blue, gray, brown or white denim, the border design being cut from white butchers' linen and couched on with wash silk, linen floss or cord linen. There is about the border a simple elegance that is delightful to eyes wearied with elaborate and intricate designs.

It will not require a large expenditure of money to make a table-cover like the one illustrated, for if one has a remnant of silk, satin or velvet, it can be appropriately used for the border, while inexpensive cloth may be chosen for the cover. The design, being bold and showy, will compensate the worker, and if one be skilled in drawing, the design may be roughly sketched in outline, or it may be stamped according to the directions given in previous numbers for transferring. A pretty table-cover is a beautiful adjunct to the appointments of a room, and, when not too decorative, adds an air of comfort and elegance, especially in a sitting room or library, where light, airy furnishings are not in good taste.

Embroidered chiffon a yard or more in width is the ruling novelty for handsome dancing toilettes, and is even more fashionable as a bridal fabric. For a wedding gown it is made up over cream-white satin, and has either a cream-white or a clear-white ground embroidered with a different tone of white, the figures being jessamines, pansies, tiny roses, foliage or small leaves, rather widely spaced. Wonderfully artistic effects can be produced in such a robe.

White chiffon embroidered lightly but definitely with black is a prime favorite for gala attire. A dress of this material may have black velvet bretelles and may be decorated with black velvet ribbon arranged in many hanging straps and in pairs of rosettes upon the girdle both front and back.

Silk in carefully graduated shades of old-blue is used to embroider tea-cloths, more particularly by those who are so fortunate as to possess "tea things" in the old-blue shade.

Large velvet hats are greatly in demand. The smartest are caught up at the left side with a bunch of satin ribbon and have two rosettes or silk flowers resting on the hair in front, while ostrich feathers and large loops of black ribbon adorn the brim, with more flowers to give necessary color.

Braiding is a very popular trimming for jackets, and is put on either in military style or in some fanciful design.

Fur is worn on everything. Even for ball dresses there is a demand for sable tails.

Caracule is all the rage, being a wavy kind of Astrakhan.

A very dainty muff is made of velvet and decorated round the center with a floral garland.



FASHIONABLE DRESS GOODS.

SUCH fabrics only as will not look amiss if worn in early Spring are chosen by sensible dressers for the gowns of late Winter, and the novelties are prominent among the goods that are generally eschewed. Indeed, these materials are offered only on the bargain counters at this time of the Winter's waning, and so have ceased to be novelties in the strict sense of the word, although by courtesy and long custom extreme effects in dress textiles are thus classified, even after their day of eminence has passed.

Cloths of the covert and smooth-faced varieties have been talked about and commended ever since the first cold-weather raiment was planned, but the great diversity of the Winter fabrics has tended to keep them rather in the background. Now, however, Fashion has declared emphatically in their favor, and they fully deserve the most extended vogue. Some of them are of French and others of English make. The French weave is very close and smooth, while the English is somewhat looser in texture, and consequently presents a more rugged surface; but in spite of this difference the two kinds are equally stylish and dressy. Tailor modes are, of course, generally chosen for the development of covert cloths, which are most fashionable when made up alone, although occasionally becomingness requires the use of velvet or silk in black or some neutral tone for facing or inlaying a rolling collar.

The range of colors in covert cloths is less extensive than that offered in other goods, but it is considerably larger than formerly. When the goods were first displayed for gowns—for they have long been popular as coatings—they were only obtainable in grays, tans and browns; but now there are several shades of gray and brown, and dark tones of green and blue. Mixtures are the rule, being, in fact, distinctly characteristic of the weave. As the assortment of covert cloths has grown, individual preference has asserted itself more strongly in the matter of colors; the neutral tints are not very generally liked, nor are they universally becoming.

Double-faced coverts of both French and English manufacture are seen. They are very pretty, but as no practical advantage results from the additional finish or face, they are not especially favored. A tasteful specimen of this class displays a mixed-brown surface on one side and a robin's-egg blue surface on the other. If such a fabric were chosen for a gown that had a waistcoat and rolling collar, the reverse side of the goods could be turned outward in these adjuncts; but unless some arrangement of the kind were possible, the extra face would be wholly useless. A suit of dark-brown illuminated covert cloth, consisting of a long coat-basque and a flaring skirt properly stiffened at the back, would be very smart and would be appropriate for either church or calling wear; and if it were assumed over sufficiently heavy underwear or a perforated chamois jacket, a top garment would be unnecessary.

Too much cannot be said in praise of the faced cloths, for no other class of materials yields more gratifying results than these pretty productions, which combine the lustre of satin with the softness of velvet. A costume that associates faced cloth and perforated cloth (which is still very stylish) could be worn on any but formal occasions. The good taste of this combination is pleasingly illustrated in a costume of olive-green faced and perforated cloth, the latter fabric being used over ciel-blue taffeta. The skirt flares moderately, and at the back are formed three *godets*, which are stiffened with an interlining of hair-cloth to retain their smooth curves to the very edge. The waist is short and presents several novel features. The back is closely fitted, and at the top is applied a pointed yoke, while below are disposed three box-plaits that meet at the lower edge and flare stylishly above. In front is a full blouse-vest of perforated cloth over silk, which is arranged in an upright box-plait at the center and droops at the bottom after the manner of a blouse. Opening over the vest are jacket fronts that are reversed their depth in lapels, which join a rolling collar in notches; and in addition to the rolling collar is a standing collar that is made of the perforated cloth over silk, the full collar of the original design being omitted. A narrow shaped belt matching the standing collar is applied along the bottom of the waist, and the sleeves are in the prevailing *gigot* style. To accompany this artistic costume was designed a toque of dark-green velvet trimmed with black ostrich tips and a ciel-blue velvet *chou;* and red glacé kid gloves with large clasps were provided.

Not only perforated or embroidered cloth, but also velvet and even silk showing similar enrichment are very frequently made up with faced cloth. In fact, the latter is almost invariably united with some pretty combination fabric, except when a severe style is to be followed, in which case the smooth cloth is stylishly developed alone. Very pretty blouse effects are arranged in costumes with perforated cloth, which, though heavy, is admirably adapted to such uses. A bright-hued fabric is always arranged beneath the cloth to emphasize the design, which, whether embroidered or not, is strongly suggestive of stencil work.

Satin de laine is another dressy fabric that is especially well suited to the modes of the season. It is smooth and glossy, resembling sateen in weave, and is only produced in solid colors, the most admired of which are maroon and tan, dark tones of green and blue, and the seal and wood shades of brown. The material unites readily with other weaves, being especially friendly to figured and perforated taffetas and other silks.

There is, perhaps, no material woven for feminine apparel that is more serviceable than whipcord, which possesses in addition the very desirable quality of dressiness. Whipcord that has a heavy round cord is counted more stylish than the variety in which the cord is less clearly defined, although both weaves are in vogue. Two tones or two colors are united in the new whipcords, and as the hues are always dark or neutral, the materials are unsurpassed for travelling and shopping. A very satisfactory gown for wear on an ocean voyage can be fashioned from whipcord, and the sensible tourist will be certain to shape it by some severe mode; indeed, simple styles are most correct as well as most practical for travelling on both land and sea. If decoration is desired for a whipcord costume, it should consist of machine-stitching or some simple pattern of braid or silk passementerie.

Then there are wool duck suitings, which are woven like the Summer duck of linen or cotton, being equally firm and close. These goods are offered in solid colors, in illuminated effects and in two-toned patterns, and are entirely satisfactory for general wear.

In great request just at present are the modest tailor suitings, which show neat herring-bone and checked patterns that are familiar to most shoppers. A stylish sample of checked suiting unites cadet-blue and mixed-tan and is alike on both sides, and an equally effective herring-bone pattern has a tobacco-brown ground with an admixture of white that glistens like silver threads upon the dark surface. There are also striped tailor suitings, in some of which dull, illuminated stripes alternate with black ones. Any of these goods will make up with admirable effect by a tailor mode.

But no matter how many other fabrics there are to appeal to the fashionable woman's fancy, the prestige of tweeds and cheviots remains undiminished. A diagonal effect is produced in a navy-blue tweed by an arrangement of light-yellow knots that are pressed flatly upon the surface; and a checked appearance is obtained in a pleasing mixture of maroon, tan and gray.

Cheviots are woven with both smooth and rough surfaces. A rather brilliant shade of blue is intermingled with black in an admired sample of rough cheviot, and in another golden-brown

and black are happily blended. One very artistic smooth cheviot shows emerald-green checks upon a mixed-brown surface, and another has tan checks wrought on a mixed-blue ground. Any one of these stuffs will look well in a costume consisting of a skirt and a long coat-basque or a short basque, and it goes without saying that a rigid mode of fashioning best meets the requirement of the goods.

Checked materials are promised an extended vogue, and the checks are arranged in broken and block patterns and are woven in several sizes and a variety of colors. The fabrics, being very pliable, are well suited to fanciful modes, although simple designs may be followed, if preferred.

Crépons, and especially those of the goat's-hair variety, are as fashionable now as they were when they appeared as novelties early in the Autumn. As has been frequently stated, they are used only for dressy gowns, and are made up with chiffon over silk or satin more frequently than alone. The silky-looking, undulating fabrics are equally favored in black and colors, and often skirts of black crépon are accompanied by fancy colored silk bodices. An exceptionally attractive gown for afternoon receptions may be made of golden-brown goat's-hair crépon, black eyelet chiffon and turquoise-blue taffeta or Liberty satin, the crépon being used for the skirt and sleeves, and the chiffon being fulled over the silken fabric in the bodice body.

Silk-warp crépon is still a favorite for party and theatre wear. A dainty theatre toilette for a youthful woman was made of bluet-blue silk-warp crépon embroidered with self-colored silken dots. The many-gored skirt is made with three *godets* at the back and shows a considerable flare toward the bottom. The bodice has a full back and a drooping blouse-front, and five rows of yellow point de Gène insertion are let in at the front, being arranged to radiate from the collar and suggest a yoke. The collar is full and is made with a rosette at each side; and the sleeve has an unusually fancy puff, that is draped at the shoulder and again at the center and droops over a smooth lower-portion. A shaped belt is applied at the bottom and provides a stylish finish for the bodice, which is worn outside the skirt. This charming toilette is accompanied by an open-crowned bonnet trimmed at each side of the front with bluet satin bows and at the center with a Rhinestone buckle. The gloves are white Suèdes. Bluet is a very pretty shade of blue, but is only becoming to women with pink-and-white complexions.

A matron desirous of buying a silken gown could choose no statelier fabric than moiré antique. An all-black pattern showing figures in addition to the water-markings is suitable for any occasion that warrants the wearing of a dressy gown. An exquisite variety of moiré antique has a black ground bearing blurred chené figures in lilac that suggest roses; another black surface is embroidered with small isolated purple figures, and still another is enriched with yellow embroidered figures. Any of these rich textiles could be selected for a dinner gown by an elderly woman or even a youthful matron. Black moiré antique may also be chosen by a young girl, who should, however, use it for a skirt to be worn with one or several fanciful bodices—never for an extra gown.

Printed-warp taffetas are the preferred silks for maidenly wearers, and in these dainty goods small patterns prevail, the coloring being invariably artistic and the figures dimly defined. Such goods may be used for costumes or only for waists, the fancy for contrasting skirts and bodices being as strongly marked as ever. There are also taffetas with diminutive Jacquard figures.

Printed-warp *gros de Londres* silk is newer and much more effective than the plain varieties of the same weave, and is fancied for both bodices and gowns. Silk is being largely worn on the promenade by tasteful women of all ages.

Fashion has fortunately given her sanction to skirts that broaden moderately toward the foot as well as to those that have a very exaggerated flare. Only women of large stature can affect the latter style with impunity, while the former is almost universally becoming. A stiff fabric like hair-cloth may be chosen to interline a skirt designed for a tall figure, but a more flexible one, such as crinoline or canvas, should be used in the skirts of women below the medium height. If good judgment is not exercised in this portion of the making, the best effects cannot be obtained.

THE NEWEST GARNITURES.

Once more has dainty Valenciennes lace edging been pressed into service, being now fashionably chosen for decorating the fancy bodices which play so important a part in the season's modes; and like all other kinds of lace now in vogue, it is used principally in the soft butter tone. The most popular width is a trifle less than an inch, and the edging is invariably gathered to the garment it adorns.

A charming toilette, that shows how effective a decoration can easily be arranged with the simple lace, unites black goat's-hair crépon and gold-and-black checked velvet. The gored skirt is cut from the crépon and is made with several *godets*, which are stiffened to hang to the edge in the full, smooth curves peculiar to them. The short French basque is made of the fancy velvet, which is admirably adapted to bodices; and its adjustment is close. Three box-plaits that taper narrowly toward the bottom are applied upon the back and an equal number upon the front, and along the side edges of the plaits is fulled the rich-hued narrow edging, the trimming appreciably lessening the severity which is natural to box-plaited garments. Fancy puff sleeves take the place of the *gigot* sleeves provided in the original design. The puffs are arranged at the top of coat sleeves and are very voluminous, and each is draped at the center under a rosette formed of edging. The collar is a soft stock with shirred back ends, and the lower edge of the basque is concealed by a crush belt that is formed at the back in two outstanding loops. Such a toilette would be handsome enough for any occasion that did not require very formal gowning.

An accordion-plaited bodice of chiffon may be greatly improved by an arrangement of edging similar to that just described. The lace may be fulled along the plaits at intervals, and rosettes of it may be adjusted on the shoulders or at each side of a soft collar, and also upon the sleeves if they are of the fashionable draped variety. Vertical disposals of ribbon upon full, fancy bodices may be pleasingly bordered or outlined with Valenciennes lace edging; and the fanciful scolloped, pointed or battlemented yokes that frequently accompany basques or waists may likewise be effectively edged with the dainty trimming.

Appliqué lace showing small, light figures is daily gaining in popularity. It is very pretty and is used in profusion on dressy gowns.

The admired eyelet embroideries upon chiffon and other textiles are now simulated on white and black Brussels nets with colored and crystal beads. Oval, round and crescent-shaped eyelets are wrought with the beads, but no perforations are made in the material. There are also black and white Brussels nets that are beautifully enriched with gold, silver and colored spangles, and others from which hang colored and white pearl-bead pendants. All these nets are for the most part used upon the waists of evening gowns, being disposed over the upper parts of sleeves, upon yokes and in a variety of other ways. Edgings to match are obtainable, and they are usually applied on skirts.

Black and white point Venise laces are as much fancied as ever, and very often the same devices appear in both black and white, being as effective in one tone as in the other. A charming pattern that is shown in both black and écru displays several strips which branch out like rays from a horizontal band and are held together at intervals with lace flowers; and this is frequently used over chiffon for yoke decorations, the chiffon being allowed to puff out prettily through the open spaces of the lace.

Large medallions of black point Venise lace having very open centers, and edges like the teeth of a circular saw are associated with chiffon in many pretty ways; and écru medallions are wrought in black point Venise insertion, with novel effect. Small, square and round écru lace medallions are sold in sets, and present a very pleasing appearance when tastefully applied.

They are set at intervals on vests, yokes and sleeve puffs, and even below the bust on a bodice to suggest a corselet; and bretelles, sleeve caps and other adjuncts, when made of solid-hued materials, may be greatly improved by the little discs or squares of lace. The proper effect is only attained, however, when the lace appears to be a part of the fabric it adorns, and careful sewing will alone produce this result.

A unique pattern of écru point Venise insertion that is wide enough to serve as a panel, yoke or vest, is woven in a pansy device, and the flowers are underlaid by colored satins that copy their natural hues very closely. Then there are laces in the new *ficelle* shade (a beige tint like that of twine, as the name implies) that have open devices with colored satins laid underneath. These novelty laces are singularly beautiful and not in the least *bizarre*.

Ribbons, those time-honored trimmings, are everywhere present, and marvels of decoration can be achieved with the flexible bands, which are almost invariably of satin or velvet. Numerous ribbon bows and rosettes appear on the fashionable bodice, whether other garniture is used or not; and they are always effective and becoming. A pretty idea is expressed by arranging velvet ribbon in a twist round the base of a full collar, the ribbon ending in the inevitable bow or rosette at the back; and the effect may be duplicated at the waist.

Narrow straps of velvet ribbon are used in various ways on both skirts and waists. On a waist the appearance of a yoke may be produced with straps arranged to radiate from the collar, and caught at one or both ends under diminutive rosettes or small buttons; and on a skirt the bands of ribbon may be applied upright in groups over a band of some contrasting goods and fastened in the same manner. In a decidedly French-looking creation two strips of broad satin sash-ribbon are adjusted upon the front of a bodice in overhanging blouse fashion, and their ends fall apart below the blouse arrangement to the knees and are seeded with glittering jet *paillettes*. This really artistic idea may be very easily carried out on a handsome wool gown.

Spangles have been revived, and many charming fancies may be expressed by their aid. A new promenade gown developed in bluet-blue faced cloth and satin is uniquely decorated with black satin ribbon in two widths, and small jet spangles. Three stately *godets* are formed at the back of the gored skirt, and at each side are applied five vertical rows of narrow satin ribbon that are graduated in length, the largest row being at the center of each group and ending at the knee. The rows are spaced about an inch apart, and spangles are sewed along their edges and are also strewn upon the skirt between them. The back of the waist has a tapering box-plait at the center, and the fronts open like jacket fronts over a drooping blouse-vest of satin that is sprinkled with spangles. A stock of wide satin ribbon is wrinkled about the standing collar and formed in two short, outstanding loops at the back, and below the collar at each side falls a deep, cape-like collar-section of cloth, the edges of which are followed by narrow satin ribbon spangled like that on the skirt. The sleeves are in *gigot* style and are trimmed at the wrists to correspond with the collar, and the waist is encircled by a full belt of ribbon that is formed in a trio of projecting loops. The hat provided with this stylish costume is of black satin antique and is trimmed with black tips and a large jet buckle, and the gloves are of red-brown Russia leather.

Points, scrolls and other figures are arranged with spangles, which are then usually applied directly upon the fabric. Edgings and galloons spangled with jet or with gold and silver have been reinstated, and they are used upon all sorts of woollen textiles, as well as upon silks.

Spangled yokes are exceptionally effective. One attractive example is made of steel scale spangles and is embroidered in a scroll pattern with flat jet *cabochons*, while the edge is finished with narrow jet loop fringe, the jet giving tone to the metal *paillettes*, which suggest a coat-of-mail. Another yoke is all aglitter with jet spangles set on like scales, and an embroidery of jet *cabochons*; and a third yoke is of net wrought with small jet facets and beads intermingled with pointed jet stones. Such a yoke only adorns the front of a bodice, and the neck finish is a soft collar of velvet, silk or chiffon.

A brilliant waist decoration formed of jet beads and *cabochons* embraces a standing collar and seven points, the largest of which extends to the line of the waist. A simpler one consists of two rows of jet festoons, and may be applied across the bust or below the collar, as preferred.

Velvet and sumptuous silken gowns are especially friendly to galloon trimmings of net embroidered with jet. One very choice specimen three inches in width is made up of a succession of pyramids wrought with graduated round jet facets, and another of equal beauty is set with small jet *cabochons* of an elongated oval shape placed lengthwise upon the filmy foundation. Any of these galloon trimmings will look well at the bottom of a skirt, and upon waists they may be used in a variety of ways.

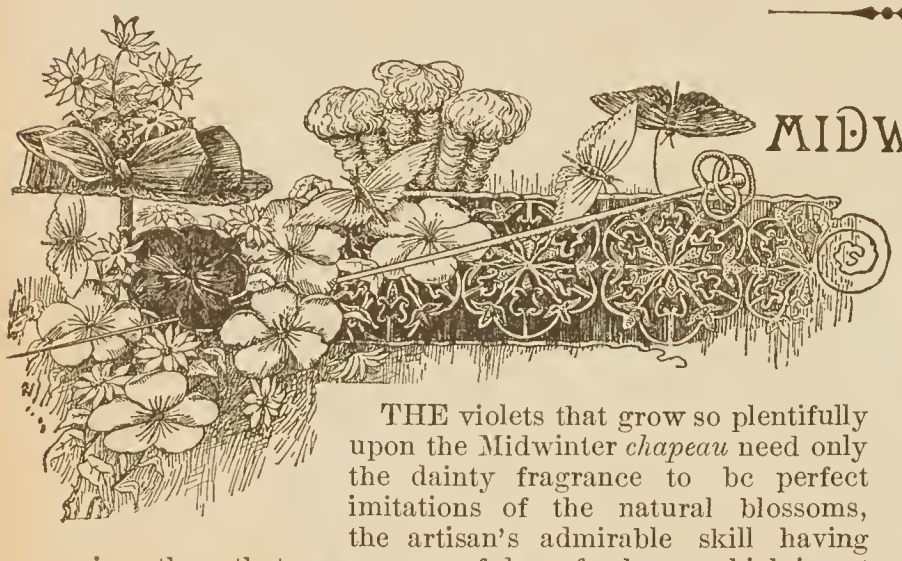
Open jet and black silk garnitures, including the jet galloons just mentioned, are preferably underlaid with some harmonious color, except when an all-black gown is desired. Among the daintiest jet passementeries lately produced is one that presents a succession of spirals formed of fine beads and *cabochons*, and another in which a graceful tracery design is wrought with the same kind of beads and stones.

Conservative dressers bestow particular favor upon black silk appliqué edgings and galloons, which, like most of the season's decorations, are very open-patterned. The black-and-white combination may be prettily effected by strapping a fancy white chiffon waist with bands of the appliqué trimming.

A similar effect may be produced on a black chiffon waist with a white garniture, which may consist of spaced vertical Swiss embroidered bands, these pretty cotton trimmings being in high repute just now. An attractive white Swiss embroidery displays a festoon design, with round medallions finishing the points; and it could with propriety be applied upon a black or colored silk or crépon.

Black silk passementeries are used in numerous ways, and the tasteful and ingenious modiste will doubtless devise many original disposals. They may be chosen for almost any of the fashionable goods, save those which are reserved for tailor-made gowns.

If it is not desired to stiffen a skirt with an interlining, a petticoat of hair-cloth, made with the approved *godets*, may be worn. This will cause the skirt to flare as correctly as though it were held out by the usual means.



MIDWINTER MILLINERY.

THE violets that grow so plentifully upon the Midwinter *chapeau* need only the dainty fragrance to be perfect imitations of the natural blossoms, the artisan's admirable skill having even given them that appearance of dewy freshness which is not the least tempting of the field violet's charms. Both day and evening hats are graced by these flowers, which are used in great bunches, together with ribbon, fancy feathers or plumes. Indeed, purple violets are the only blossoms that associate harmoniously with all colors and all kinds of trimmings.

The charming effect of violets and birds used in combination is illustrated in the decoration of a black felt sailor-hat, the brim of which is unusually broad in front and narrows gracefully toward the back. The crown is banded with black velvet, a great bunch of violets is placed at each side, and the bunch at the left side furnishes a rest for two contented-looking gray birds. Under the brim at each side of the back is fixed a bunch of the flowers, which will look well against either light or dark hair.

An all-black hat, that will make an unusually stylish headcovering for a tall woman who affects jaunty fashions, has a soft,

rather high crown of Persian lamb and a broad satin brim faced with satin and edged with Persian lamb. In front are fixed five large plumes, two of which fall away at each side from a standing one at the center that nods and tosses with every movement of the wearer's head. Such a hat would be a fitting companion for a cape or coat of Persian lamb, or for a gown trimmed with the glossy black fur; and with it should be worn a full, draped veil of black chenille-dotted Tuxedo net. Black veils of this kind are at present most popular for all sorts of hats. The size of the dot is purely a matter of taste.

A medium-sized hat of dark-green felt braid owes much of its beauty to an artistic disposal of violets, which are used in conjunction with black Mercury wings. The brim is bent up slightly at each side toward the back, a pair of wings is placed at each side of the front, and a huge bunch of violets, the stems of which are given prominence on the brim, are secured between the two arrangements of plumage. At the back of the brim a bunch of violets is placed at each side, and from it depends a second cluster of flowers that hang loosely upon the hair.

A dainty carriage hat is made of white silk beaver that gleams almost like silver. The crown is low and the brim is broad and gently curved. In front are six black plumes that fall as they will, and at the base of the cluster are shaded cerise asters made of silk, while at each side of the back is a bunch of similar asters, these flowers being wonderfully realistic in effect.

Another white hat of similar shape is made of felt and has a succession of circular openings cut in the brim near the edge and covered with jet discs. Over the crown at each side wave a cluster of black plumes, and over the head-band is disposed ciel-blue accordion-plaited *mousseline de soie*, which is caught to the band in little *poufs* and falls in a fan upon the hair at the back.

Godets are now quite as fashionable in millinery as in gowns, and they invariably exert a softening influence. A charming hat in which these flutes appear to decided advantage has a soft crown of light-green velvet and a brim of accordion-plaited black chiffon that is formed all round in *godets*. In front two black three-quarter plumes are placed back to back, and between them stands a fluffy aigrette that is fastened with a steel-and-Rhinestone buckle. At the back a bunch of violets is arranged to fall upon the hair, the purple of the flowers harmonizing most agreeably with the rather vivid green tone of the velvet.

Truly artistic in effect is a narrow-backed sailor of brown felt braid. At the left side is a bow of cerise velvet, upon which is perched a black bird; and at the front, back and right side are bunches of ivy leaves, which are extremely fashionable at present. The color combination in this hat is unusually tasteful, and possesses in addition the great merit of being generally becoming.

Rows and rows of machine-stitching give a unique and very *chic* appearance to a light-blue velvet hat. The crown is high and is stitched round and round many times. The brim is partly of heavy black lace in an open pattern and partly of blue velvet, which is stitched a number of times, the stitching causing the *godets* that are formed in the brim to retain their graceful curves without the aid of wire. A band of black satin ribbon encircles the crown and is formed at the left side in a bow that is held in place with a steel-and-Rhinestone buckle; and in front a large black satin rosette upholds a bunch of black-and-blue tips.

For everyday or travelling wear there is no better style than that illustrated by a walking hat in navy-blue felt having an indented crown that is banded with navy-blue kid. At the left side are two stiff blue-and-green wings, which complete the trimming. A veil of black or navy-blue chiffon may be very properly worn with this smart and serviceable hat.

Another pleasing head-covering for general wear is a turban of black felt that is strongly suggestive of the Toreador hat, although the crown is considerably higher than that of the latter shape. A band of black velvet stands very loosely about the crown, and at the left side are a black jetted feather pompon and two black accordion-plaited satin pompons, which are crossed at the bottom with a short twist of light-yellow velvet that contributes a very pretty bit of color to the otherwise sombre hat. The rolling brim is edged at the top and bottom with narrow black silk gimp, and over a band formed under the brim at the left side is twisted yellow velvet, which will look especially well against dark tresses.

A charming companion for a gown of brown cloth is a large hat of brown miroir velvet made with a soft crown. The brim is rolled at the left side, where two brown tips are disposed to turn in opposite directions; and at the right side a bow of brown satin ribbon upholds a bunch of silk violets, while more violets are arranged under the brim at the back. The contrast between the flowers and the remainder of the trimming is very stylish and tasteful. A brown chenille-dotted Tuxedo net veil could be appropriately worn with this hat.

The fashionable black-and-tan combination is carried out successfully in a medium-sized hat of tan felt, the brim of which is formed in a series of points and is embroidered with jet and faced underneath with black velvet. In front is arranged a black satin Alsatian bow, and at the back rise *coq* feathers and a fluffy aigrette. A bow of black satin ribbon is adjusted in a notch formed in the back of the brim and rests prettily on the hair. This hat is exceptionally dressy.

Toques have just now a considerable following notwithstanding the great favor bestowed upon large shapes. A stylish representative of this class is made of black velvet, which is set in cords upon the crown; and spangles are applied in gleaming rows between the cords. In front is an Alsatian bow of black velvet that provides a support for riveted jet Mercury wings. At each side of the back is a bunch of violets, the stems of which rest upon the hair.

A toque for evening wear is composed simply of two coroncts of Rhinestones arranged in a Greek pattern. At each side is a tuft of black silk roses, and at the back is an Alsatian bow of cerise velvet, above which rises a black aigrette that agreeably modifies the rather glaring hue of the bow. If a veil is desired, as will sometimes be the case with an evening hat, one of plain illusion, either black or white, according to taste and becomingness, should be chosen. Fulness is not desirable in this sort of veil; the ends are simply pinned to the hat at the back or caught with a jewelled veil clasp.

Less striking than the last, but not less charming, is an evening bonnet having a crown of riveted jet. In front a Rhinestone pin secures a rosette of accordion-plaited black chiffon, and at each side is a similar rosette without the sparkling ornament. At the back is a black feather pompon that holds a jetted aigrette, and below the brim, at each side, are several jet crescents that fit over the coiffure and serve instead of strings.

Open-crown bonnets for evening wear have been restored to favor, although the season is unfavorable to the fashion. A dressy head-covering of this kind (if the dainty, crownless affair can be called a covering) has a brim formed of Rhinestones arranged in a Greek-key design on pale-blue velvet, which is drawn through three of the openings in front to form small *poufs*. At the left side a soft white aigrette flutters above a sphere of Rhinestones, and at each side of the back plaited ends of sheer white lace full upon the hair from glittering balls and conceal the upper ends of a black velvet bridle.

Broad and severe is the brim of an exceptionally dressy hat of black velvet that is saved from sombreness by a great buckle of silver that is set with large white pearls and seed-like Rhinestones. In front is an Alsatian bow of bias black velvet that is caught through the center with the buckle, and at each side of the bow is fastened a cluster of three plumes, the last of which curls backward over the brim in a graceful way. This style is desirable for women who are a little above the medium height and have round, youthful faces.

A more generally becoming hat than the one just described unites a moderately wide brim of brown velvet that has a puffing round the edge, with a Tam O'Shanter crown of china-pink velvet, a twist of which encircles the crown at its base. At the left side two brown feather pompons support two small brown tips that curl in opposite directions. The color combination thus effected is extremely pretty, and an equally tasteful one could be achieved with pale-blue and brown velvet, either color being suitable for the crown or brim.

Five rows of black stitching are applied to the brim of a tan felt hat, which is turned under at the edge to suggest a puff arrangement. Beyond the brim projects a puffing of black velvet that furnishes a very soft face-trimming, and the brim is raised at the left side under a black pompon that holds a black aigrette, while at the back is secured a bunch of violets, the purple tint of which agrees perfectly with the tan of the felt.

Nearly every hat nowadays is built upon a head-band, and if this does not fit the head exactly, the hat will set uncomfortably or unbecomingly. When the brim is raised at any point to show the head-band, the latter is of necessity trimmed, but otherwise it is simply covered with velvet or silk.

The March DELINEATOR will contain Chapter I. of THE SOCIAL CODE—a comprehensive and up-to-date exposition of the Etiquette of Polite Society—by MRS. ROGER A. PRYOR.

THE ART OF KNITTING.—No. 44.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

KNITTED BEDROOM SLIPPER.

Figure No. 1.—Use Germantown yarn or single zephyr in two colors. Blue and gray make a pretty combination. The slipper is knitted in a straight strip that is long enough, after it is joined, to go around the sole to be used. In joining, the *two ends* are not sewed together, but proceed as follows: Turn the corner of one end down so that the end edge will be even with the lower edge. This will make a bias fold extending along



Figure No. 1.—Knitted Bedroom Slipper.

the instep from the toe to the top of the slipper. Then bring the remaining end around and join it to the edge which now crosses the strip from top to bottom, beyond the bias fold, and join the two at this point. This will shape the slipper and make it ready for the sole. In sewing on the latter, the point must be turned under and held a little full to shape it nicely.

The design is in honey-comb pattern, with 2 stitches to a square. For a No. 4 sole 54 squares in length will be needed.

Cast on 26 stitches with blue and knit across plain. Now to form the squares: Slip off 2 blue stitches inserting the needle in each as for purling. Now with the gray yarn, knit 2; slip 2 blue stitches as before, knit 2 with the gray, and so on across the needle. In working back, slip 2 blue stitches, and purl 2 gray stitches alternately across the work.

Work back and forth in the same order once more.

Now with the blue, knit back and forth plain 4 times; then repeat the squares with the blue and gray as before. Continue in this manner until the strip is 54 squares in length. Then join the strip as before described to shape the slipper, and sew it to the sole.

Knit a border in loop knitting, using both colors or one, as preferred, according to the directions given for figure No. 2, making it as wide as desired; and sew it around the top of the slipper. Finish the slipper with a bow of ribbon.

LOOP KNITTING FOR SLIPPER BORDER.

Figure No. 2.—Cast on any number of stitches required by the dimensions of the work to be done. Always knit the first stitch.

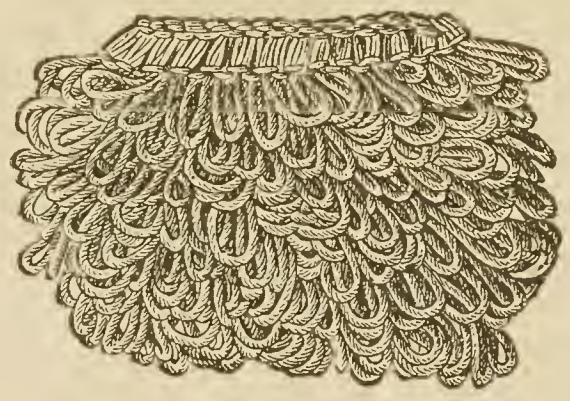


Figure No. 2.—Loop Knitting for Slipper Border.

First row.—Plain.

Second row.—Throw the yarn around the needle as if for knitting, but do not knit it; then carry the yarn down around the left forefinger and up across the needle; then again around the finger and across the needle; then knit the wind-overs off as one stitch. Repeat for every stitch.

Third row.—Knit plain, knitting each group of wind-overs as one stitch.

Repeat the last two rows for all the work.

LACE FOR PILLOW-CASE.

Figure No. 3.—Cast on 25 stitches, knit across plain.

First row.—K 3, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 2, o twice, n, k 1.

Second row.—K 3, purl loop, k 2, o twice, p 2 together, k 11, purl loop, k 1, o twice, p 2 together, k 3.

Third row.—K 3, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 6.

Fourth row.—K 6, o twice, p 2 together, k 9, purl loop, k 3, o twice, p 2 together, k 3.

Fifth row.—K 3, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 2, o twice, n, o twice, k 2.

Sixth row.—K 3, purl loop, k 2, purl loop, k 2, o twice, p 2 together, k 7, purl loop, k 3, purl loop, k 1, o twice, p 2 together, k 3.

Seventh row.—K 3, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 9.

Eighth row.—K 9, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 3.

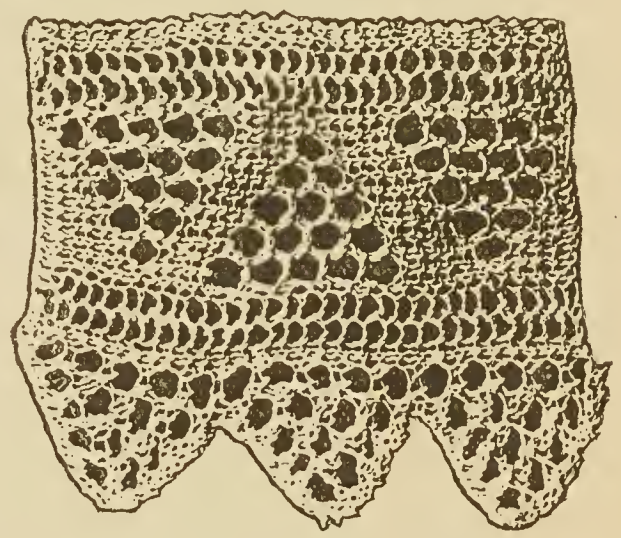


Figure No. 3.—Lace for Pillow-Case.

Ninth row.—K 3, o twice, p 2 together, n, o twice, n, n, o twice, n, n, o twice, n, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, k 1.

Tenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 3, p loop, k 3, p loop, k 3, p loop, k 1, o twice, p 2 together, k 3.

Eleventh row.—K 3, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 12.

Twelfth row.—K 3, n, k 7, o twice, p 2 together, k 5, p

loop, k 3, p loop, k 3, o twice, p 2 together, k 3.

Thirteenth row.—K 3, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Fourteenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 3.

Fifteenth row.—K 3, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 15.

Sixteenth row.—K 3, n, k 3, n, k 5, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 3.

Seventeenth row.—K 3, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Eighteenth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 3.

Nineteenth row.—K 3, o twice, p 2 together, k 13, o twice, p 2 together, k 18.

Twentieth row.—Bind off 13, after slipping the 1st stitch, k 4, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 3.

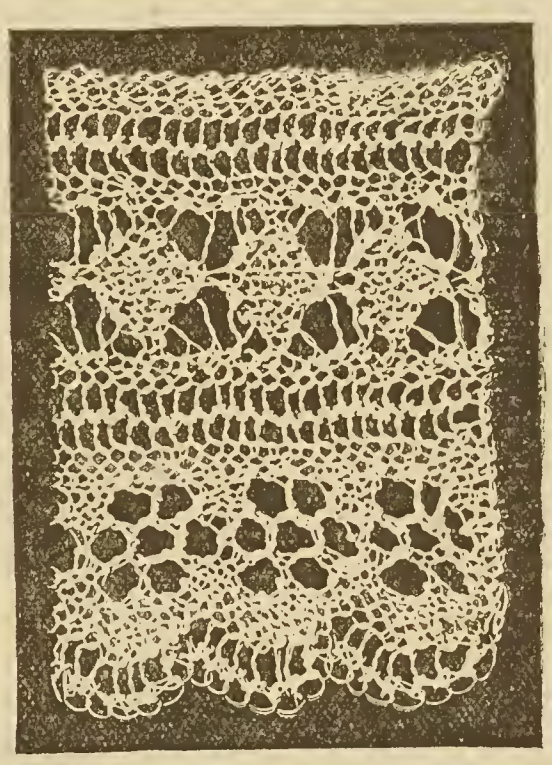


FIGURE NO. 4.—BLOCK LACE.

Twenty-first row.—K 3, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 2, o twice, n, k 1.

Twenty-second row.—K 3, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 3.

Twenty-third row.—K 3, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 6.

Twenty-fourth row.—K 6, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 3.

Twenty-fifth row.—K 3, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, k 2.

Twenty-sixth row.—K 3, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 3.

Twenty-seventh row.—K 3, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 9.

Twenty-eighth row.—K 9, o twice, p 2 together, n, o twice, n, n, o twice, n, n, o twice, n, k 1, o twice, p 2 together, k 3.

Twenty-ninth row.—K 3, o twice, p 2 together, k 3, p loop, k 3, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, k 1.

Thirtieth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, n, o twice, n, k 3, o twice, p 2 together, k 3.

Thirty-first row.—K 3, o twice, p 2 together, k 5, p loop, k 3, p loop, k 3, o twice, p 2 together, k 12.

Thirty-second row.—K 3, n, k 7, o twice, p 2 together, n, o twice, n, n, o twice, n, k 5, o twice, p 2 together, k 3.

Thirty-third row.—K 3, o twice, p 2 together, k 7, p loop, k 3, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Thirty-fourth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 2, n, o twice, n, k 7, o twice, p 2 together, k 3.

Thirty-fifth row.—K 3, o twice, p 2 together, k 9, p loop, k 3, o twice, p 2 together, k 15.

Thirty-sixth row.—K 3, n, k 3, n, k 5, o twice, p 2 together, n, o twice, n, k 9, o twice, p 2 together, k 3.

Thirty-seventh row.—K 3, o twice, p 2 together, k 11, p loop, k 1, o twice, p 2 together, k 2, o twice, n, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Thirty-eighth row.—K 3, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, p loop, k 2, o twice, p 2 together, k 13, o twice, p 2 together, k 3.

Thirty-ninth row.—K 3, o twice, p 2 together, k 13, o twice, p 2 together, k 18.

Fortieth row.—Bind off 13, after slipping the 1st st, k 4, o twice, p 2 together k 13, o twice, p 2 together, k 3. Begin again at 1st row.

BLOCK LACE.

FIGURE No. 4.—Cast on 29 stitches.

First row.—K 3, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p 2 to., k 3, n, o twice, k 4, o twice, p 2 to.

Second row.—Th o twice, p 2 to., k 5, p 1, k 4, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 3.

Third row.—K 3, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 1, n, o twice, n, n, o twice, k 3, o twice, p 2 to. Drop the last loop.

Fourth row.—Th o twice, p 2 to., k 4, p 1, k 3, p 1, k 2, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Fifth row.—K 3, o twice, p 2 to., k 11, o twice, p 2 to., k 3, n, o twice, k 6, o twice, p 2 to. Drop the last loop.

Sixth row.—Th o twice, p 2 to., k 7, p 1, k 4, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Seventh row.—K 3, o twice, p 2 to., k 11, o twice, p 2 to., k 1, n, o twice, n, n, o twice, k 5, o twice, p 2 to. Drop the last loop.

Eighth row.—Th o twice, p 2 to., k 6, p 1, k 3, p 1, k 2, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Ninth row.—K 3, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 3, n, o twice, k 6, n, o twice, p 2 to. Drop the last loop.

Tenth row.—Th o twice, p 2 to., k 8, p 1, k 4, o twice, p 2 to., k 11, o twice, p 2 to., k 3.

Eleventh row.—K 3, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p 2 to., k 11, n, o twice, p 2 to. Drop the last loop.

Twelfth row.—Th o twice, p 2 to., k 12, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 3.

Thirteenth row.—K 3, o twice, p 2 to., k 1, n, o three times, n, k 3 to., slip 1st narrowed stitch over the last, o three times, n, k 1, o twice, p 2 to., k 10, n, o twice, p 2 to. Drop the last loop.

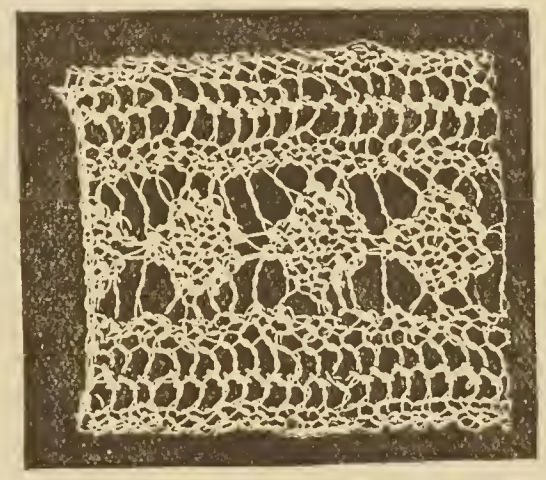


FIGURE NO. 5.—BLOCK INSERTION.

Fourteenth row.—Th o twice, p 2 to., k 1, slip the 2 stitches over the last, k 10, o twice, p 2 to., k 3, p 1, k 3, p 1, k 3, o twice, p 2 to., k 3. Repeat from 1st row.

BLOCK INSERTION.

FIGURE No. 5.—Cast on 19 stitches.

First row.—K 2, th o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p 2 to., k 2.

Second row.—K 2, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 2.

Third row.—K 2, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 2.

Fourth, Fifth, Sixth, Seventh and Ninth rows.—K 2, o twice, p 2 to., k 11, o twice, p 2 to., k 2.

Eighth row.—K 2, o twice, p 2 to., k 2, o, n, k 3, n, o, k 2, o twice, p 2 to., k 2.

Tenth row.—K 2, o twice, p 2 to., k 1, n, o twice, n, k 1, n, o twice, n, k 1, o twice, p to., k 2.

Eleventh row.—K 2, o twice, p 2 to., k 3, p 1, k 4, p 1, k 2, o twice, p 2 to., k 2.

Twelfth row.—K 2, o twice, p 2 to., k 1, n, o 3 times, n, k 3 to., sl 1st stitch over 2nd, o 3 times, n, k 1, o twice, p 2 to., k 2.

Thirteenth row.—K 2, o twice, p 2 to., k 3, p 1, k 3, p 1, k 3, o twice, p 2 to., k 2. Repeat from 1st row.

HAIR-PIN OR MALTESE LACE.

The general method of making hair-pin work has previously appeared in the DELINEATOR and in our book on The Art of Crocheting. We here give a few fancy stitches used in making it.

BRAID STITCH.

FIGURE No. 1.—Take 2 threads as in double hair-pin work; then make 1 double crochet under the same 2 threads, turn, and continue in this manner until the strip is long enough, adding 1 double crochet after each stitch.

ALTERNATE STITCH.

FIGURE No. 2.—Take 1 thread; turn, take 1 thread as in single work, turn, take 2 threads, turn, take 2 threads as in double work, turn, take 1 thread, and so on, alternating single and double work.

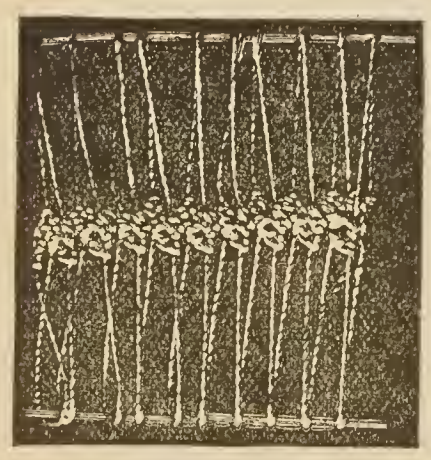


FIGURE No. 1.—BRAID STITCH.

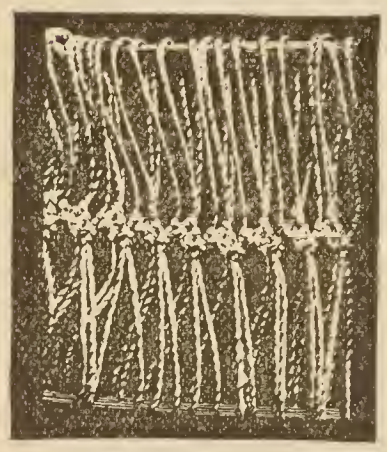


FIGURE No. 2.—ALTERNATE STITCH.

HAIR-PIN LACE SCOLLOP.

FIGURE No. 3.—After a graduated strip of hair-pin work has been made, it may be slipped on a reed or wire, the latter bent into the shape of the scollop desired, and the work joined down the middle as illustrated, by any of the plain or fancy stitches that have been represented in previous issues of the DELINEATOR, or that are known to the worker. These scollops are pretty when used for collars, capes, infants' sacks, mats, tidies, etc.

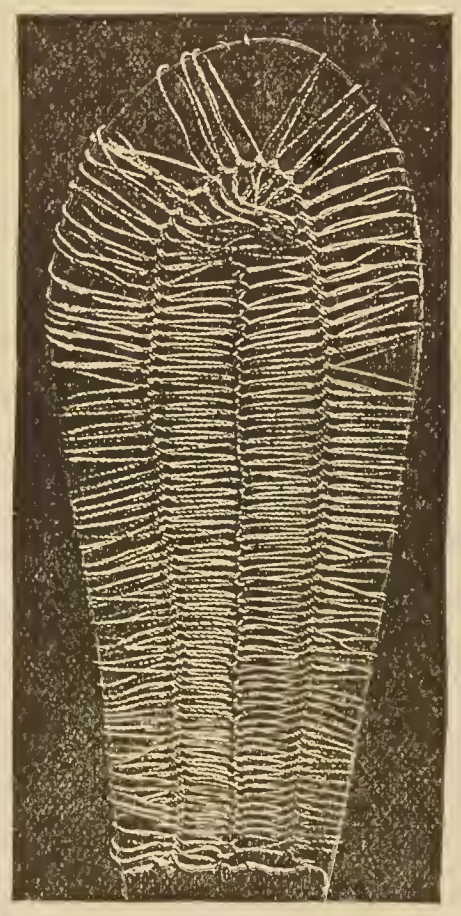


FIGURE No. 3.—HAIR-PIN LACE SCOLLOP.

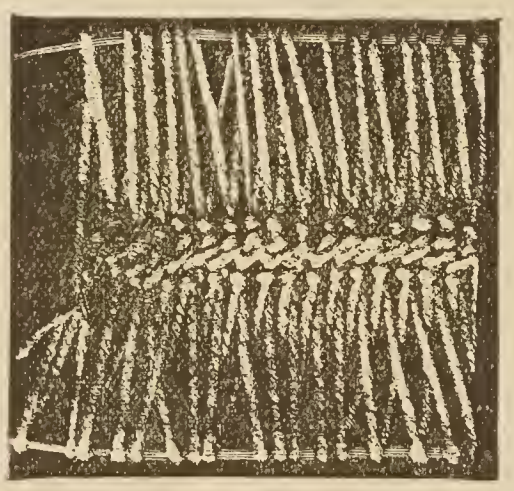


FIGURE No. 4.—SEED STITCH.

SEED STITCH.

FIGURE No. 4.—Begin as in single hair-pin work; then slip needle back of the first thread, and catch the thread below, drawing it through and securing it with 1 single crochet; turn, allowing the threads to wind around the hair-pin, and again slip the needle back of the first thread; catch the thread below and draw it through, securing it with 1 single crochet. Continue in this manner. This stitch is better adapted to worsted than cotton or linen thread.

BAR STITCH JOINING.

FIGURE No. 5.—Bar stitch is a very pretty stitch by which to join strips of hair-pin work. To join strips, proceed as follows: Draw 1 loop through 1 loop on the same side, then draw 1 loop through from the opposite side; next draw 1 loop through from the same side, and then draw 1 loop through from the opposite side, and again draw 1 loop through from the same side; continue in this manner the length of the strip.

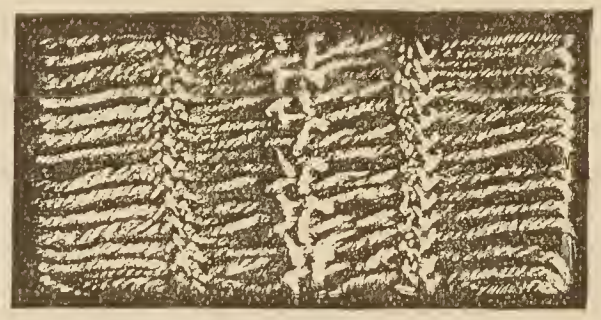


FIGURE No. 5.—BAR STITCH JOINING.

FIGURES NOS. 1 TO 7.—HAIR-PIN OR MALTESE LACE STITCHES.

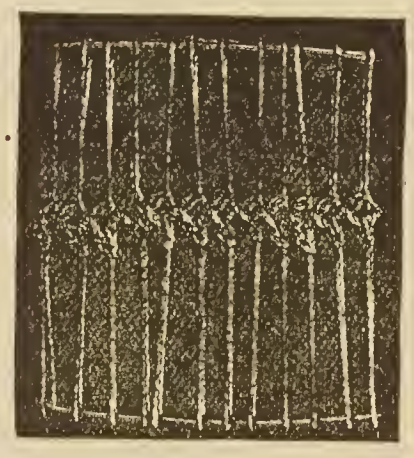


FIGURE No. 6.—PEARL STITCH.

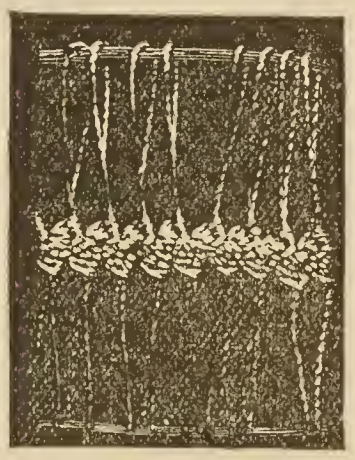


FIGURE No. 7.—ZIG-ZAG STITCH.

PEARL STITCH.

FIGURE No. 6.—Begin as in double work; turn without allowing the thread to wind around the hair-pin, make 1 double crochet on the 2 threads, turn again without allowing the thread to wind around

the hair-pin, and make 1 double crochet on the 2 threads; turn, allowing the thread to wind around the hair-pin, catch with 1 single crochet on the 2 threads; turn, again allowing the thread to wind around the hair-pin, catch with 1 single crochet on the 2 threads; then proceed as at first. This is a pretty stitch for fine edgings and fancy work when linen thread or silk is used.

ZIG-ZAG STITCH.

FIGURE No. 7.—Take 1 thread as in single work; then make 1 double crochet under the same thread, turn, and continue in this manner, adding 1 double crochet after each stitch.

KNOT STITCH IN HAIR-PIN WORK.

FIGURE No. 8.—Begin as usual, but secure the thread near the prong of the hair-pin, where you start. Then draw out the loop on the crochet hook until it nearly reaches the opposite prong of the hair-pin, throw the thread over this prong, then from the extended loop put the crochet-hook under the thread from the back of it, take up the thread, and draw through the loop, then fasten across the thread by 1 single crochet, bring the thread toward you, and over or around the same prong; pass the hook through 2 of the center threads (or 4 if the two spools are used) of the hair-pin, and draw the loose thread through; then secure by 1 single crochet; draw this into a long loop on the crochet hook until it nearly reaches the other prong of the hair-pin; turn the hair-pin and repeat.

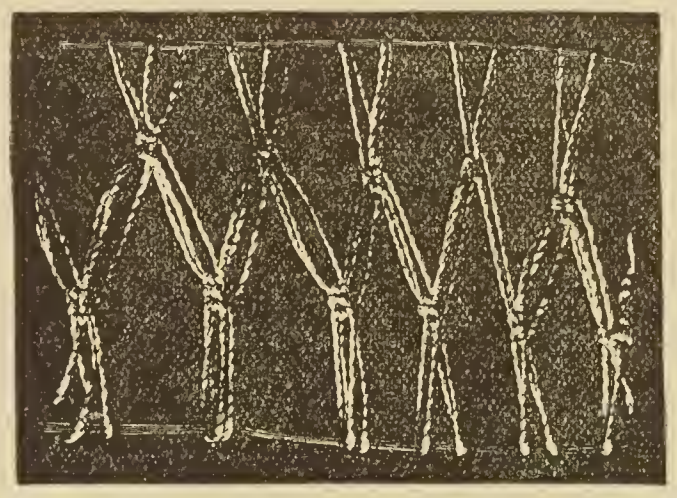


FIGURE No. 8.—KNOT STITCH IN HAIR-PIN WORK.

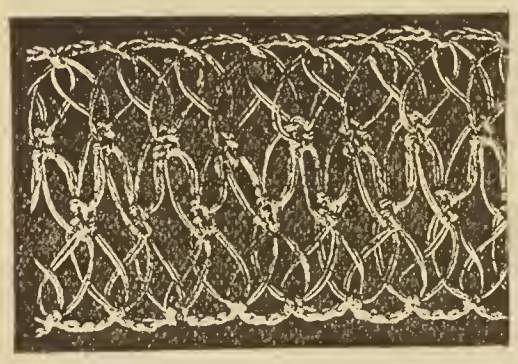


FIGURE No. 9.—INSERTION IN KNOT STITCH.

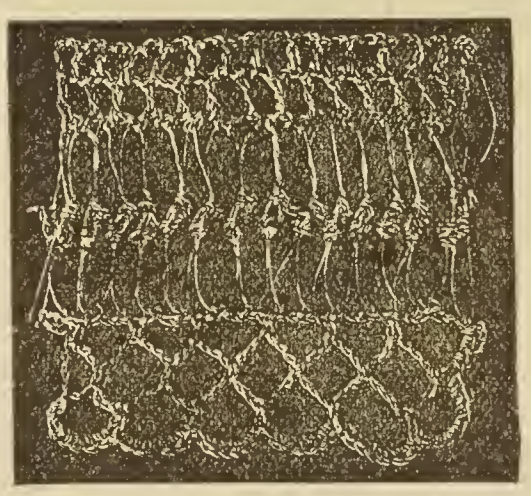


FIGURE No. 10.—HAIR-PIN LACE.

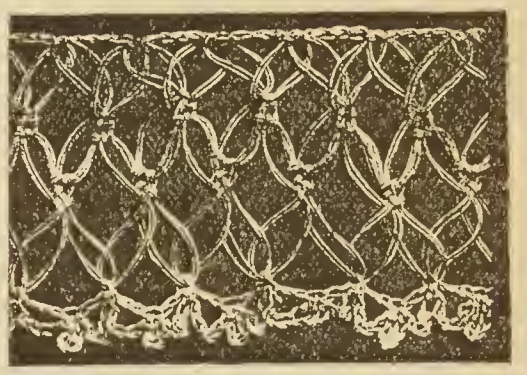


FIGURE No. 11.—EDGE IN KNOT STITCH.

INSERTION IN KNOT STITCH.

FIGURE No. 9.—Two spools of linen thread No. 80, a hair-pin (1 inch), and a steel crochet hook No. 1, are used in the work illustrated.

Work with a double thread (using 2 spools). Make the desired quantity by directions given for that stitch. Before removing from the hair-pin, slip a thread through each edge to prevent twisting; this can be easily done by following the hair-pin with a bodkin which has been threaded for the purpose; the thread will hold each loop in place as it is removed from the hair-pin, and must be drawn out after the work has been completed. Now crochet with a single thread a chain on each edge as follows: Take 1 loop of double thread from one knot of hair-pin work, and 1 loop from the next knot; secure these by 1 single crochet, make 4 chain, then take 1 loop from one knot, and 1 loop from the next as before and secure by 1 slip stitch. Continue thus the entire length of each edge.

HAIR-PIN LACE.

FIGURE No. 10.—Use a one-inch steel hair-pin and work thus: After turning the thread around the hair-pin, make 1 s. c. over 1 thread as in single work, then make 2 half-doubles over the same thread; turn the thread around the hair-pin, and continue in the same way until the strip is the desired length.

For the Heading.—Make s. c. in each loop with 1 ch. between.

Next two rows.—Make d. c. with 1 ch. between in every other stitch.

For the Lower Edge.—Make the first row like the first row in heading; then make * 7 ch., skip 4 stitches, 1 s. c. in the next one, and repeat across the strip from *; in the next 2 rows make * 7 ch., 1 s. c. in the middle of 7-ch. underneath, and repeat from *. Finish the last row by working 7 s. c. over each space.

The lower edge may be made wider by adding more rows.

EDGE IN KNOT STITCH.

FIGURE No. 11.—Same as insertion, except on the lower edge, where 5 chain is made instead of 4. For the second row put 1 single crochet into the slip stitch of the first row, make 6 chain, catch in the 3rd stitch of chain above; make 6 chain, catch in the same stitch of chain, make 6 chain, catch in the slip stitch which joins loops of hair-pin work and chain. Repeat for all the work.

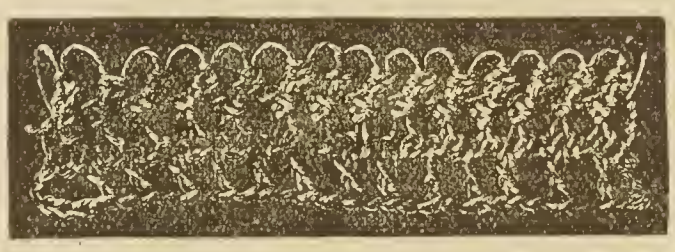


FIGURE No. 12.—NARROW HAIR-PIN LACE.

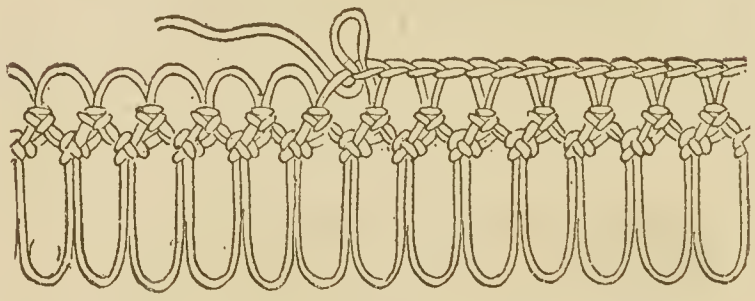


FIGURE No. 13.—HAIR-PIN EDGING.

FIGURES NOS. 8 TO 13.—HAIR-PIN OR MALTESE LACE.

NARROW HAIR-PIN LACE.

FIGURE No. 12.—Use an ordinary hair-pin in making this lace, and work thus: After passing the thread over the hair-pin, make 1 single crochet over one thread, then a half-double crochet over the same thread; then pass the thread around the hair-pin and continue in the same way until the strip is as long as desired; then fasten the thread in the first loop and make s. c. with 1 ch. between in every loop.

Next row.—Make d. c. with 1 ch. between in every other stitch. This completes the lace.

HAIR-PIN EDGING.

FIGURE No. 13.—Use the ordinary stitch in making this edging, but work nearer one side of the hair-pin than the other. Then, along the smaller loops work a row of slip stitches, taking up a loop with each stitch, as seen in the engraving.

SOME HINTS ABOUT SERVING FRUIT.—No. 8.

BANANAS.

The banana may truly be called the housekeeper's refuge, because it is so easy to obtain and so inexpensive, may be so quickly prepared, and is, withal, so well suited to the needs of hostesses of every degree.

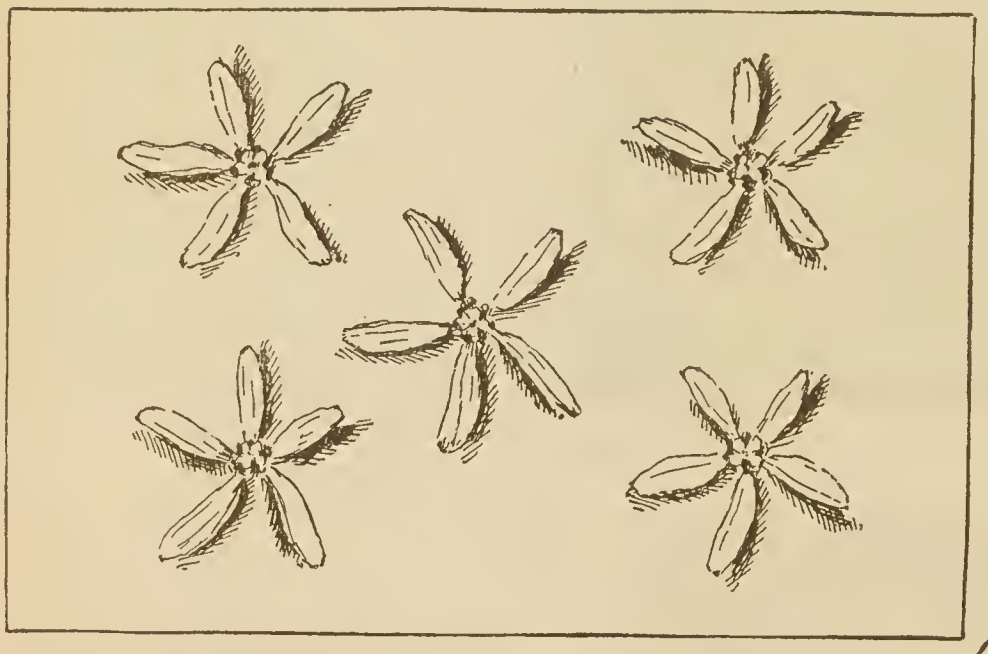


FIGURE No. 1.

For breakfast, it may be sliced and served with sugar and cream, or it may be first laid on ice and then brought to table and eaten *au naturel*, or it may be neatly cut up, placed on a small glass plate set beside each guest, and eaten with pepper and salt. It is a pretty method to halve the fruit lengthwise instead of crosswise, and arrange the pieces on long individual dishes or upon a platter that has first been covered with green leaves strewn with lumps of ice.



FIGURE No. 3.

A dainty and wholesome breakfast dish may be easily arranged by slicing bananas crosswise or lengthwise and frying the slices in slightly sweetened batter or in fresh butter, or by sprinkling the slices with sugar and baking them like sweet potatoes.



FIGURE No. 4.

To make an artistic center-piece for a small breakfast party, especially if it is on a Summer morning, edge a large tray with the leaves and blossoms of the geranium or some other brilliant flower, or else with a graceful, trailing vine, place a broad, flat cake of ice in the center of the dish, and lay ripe bananas, still in their yellow coats, upon this cool bed.



FIGURE No. 6.

A basket or pyramid of bananas decorated with scarlet salvia will make a brilliant and attractive ornament, and quite as good an effect may be obtained by strewing upon the table-cloth clusters of yellow bananas arranged to look like golden stars, as at figure No. 1, a small cluster of yellow or crimson flowers being placed at the center of each star. A large sun of yellow bananas, with yellow, crimson or blue flowers at the center (see figure No. 2), will look well in the middle.

The year or day of an entertainment, the name of the month, or the initials of the host or an honored guest may easily be formed by arranging small bananas on a bed of green leaves or moss placed at the center of the table and framed with flowers or smilax.

A pretty way of presenting bananas is to lay one or two on a fern leaf before each place; and a star of fern leaves with bananas laid upon them will prove a neat design for a small table.

A very unique piece may be produced with the help of a few bananas fastened to their stalk. Take the lower part of a bunch of bananas, seeing that there are about two rows of the fruit all round; cut off the end of the stalk so it will set into a goblet or small dish, trim down the stalk above the bananas, and use the bowl-like hollow formed by the inverted fruit as a receptacle for grapes, oranges, etc. (figure No. 3). Dispose a circle of greenery or flowers about the base of the arrangement, and if the bananas are disposed to lean outward, tie a ribbon about them.

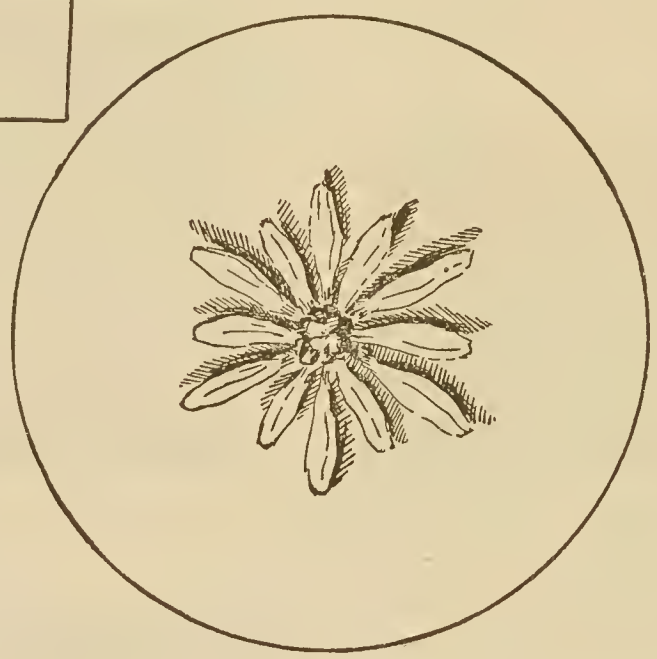


FIGURE No. 2.

A zigzag or a Greek pattern formed with bananas and smilax (see figures Nos. 4 and 5) will be very pretty for bordering.

For a recent luncheon bananas were carefully peeled, each rind being cut lengthwise on the flat or under side with a sharp knife, and removed so it would suffer as little injury as possible; and then the fruit was nicely sliced, the slices were dipped in sweetened wine and repacked in the rinds, and each restored banana was tied about with narrow green ribbon, which was fastened in a bow-knot, with a tiny cluster of fragrant violets caught in the tying.

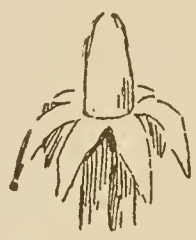


FIGURE No. 7.

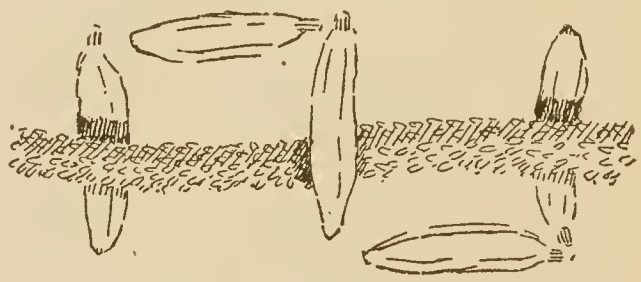


FIGURE No. 5.



FIGURE No. 8.

Bananas sliced and laid in iced and sweetened wine make a delicious dessert on a warm day, being pretty served in cups;

and a rich lemonade dashed with wine and poured over sliced bananas is no less tempting. The latter dish may be improved by the addition of finely chopped oranges and grated cocoanut, and it is all the prettier when offered in cups formed of orange rinds after the manner described in a previous paper of this series. Various other fruits, such as strawberries, peaches, pears or raspberries, may be combined with bananas in the same way.

Another ingenious method of decorating is to cut the peeling lengthwise in parts of equal width, partly peel from each end toward the middle, tuck in the ends of the peeling to form loops, and tie a band of ribbon or smilax about the center (figure No. 6).

Still another pretty effect may be obtained by cutting a banana in half, slitting the peeling of each half lengthwise at regular intervals from the closed end half-way down, and pulling down the sections of peel until they curl over like the petals of a lily and expose the fruit effectively (figure No. 7). Thus treated, bananas may be used in a variety of ways. They may stud a band of smilax or other foliage festooned about the table or a central mirror, as at figure No. 8; or they may be arranged among other fruits in a pyramid or basket. A mound of leafage set with these halved bananas will prove very ornamental.

The guests at a reception or lawn party will appreciate a large bowl of rich, cold lemonade flavored with port or sherry and sliced bananas. The bowl may be set on a prettily decorated stand in some shady nook of the grounds or in a porch or hall, and the beverage may be served in dainty glass cups. The stand may be presided over by some pretty girl friend of the hostess, or the guests may be left to help themselves whenever they desire to do so.

For a luncheon, dinner or tea, banana cream is a favorite dessert; it is made as follows: To a quart and a half of rich cream allow half a dozen large, ripe bananas; peel the fruit, slice or mash it, and add half a pound of granulated sugar. Dissolve an ounce of gelatine in a pint of rich milk, and add the same quantity of milk that has been allowed to come to a boil. Beat the yolks of three eggs, stir into them half a pound of granulated sugar, and add the sweetened yolks to the gelatine and bananas. Then pour the cream into the mixture, stir well, pour into the freezer, and freeze smoothly. Banana cream may be moulded in the form of the whole fruit; and when vanilla cream is offered, it may be served in the form of a cone, with slices of banana pressed here and there into its surface; or the fruit may be run through a sieve, and the base of the cone encircled with a fringe-like band of the shredded banana.

Banana custard is also delicious, and may be made like ordinary custard, with the addition of a cupful of finely chopped bananas; or, after the plain custard is poured into the cups, thinly sliced bananas may be dropped over the top.

For frozen banana pudding, proceed thus: Take scraps of stale cake, pour rich cream over them, and reduce them to a paste. Beat the yolks of four eggs with a cupful of granulated sugar, pour them into a quart of unskimmed milk, let the latter thicken over a brisk fire, and then add the mashed cake, and a cupful of finely chopped bananas. Freeze, and serve in banana rinds or in glass cups. If the preparation is to be packed in rinds, fill them just before serving, or pack them and place on ice until needed.

In preparing bananas, always bear in mind that the knives and spoons used in slicing, beating, etc., must be silver, as an iron or steel implement would turn the fruit black.

At a Twelfth Night entertainment a young banana tree in a large tub was wheeled into the center of the room after the dance, and from it a small bunch of bananas were distributed among the guests. Each banana, when opened, yielded a scarf or lace pin, glove-buttoner, hat-marker or some other pretty trifle, rolled in raw cotton, which had been skilfully arranged to exactly fill a banana skin that had been deprived of its original contents; and to the banana was tied a folded paper bearing a sentiment or humorous couplet.

H. C. Wood.

HOW TO BE WELL AND LIVE LONG.

ELEVENTH PAPER.—HYGIENE OF THE EYES AND EARS.

THE EYES.—Several modern physicians who have gained deserved prominence in the ranks of their profession go so far as to declare that all ailments of the body, except those due to accidents, have their origin in, or make their entrance into the body through, the eyes. Of course, to demand full faith in this statement is asking rather too much of human credulity, great though that faculty usually is; and yet thoughful, reasoning persons cannot doubt that the theory contains at least a half-truth. Whether or not all or even many of the diseases we suffer from gain admittance to our systems by way of the optic nerves, certain it is that to constitutional imperfections of general health may be traced many of the discomforts and shortcomings of our vision; and in the average case the optical defects may be remedied by amending and strengthening the patient's constitution.

We all know that many ailments of the brain are caused by imperfect, overworked or overstrained eyes. Torturing nervous headaches may not infrequently be cured or, at least, much ameliorated, even when chronic, by a judicious use of scientifically prescribed eye-glasses or spectacles. There is much suggestiveness in the expression "a blinding headache," the truthfulness of which many of us have discovered through miserable experiences. True, headache is often due to gastric defectiveness, but oculists say that if our eyes were true and strong enough for our needs, they would not allow our heads to sympathize by throbbings of agony with other localized bodily failures that ought to be as definitely circumscribed as the pain of a hurt finger. By true eyes are meant such as are perfectly focussed, so that their vision is even. Unhappily, defective eyes are too often congenital, and it is truly unfortunate when unobservant parents and teachers do not perceive the oblique posture of the head and body that children often assume when reading, which attitude results from an involuntary effort to secure a perfect convergence of sight. Sometimes the difference in length of vision between a child's eyes is too slight to be noticed by his care-takers, but the least inequality or disparity is sufficient to weary and worry the nerves and cause much suffering.

If it were known exactly why infants are irritable and ailing, they might be helped, but too often the average physician resorts to drugs instead of to such glasses as would adjust the little patient's visual focus and thus remove a serious and perpetual strain upon the nerves of the eyes that ultimately causes more or less physical disturbance. Every child's eyes should be tested as soon as it is old enough to commence learning its letters from a book instead of from blocks. Many a reader will exclaim, "We had no such examinations of our eyes, nor did our forefathers; yet we are not blind, nor were they." Very true; but the exactions made upon the eyes of students are much heavier to-day than they were fifty years ago, and all the conditions of living and studying have changed greatly.

Indeed, the increase of visual imperfection in America, and especially in cities, is almost appalling, while in Germany and in some other parts of Europe natural sight is even less satisfactory than it is here, so that glasses are worn habitually by a large proportion of industrial, literary and artistic workers. Not long since, at a medical congress held in London, a specialist in ailments of the eyes prophesied, and not without experience to justify his prediction, that it would not be many years before people in general would come to regard glasses as part of their regular equipment, no more to be omitted in public than any important part of proper and customary attire. This is an

unpleasant forecast, or it would be if we did not have our eyes under our own care—in our own hands, as it were. A law has beeu proposed providing that all masters in schools shall see that thc eycs of their students are tested at least twice a year by an officially appointed oculist; and it is surely to be hoped that this wise measure will be cnacted.

Lights that vary sharply in intensity or color, cross lights, and lights of cxcessive brilliancy are all injurious to the eyes, and so is the habit of rcading while in motion in carriage or train. "Oh, it never hurts me," is usually the response when a kindly protest is addressed to one who habitually subjects to such evil influences the most delicate and sensitive members of the human system; and this heedlessness gcnerally brings a retribution when there is no longer the power to resist weakening attacks. Lack of care produces as much illness as any of the unavoidable causes, and this is especially true regarding the health of the eyes; but there are many ears which are deaf to both advice and protest.

Exacting service should never be demanded of the eyes when there is not ample illumination; no book has yet been written that is worth reading in an insufficient light. Impropcrly shaped or adjusted clothing is responsible for many eye troubles. A very eminent oculist refuses to trcat the aching eyes of women who wear high-hceled shoes, holding that there is a subtile and unmistakable sympathy between the feet and the head, and that high heels throw the body into an unnatural attitude which producces a severe strain upon certain susceptible muscles and nerves connecting the extremeties. Shoes, neck-bands and hats that are too tight or that fit even a little too snugly are undoubtedly injurious to the eyes.

Many persous, owing to ill health, accident or heredity, early require glasses to assist their ageing eyes, while others are able to postpone the need for such assistance until they are forty or fifty years old. It may happen that a person who is shortsightcd as a child will afterward be able to rcad without lenses as long as he lives; but this blessing falls to but few, and it is a question if such a oue does not lose as much from his youthful imperfection as he gaius in maturity from the convenience of not requiriug glasses. The little men and women of to-day do not object to spectacles as did those of former generations, and it is really a cause for congratulatiou that prejudice in this matter has practically disappeared. The eye-glasses familiarly known as "nose-pinchers" should be rigorously kept from small folks, and they should also be avoided by older persons, unless they are so perfectly fitted to the bridge of the nose that they cannot slip from their proper relation to the pupils of the eye.

It is an affectation that argues a want of pcrsonal dignity and propcr self-respect to postpone the use of glasses for fear they will announce or even hint at the passiug of youth. Keen observers can readily tell by the appearance of the eyes whether or not the years havc worn away thc keenness of one's youthful vision, and an increase in the distance at which a book is hcld from the face in reading also tells plainly of the change which time is making iu the focus of the eyes; so it is a useless as well as an injurious vanity to refuse for the weakening sight an aid that would detain rather than banish the appearance of youth. Spectacles are rarely if evcr worn too early. When it becomes necessary to hold a printed page even a little farther away from the eyes than formerly, glasses should be procured at once, and not at an ordinary shop counter, but from a skilled oculist or from some other person who can test the eyes properly and provide lenses with a suitable focus; and at least once a ycar thenceforward the test should be re-applied. Sometimes a change of visual vigor is indicated by fatigue while one is reading or doing fine work, rather than by an involuntary pushing of the object in hand farther from the eyes; and this also should be taken as a sign that artificial aid must be provided.

If an eye-water seems needful to soothe or rest the eyes, it is well to remember that few washes of this kind are safe for common use. An excellent one may be made by mixing two per cent. of boracic acid in ninety per cent. of camphor water (*not camphor spirits*); and if agreeable to the eyes, five drops of alcohol may be added to every ounce of this fluid, which is both comforting and healing to weary or sore eyes. Usc a rubber-tipped glass dropper to place onc drop of the wash iu each eye half a dozen times a day if required.

Infants' eyes should never be exposed to glaring light. Imperfections of vision in grown persous should not surprise any of us who see scores of babies being daily trundled in their little wagons with their faces turned skyward, and with no shelter between their eyes and a dazzling sun shining at the zenith.

Certain drugs, and all excesses in the use of stimulants are likely to be injurious to the sight. Quinine is said to be among the most hurtful of drugs to the eyes when it is taken in too large quantities, or consecutively for too long a time.

Eye-glasses or spectacles should be removed as soon as they are uo longcr really necessary, as the cyes will be greatly relieved and rested by the change of focus, and the sight will be preserved so much the longer by this beneficial treatment. Gazing calmly at nothing in a pleasant gloom is almost as beneficial as sleep to tired eycs. Dark glasses are helpful to eyes that are sensitive to shifting lights, and blue is, as a rule, to be preferred to other tints, since this color lessens rcd and yellow rays of light, which are irritants when too abundant.

Glasses that are amply large are most beneficial and least disfiguring (if glasscs really are disfiguring), and small ones are now fortunately unfashionable. When eye-glasses or spectacles begin to slip downward they should be at once altered and adjusted so they will retain their proper position.

The best optical authorities do not approve of glasses that are cut in half, the upper parts for seeing distant objects and the lower ones for reading. The convenience of such a contrivance does not compensate for the gcneral injury which it does; and, besides, the divided lenses are invariably unbecoming.

Insufficieut thought is, as a rule, bestowed upon the water used in washing the eyes. It cannot be too pure or too soft; and if the eyes are red, it should always be as hot as can be endured with comfort. Ice is sometimes applied to the cyes, but this should only be doue when ordered by proper medical authority.

When a long and fatiguing use of the eyes is necessary, it is a wise plan to closc them for five minutes every hour, and in addition shield their closed lids from the light with the hand or some other opaque object. This will greatly relieve them from strain and render them adequate for continued good work.

THE EARS.—The hearing is oftcn impaired by the entrance of unclean or very cold water into the ears. Among other common causes of deafucss, an eminent aurist mentions the very gencral practice of bathing in the sea without some protection for the ears; and he instructs his patients never to venture into the surf without first adjusting cotton in the openings to shield the ear-drums. He traces one case of deafness in every thirteen to shocks to the ears produced by cold water, and he asserts that patients who havc been thus affected respond less readily and perfectly to medical treatment than those who owe their dulness of hearing or their distress to other ordinary causes.

Water and other liquids should be rigidly excluded from the ears of babies, whose tympanums are extremely sensitive. Tiny wisps of cotton should be inscrted gently in an infant's ears beforc every bath.

Ear-wax should not be removed from either young or mature pcrsons by means of a stiff or hard instrument, or, indeed, at all. The movements of the jaws expel in a natural way as much of the wax as should be discharged, and this may be gently wiped away from the outcr parts of the delicate organs. A hard object would only roll and pack the wax.

If the ears are painful or thc hearing is dulled, a surgeon or an aurist should be consulted at once, provided a drop or two of warmed sweet oil placed in each ear does not restore normal conditions in a day or two. Sometimes ear-wax becomes stiff through a cold blast or a shock, and only requires softening to bring relicf.

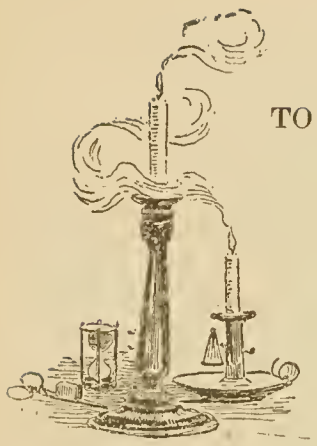
A blow upon the ear is dangerous to the hearing, espccially in the case of a child; and the ignorance that allows a mature person to inflict such punishment upon little folks ought to be regarded as criminal.

In a very cold wind the ears should be protected. Most persons suppose that ear mittens are useful solely to preserve the outer ears from discomfort or severe frostings, but those protectors do a much greater service for the inner cavities, where souuds are created—or lost.

Perhaps the gravest and most urgent argument in favor of preserving the cars from chilly blasts, shocks by cold water, injury through neglected catarrhs and various other inward and outward dangers, is found in the fact that medical men have thus far been less successfnl in the treatment of aural complaints than in any othcr department or specialty of the profession; in fact, there have been comparatively few cases where hcaring has been restored or even perceptibly improved after it has been seriously impaired. This condition is not referred to as a hint that most sufferers from maladies of the ear are hopeless, for this would be manifestly unjust; but everybody is besought to take the best possible care of their heariug while they have it, since it is easy to lose, and very difficult to recover when once it is gone.

A. B. Longstreet.

THE "GOOD-NIGHT" DRILL.



TO happy children pretty airs and graces are as natural and spontaneous as breathing or laughing, and for this reason drills and kindred performances in which little folks are the actors are easy to arrange, and are sure to be artistic if reasonable attention is given to practice and detail. No sculptured conception of the Graces can exceed in charm a group of daintily attired little maidens engaged in some simple but pleasing movement for the entertainment of an admiring audience. Sweetly unconscious of themselves and of the spectators, they enter with enthusiasm into every figure, their bright faces showing the real pleasure they feel, and so enlivening the pretty pictures that the most ordinary accessories will be sufficient to complete them satisfactorily.

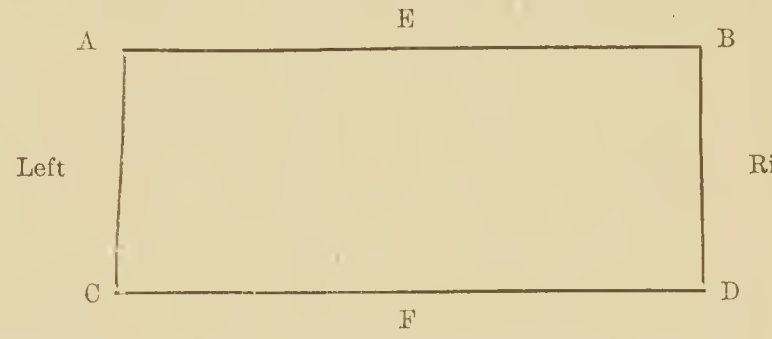
The "Good-Night" Drill will be found admirably adapted to the ability of small children, and will provide a most delightful and appropriate closing feature for an evening entertainment. Eight little girls are required for it, and they should be uniformly clad in white night-gowns and caps, stockings of some pretty shade and black or tinted slippers. The gowns may be of French percale, which is a very soft cotton fabric, and the caps of mull. A very graceful night-gown pattern is No. 6352, price 10d. or 20 cents, which is in the pretty Mother-Hubbard style, with a little rolling collar and shirt sleeves; and the gowns may be trimmed with frills of narrow lace. A dainty and very generally becoming cap for this purpose was cut from mull by pattern No. 2989, price 5d. or 10 cents. It fits closely like the Puritan head-dress and has broad ties that are bowed under the chin, and the little wearer's curls escape from beneath it all round.

Each maiden must hold in her left arm a doll dressed just like herself, and in her right hand she must carry a candlestick containing a lighted candle, which will be suggestive of bed-time and of the poet's words:—

"How far that little candle throws its beam!
So shines a good deed in a naughty world."

The girls should be chosen with regard to their height, so that when they are in their proper places in line upon the stage, they will graduate smaller from the center toward the ends.

The music for the march should be an animated movement in $\frac{4}{4}$ time, and it would be a good idea to select some familiar air that the children could easily keep time with. The accompanying diagram will enable the instructor to readily understand the directions for the march that are given below.



1.—THE MARCH.—The stage entrances are indicated by A and B on the diagram. The maidens march upon the stage, four from each entrance, and proceed across at the back, the two files passing each other at E. The files then make a complete circuit of the stage and meet again at E. The tallest girls should enter first and the shortest last.

2.—At E the files unite to form couples and pass down the middle of the stage to F, where they separate, the girls on the left turning to the left side of the stage, and those on the right turning to the right side; and the resulting files pass around the stage until they meet at E.

3.—At E the files again unite to form couples, and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and the fourth to the left. The two columns thus formed pass around the stage and meet at E.

4.—At E the two columns unite to form one column, the couples falling in from both sides in alternation and marching toward F, where the girls separate into two single files. These files turn respectively to the right and left and pass to A and B, where they turn and march diagonally toward the front. When the first girl in each file reaches the front, all halt facing the audience, each of the last three standing a little to one side of the girl in front of her, as illustrated at figure No. 1. The little company is then ready for the drill.

THE DRILL.—After the girls have taken the places indicated at figure No. 1, the march music is continued, and all keep time with their feet during two measures; then the four girls at each



FIGURE NO. 1.

side turn and march to the right or left, as the case may be, according to the dotted lines in diagram A. On reaching the positions indicated by the small circles in the diagram, the girls halt in a single rank across the stage, with their smiling faces bending toward the audience, as illustrated at figure No. 2.



FIGURE NO. 2.

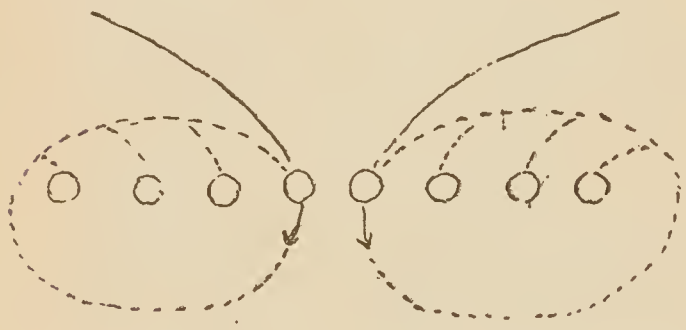


DIAGRAM A.



DIAGRAM C.

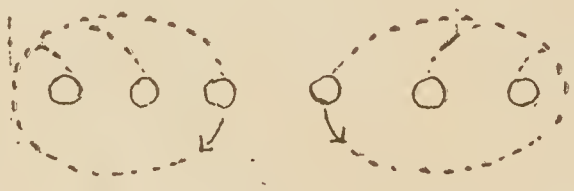


DIAGRAM B.

The march music is now discontinued at the end of a bar, and after a short prelude the air of "Pussy Cat, Pussy Cat," given in Elliott's *Mother Goose Melodies*, is played, and to it the girls slowly sing the following lines:

Eight little cherubs with candles bright,
Two become sleepy and say "Good-night."

As the last words of the second line are sung, the two maidens at the center yawn sleepily, incline their heads to the audience and pass back of the others and off the stage, one at A and the other at B; and the remaining six close up their rank to fill the space thus left.

After the song is finished, the march music is resumed, and the girls trip briskly round as indicated by the dotted lines in diagram B, three to the right and three to the left, and finally form in line according to the small circles. They stand in rank for a few moments, keeping time to the music with their feet; and then they march according to the dotted lines at diagram C, the girl at each end passing diagonally forward to the other side of the center, the next girl following and taking a position further front and to one side, and the third girl doing the same as the second. The result will be a V-shaped rank with the point of the V toward the back. When the rank is formed, the graceful little performers courtesy to one another in a quaint, old-fashioned way, as represented at figure No. 3, a pause being made in the music for the courtesy; and then the march music is stopped at the end of a bar, the melody is played after a prelude, and the girls sing these lines:

Six little darlings bowing low,
Two smile sweetly and away they go.

The girl at each end passes off at the end of the second line, as described above, and the remaining four close the rank and form straight across the stage.



FIGURE NO. 3.

After the melody is finished, the march is resumed, and the two pairs of girls march round several times, and finally form a

single rank across the stage, facing the audience, and nod their heads drowsily (see figure No. 4). Then, after the usual prelude, they sing the two following lines to the music of the melody:

Four little nodding ones hugging baby tight,
Two caper off with their candles alight.

To accord with the words, the two girls at the ends run lightly off back of their companions, who are the smallest two of the eight.



FIGURE No. 4.

The two little creatures then march about several times, the music being again taken up; and then they face about and greet each other by bowing, as illustrated at figure No. 5. The march music is now broken off at the end of a bar, and the melody resumed for these lines to be sung:

Two dainty tots with sleepy eyes,
One leaves her mate, who deeply sighs.

The two little girls sing this couplet very sleepily, and at the end one leaves the stage, while the other looks after her and sighs.

The stage is now left to the last wee toddler, whose stanza, which is sung in a very sleepy voice, is as follows:

One tiny maid with curly head,
Blows out her candle and toddles off to bed.



FIGURE No. 5.

The tired little maiden gives evidence of her weariness by allowing dolly to slip from her arm during the progress of the song (see figure No. 6); and she blows out her candle just as the song is ended, and "toddles" off the stage, the melody being continued until the curtain falls.

All the figures in this drill are simple, yet the moves are significant of the meaning they are intended to convey. Children are by nature close imitators and require little teaching or practice to become perfect in a drill of this character; and, besides, the little ones lend themselves so eagerly to such performances that they cannot but excel in them. The "Good-Night" Drill could be executed at a church or school entertainment or at a private party, as the stage space required is not large, and the necessary training and rehearsals would give the children who participate pleasant occupation for many hours previous to the evening of the exhibition, and more than repay their instructors for the slight expenditure of time and trouble necessary to a successful production of the drill.



FIGURE No. 6.

SOME USES OF CRÊPE AND TISSUE PAPERS.—FIFTEENTH PAPER.

HATS AND HEAD-DRESSES FOR FANCY DRESS AND GERMAN FAVORS.



THE popularity of fancy-dress parties suggests a use for crêpe paper to which its texture and pliability admirably adapt it. This material, with its dainty tints and peculiar surface, will prove perfectly satisfactory for fancy dress, not only because of its beauty, but also because it can be so easily developed according to fanciful styles. A fancy costume may be readily fashioned by the aid of a properly designed pattern, provided the directions given in previous papers for puffs, ruffles, cords, tassels, flowers, etc., are strictly followed. In cutting, lay the pattern on the table and the crêpe paper over it; and if piecing is necessary, lap one edge over the other and paste neatly; or, if it will be more satisfactory, sew the widths of paper together. Sometimes a softer and more graceful effect can be obtained by carefully stretching the paper, this treatment lessening the "body" or thickness of the material and rendering it much more easy to fashion.



FIGURE No. 241.

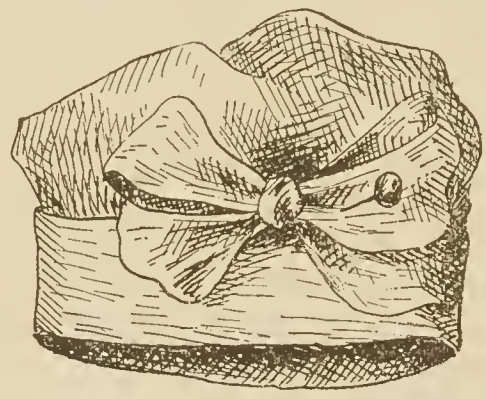


FIGURE No. 243.

Where there is no limit to the style of characters to be represented, the great variety of patterns now obtainable will render the selection and making of the costume proper a very simple matter; but it will often require considerable thought to decide upon a suitable head-covering, and to obviate this difficulty we present below a number of picturesque hats, caps, turbans and hoods, with specific directions for making.

Figure No. 241 represents a nurse's cap that was shaped by pattern No. 732, which costs 10d. or 20 cents. The cap may be made wholly of crêpe paper, which should be cut with the crinkles running from front to back; or French tissue paper may be used for the top of the cap and white crêpe paper for the ruching, which may be pinked at the edge to present the effect of embroidery or lace. Be careful to have the double frill at the front of the cap, as this arrangement gives character to the style.

Very similar in construction to the nurse's cap is the bathing cap pictured at figure No. 242. This was shaped by pattern No. 9284, price 5d. or 10 cents, the material used being crêpe paper, which was slightly stretched before the pattern was laid upon it, and which was cut with the crinkles running the same way as the threads of a textile fabric would. The directions accompanying the pattern were followed very carefully in cutting and adjusting. Crêpe paper must not be pieced in making such a cap; and if French tissue paper is used and piecing is absolutely necessary, the pieces must be joined as near the edge of the cap as possible. White paper will usually be selected for the cap, and it may be rendered very attractive by the addition of a bow of crêpe paper in the brilliant new shade known as geranium, which will prove becoming to all those average complexions that are neither light nor dark. Of course, if preferred, the cap may be made up to match the costume, which should be in some light shade. When a number of caps are to be made for German favors or for use at a children's party it will be cheaper to choose French tissue for them.

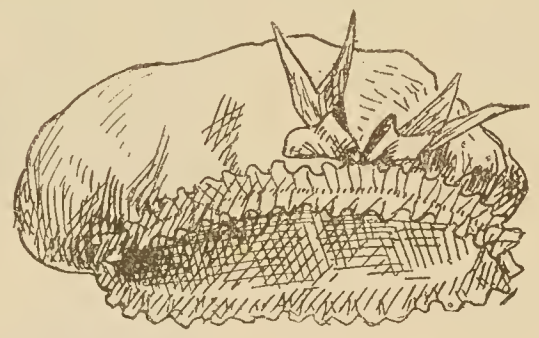


FIGURE No. 242.

For the same purposes the cap shown at figure No. 243, the pattern of which is No. 3628, price 1s. 8d. or 40 cents, is commended on account of its simple construction. It is in one piece and is formed by a single seam or joining into a cap, which is folded down into a turban shape, the top being brought down and fastened under a bow; and a fancy pin is run through this turned-over end to give a decorative finishing touch. It will sometimes be quite a convenience to know how to make ornamental pins, and will also effect a considerable saving when a great number of them are required. Very attractive little pins for use on paper caps may be made with ordinary Japanese toothpicks, glass beads and a little glue and gold paint. Dip the blunt end of a toothpick in glue, fasten a bead on this end to serve as a head and gild the remainder of the tooth-pick.

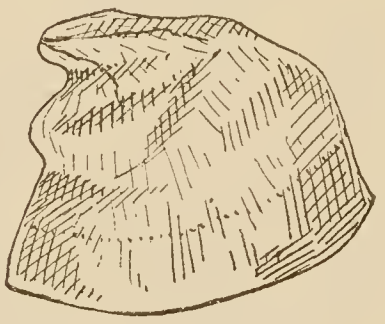


FIGURE No. 244.



FIGURE No. 245.

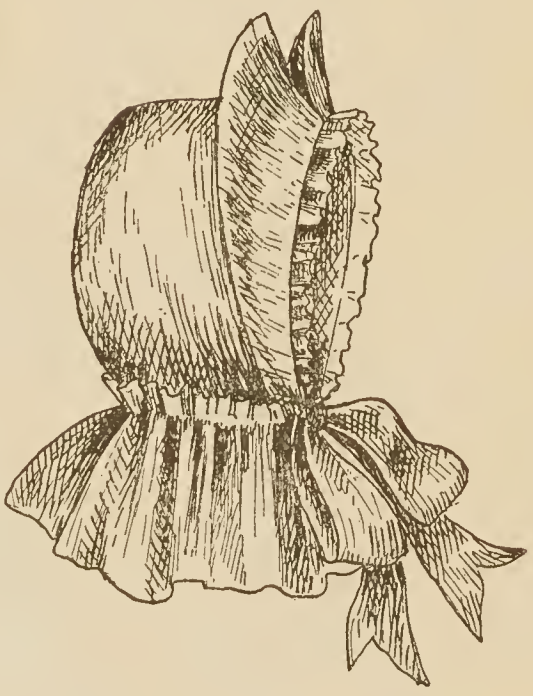


FIGURE No. 246.

As old fashions are now being revived, it is quite in keeping with the spirit of the day to suggest a man's night-cap like that shown at figure No. 244, which illustrates pattern No. 729, price 5d. or 10 cents. The pattern was designed for elastic

materials, like stockinet; therefore, it will be necessary to measure about the head before cutting when French tissue paper is employed. If crêpe paper is to be made up, cut it with the crinkles running up and down. Whenever French tissue is used every seam must be secured by some adhesive substance, boiled flour paste being quite as good as mucilage or glue for the purpose. To make the night-cap, lap the edges at least a quarter of an inch, letting the points meet to form a peak. The edges must be pasted securely, but it is important to use no more paste than is actually necessary and to let one seam dry thoroughly before attempting the next.

Pattern No. 9761, which costs 5d. or 10 cents, is illustrated at figure No. 245. It is a ladies' night-cap and is composed of three pieces, front, crown and tie. The front is trimmed with lace in the illustration, and this edging should be applied securely before the cap is made up. If crêpe paper is used, cut the front with the crinkles running lengthwise of the pattern or it will stretch badly when the cap is tied. Gather the crown about the same as though it were made of muslin. Cut the strings either with or across the crinkles, as preferred; but if they are cut crosswise, the paper must be stretched to twice its normal length before cutting, or the strings will not tie easily or gracefully. The end of each string is trimmed with edging like that on the front of the cap. If preferred, plain, inch-wide ruffles of crêpe paper may take the place of the lace, being formed by stretching one edge of the paper, as directed in previous lessons.

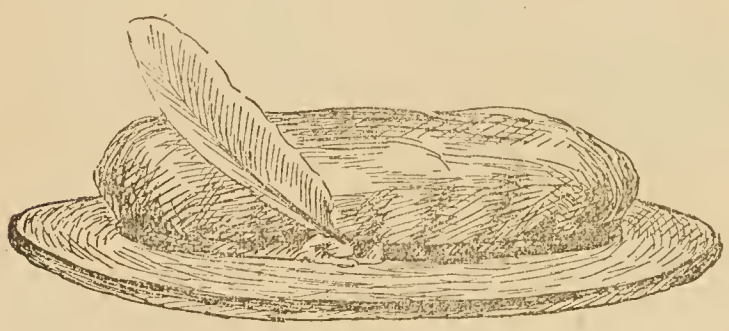


FIGURE No. 250.

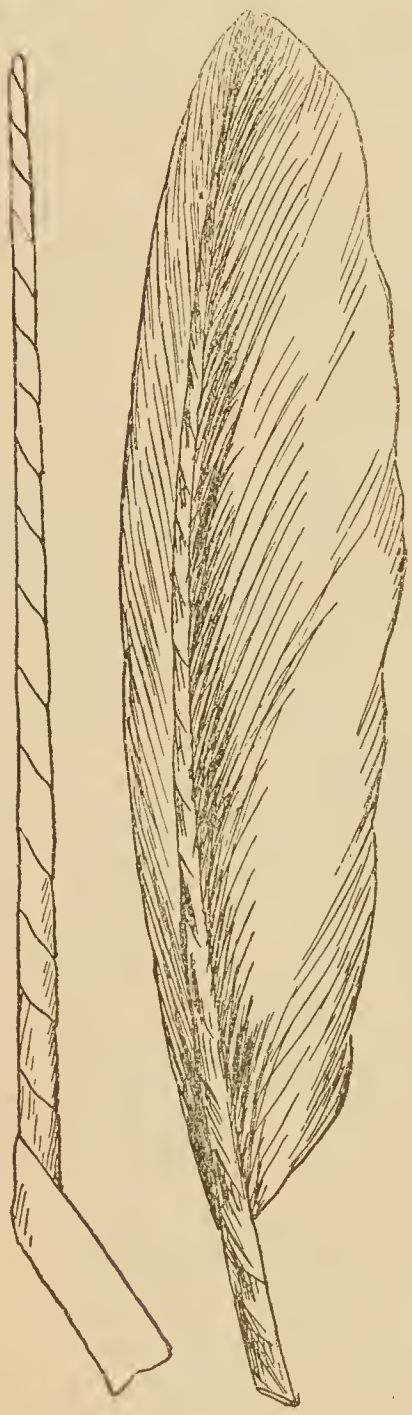


FIGURE No. 251.

FIGURE No. 252.

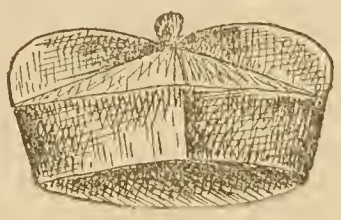


FIGURE No. 255.

A little girls' Puritan bonnet is depicted at figure No. 246, the pattern embodying the style being No. 6679, which costs 5d. or 10 cents. The pattern is in five pieces, front, back, curtain, tie and revers; and although the bonnet is quite elaborate, it is admirably adapted to fancy-dress wear, the stiff, flaring revers giving quite a *chic* air to the severe little Puritan in her sober gown and cape and her clattering, high-heeled shoes. In making the front of the bonnet use two pieces of crêpe paper, one running lengthwise and one running crosswise, to serve as a lining. Join the pieces at their back edges at the same time that the back of the bonnet is attached, making the seam by machine or back-stitching it by hand. For the revers, cut sections of proper shape from moderately stiff white paper and cover them on the under side with French tissue paper, and on the outer side with the same paper that is used for the rest of the bonnet. Join the front edges of the revers to the front edge of the lined front, and cover the joining with a narrow frill of paper or paper lace. The curtain will be very effective if lined with French tissue paper in another color, so that the edges will make a pretty contrast when thrown back. The crêpe paper for the curtain must be cut with the crinkles running up and down, and the edges must be ruffled by stretching. Make the gathering an inch from the upper edge, and attach the curtain to the bonnet with small, strong stitches taken along the line of the gathers. Make the ties of crêpe paper on the outside and French tissue on the inside, leaving the lining free from the outside save at the end joining the bonnet.



FIGURE No. 247.

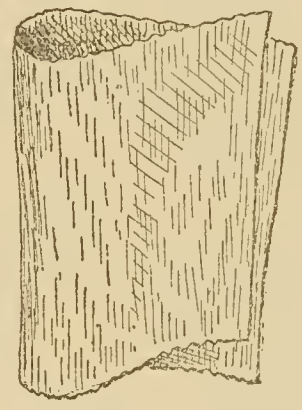


FIGURE No. 248.

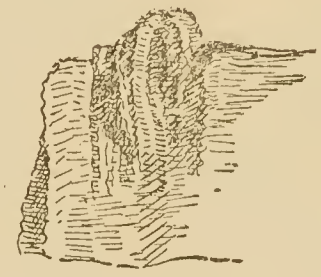


FIGURE No. 249.

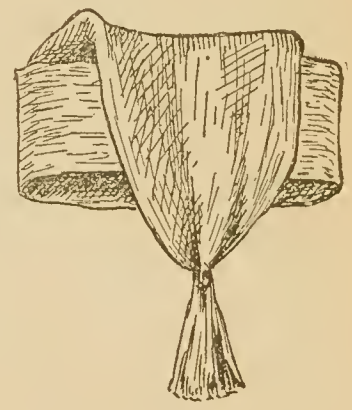


FIGURE No. 253.

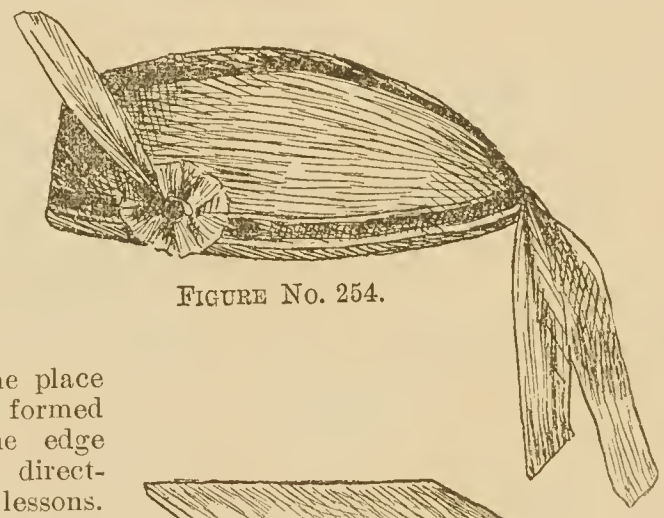


FIGURE No. 254.

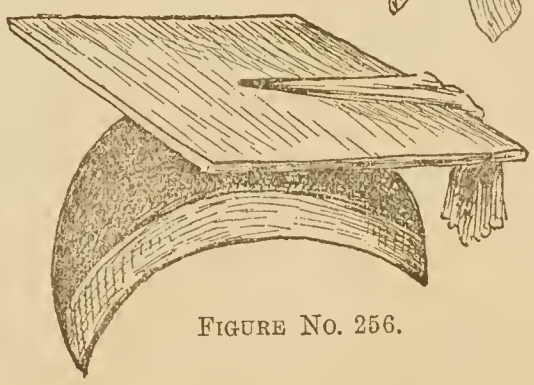


FIGURE No. 256.

The pretty little bonnet pictured at figure No. 247 was shaped by pattern No. 4748, which costs 5d. or 10 cents. When cloth is used in making this bonnet three pieces are necessary, but when paper is made up, either crêpe or French tissue, there is no actual need for lining, so the construction is very simple. Cut the crêpe paper so the crinkles will run round the face; and in this particular instance it will be best to slightly stretch the paper before cutting it, this being advisable because of the plaits at the back of the bonnet. For trimming,

cut a strip of crêpe paper three inches wide, with the crinkles running lengthwise of the strip; fold it as at figure No. 248; cut it to form a very fine fringe, as shown at figure No. 249, and plait the edges with sufficient fulness to produce the effect of moss trimming, which is the proper finish for the little bonnet. Line the strings as for the bonnet previously described.

The jaunty hat shown at figure No. 250, which is often known as the "Infanta," was shaped by pattern No. 6631, price 5d. or 10 cents. It is usually made of five pieces, but the brim, full crown and band will be sufficient when crêpe paper is the material used. Of course, the brim must be interlined, or else stiffened with small wires wound with crêpe or tissue paper the exact color of the hat; the simplest plan is to smoothly cover stiff white paper on the upper side with crêpe paper and on the under side with French tissue, as directed for the revers of the Puritan bonnet. Gather or plait the crown into shape, conceal the joining to the brim with the band, pass about the band a cord made of crêpe paper, tie it at the side, and through the front run a quill, which may be a real feather, or, better still, may be constructed by rolling a strip of ordinary white linen note paper, as shown at figure No. 251, and pasting to this stem a piece of similar paper shaped and painted with water colors to resemble figure No. 252.

The picturesque cap shown at figure No. 253 was fashioned according to pattern No. 6646, which costs 5d. or 10 cents. To make the cap of crêpe paper, first measure the head and cut an interlining for the side of sufficient length to allow a lap of at least an inch. Cover this with the crêpe paper, allowing the latter to extend a little below the interlining, and turning it under to arrange a neat finish. Make the crown of crêpe paper with the crinkles running up and down, paste the edges together securely, gather one end, add a large, full tassel of crêpe paper and paste the crown neatly below the upper edge of the side on the inside, arranging the long, loose top gracefully, as pictured.

Few head-coverings are more decidedly characteristic than the Highland bonnet, a pretty design for which is provided by pattern No. 3636, price 5d. or 10 cents. An interlining is needed for this bonnet, which is shown made of paper at figure No. 254. The directions on the label of the pattern are almost perfectly adapted to the use of crêpe or tissue paper, which may be chosen in green, blue, dark-red or any becoming bright or dark color. Plaid tissue paper is sometimes obtainable, and would, of course, be just the material for a Scotch bonnet; and a similar effect may be secured by pasting upon a foundation strips of glazed paper in various light colors to form a plaid. For trimming, a band and streamers of paper are applied to imitate ribbon, and a quill made like that on the "Infanta" hat is fastened beneath a rosette of paper at the left side. This bonnet is rather troublesome to make, but it will last much longer than many another style, and will retain its shape to the last.

Another durable head-covering of paper is shown at figure No. 255, the pattern employed for its shaping being No. 731, price 7d. or 15 cents. This is a biretta and will be found much easier to develop in paper than in cloth. Select black or scarlet crêpe paper, and also procure a sheet of thin cardboard or Bristol board. Follow the directions on the label of the pattern in cutting an interlining from the cardboard, and cover the latter carefully with the crêpe paper. For a sweat-band use simply a strip of material an inch or so wide and long enough to pass about the head with a lap of an inch. Finish the edges of the biretta neatly by turning them in, or, where this is not necessary to cover the cardboard interlining, by trimming them off carefully with sharp scissors.

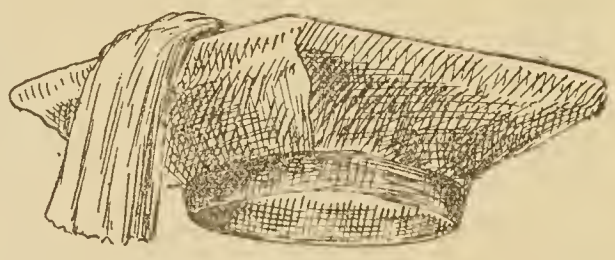


FIGURE No. 257.

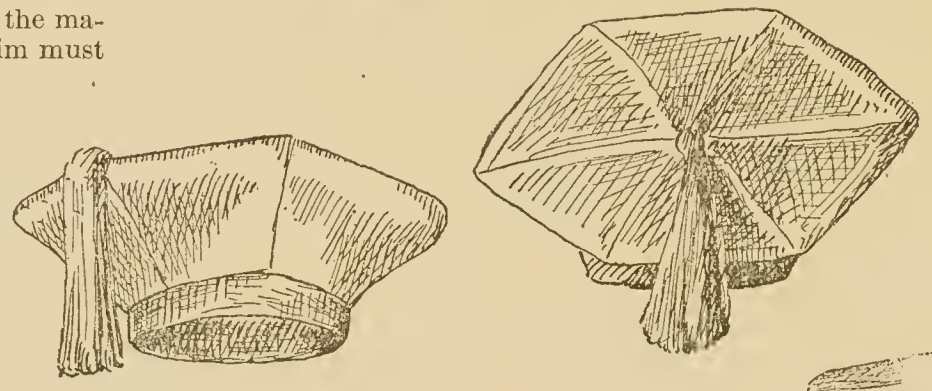


FIGURE No. 258.

Figure No. 256 displays a "trencher" or "mortar-board" cap that was made by pattern No. 730, which costs 7d. or 15 cents. As illustrated the cap is designed for a man; for a woman the point in front is cut away and the cap is not quite so deep. By sending to almost any wholesale dealer in hats it will be easy to obtain one of the stiff forms on which caps are built. These forms are made of buckram shaped over a metal mould, and they may be cut around the edges into deep points or not, according to fancy. Following the directions in the label of the pattern, cut the crêpe paper by pattern for the outside part and apply it to the stiff form with paste. Fashion the mortarboard square exactly as directed for a cloth cap, substituting crêpe paper for cloth. The cord should be at least half an inch in diameter and composed of two strands, and the tassel should be five inches or more in length and as full as it can be without becoming ungraceful in shape. This cap is very handsome in either black or dark-red crêpe paper, and should match the gown with which it is worn.

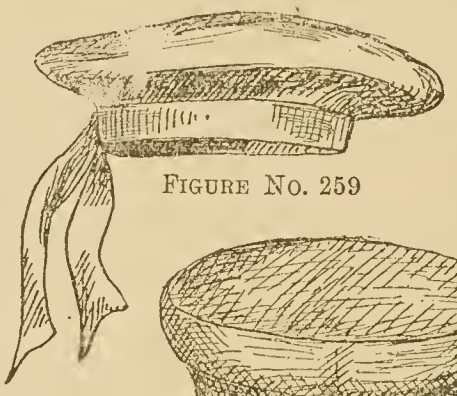


FIGURE No. 259

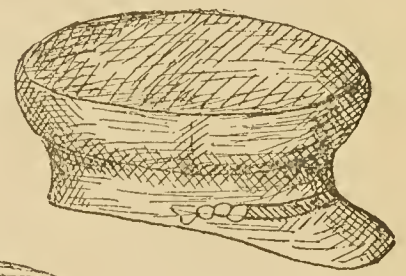


FIGURE No. 260.



FIGURE No. 261

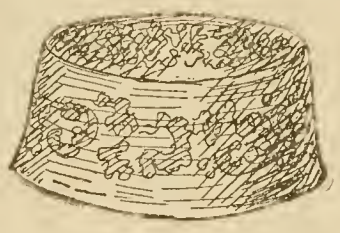


FIGURE No. 262.

Of a somewhat similar shape is the cap shown at figure No. 257, which was cut by pattern No. 4393, price 5d. or 10 cents, the material being French tissue paper. The cap was intended for a favor at a children's party and is in only two pieces, the crown and the band. The tassel is made of tissue paper and is very full and fluffy, and long enough to reach from the center of the cap well over the edge of the crown. A band that fits the head is cut from cardboard, the crown is attached, and the cardboard is concealed by a tissue paper band. Any color, either light or dark, may be chosen, or the crown may be white and the band and tassel colored.

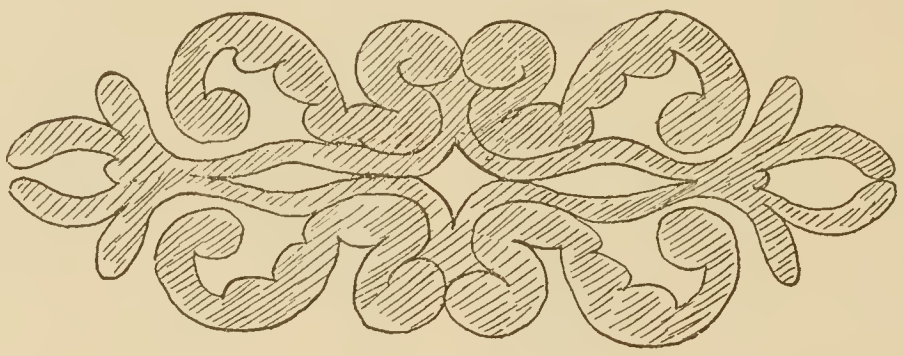


FIGURE No. 263.

Very nearly as simple in construction is the cap with a hexagonal crown portrayed at figure No. 258, which illustrates pattern No. 6075, price 5d. or 10 cents. The gores that form the crown may first be pasted upon white tarlatan and then sewed or pasted together; and each of the seams may be covered with a very narrow strip of colored paper, or

of gilt paper if the tinsel brightness will harmonize with the dress. The band and tassel should match these strips.

There will doubtless never come a time when boys will cease to admire sailor hats and caps and, indeed, every other style of garment that comes under the head of "sea togs." A cap that is especially dear to the boyish heart is shown at figure No. 259; it was fashioned by pattern No. 3033, which costs 5d. or 10 cents. It consists of a top, side and band, and, though very simple, will make an exceedingly pretty cap for a German favor if neatly constructed of paper. If a stiff, tight top is desired, cut a piece of milliners' wire long enough to go round the outer edge of the top or crown and carefully arrange it inside the crown, lapping its ends and staying them with a small piece of paper wound round and pasted. The spring of the wire will keep the top of the cap taut, as does the long strip of whalebone in the regulation sailor-hat.

Figure No. 260 pictures a commodore cap of characteristic shaping, the pattern of which is No. 3637, price 5d. or 10 cents. Tissue paper will be found most suitable for this cap, which, with the exception of the peak, is not lined, although the pattern calls for lining when cloth is used. Make an interlining of Bristol board, and for the band use a strip of similar board covered with tissue paper. Instead of buttons to hold the ends of the strap, apply small circular pieces of paper in gold, silver or any other tint that contrasts prettily with the cap. If the cap is made of crêpe paper, the buttons should be of heavy glazed paper, or small button-moulds should be covered with crêpe or tissue paper and pasted securely to position.

When a great many German favors are required a polo or travelling cap of paper shaped by pattern No. 3167, which costs 5d. or 10 cents, is commended on account of its simple construction. This cap, which is illustrated at figure No. 261, is formed of two pieces and does not need a band of cardboard or a binding. White or light-hued French tissue paper, or crêpe paper that has been stretched may be used for the cap; if the latter is chosen, be sure to cut it with the crinkles running lengthwise of the band. A cord-like band of darker colored or gold paper may be added for a finish.

Pattern No. 1914, which costs 7d. or 15 cents, embodies a very plain cap that is similar to the polo cap, differing chiefly in the matter of height; and it is illustrated at figure No. 262. As the attractiveness of this cap depends very largely on the richness of its material and decoration, a design like that suggested at figure No. 263 should be cut from paper in some contrasting color and neatly pasted upon the plain foundation paper. The design given is for the top, and it may be easily repeated about the side until the plain surface is covered with this appliqué decoration. A long tassel may be secured at the center of the top, but it is not necessary, as the cap has a finished appearance without it.

Tillie Roome Littell.

SEASONABLE COOKERY.

For those who have ample means there is really no Winter season in the markets. Steam transportation and recent advances in culture under glass now supply us, even in bleak February, with delicacies that our grandmothers or our mothers would never have dreamed of at this time of the year—products of the hot-house and of the sunny South. From the land of perpetual Summer, whether of Nature's or of man's contrivance, come tiny baskets of new tomatoes, crisp cucumbers and the ever-tempting strawberry, and new Bermuda potatoes, string beans, spinach and asparagus make their first appearance this month. In addition to these rareties must be mentioned egg-plant, mushrooms, salisfy and parsnips, while chicory, fetticus and lettuce are still at hand to form the basis of salads. For the housekeeper whose income is less generous, there are onions, cabbage, celery, turnips and carrots, with the many kinds of canned goods, which every year become better and cheaper.

Of fruits there is a plentiful assortment. The shaddock, that glory of the West Indies, which has come to be considered a prince among fruits, is at its best from now until April, and then there are those dainty relations of the orange family, the mandarin and tangerine, and the orange itself, all delicious and inexpensive, while the banana adds not a little to the possibilities of the menu, as there are so many attractive ways of serving it.

In the fish market the varieties of shell-fish offered are numerous and toothsome, including oysters, scallops, mussels, clams, prawns, crabs, lobsters and terrapin; and the list of fish embraces the red snapper, smelt, codfish, haddock, halibut, weakfish and salmon-trout. Nor must we forget the salt mackerel, which is always appetizing when properly cooked, and is now at its cheapest.

The meats in season vary little from those of last month. Poultry and game are fine and plentiful—venison, rabbits, prairie chickens, wild and tame ducks, partridges, chickens, turkeys and geese.

THE MIDDAY LUNCHEON.

The practice of eating luncheon instead of dinner in the middle of the day is followed in many American homes, but in the majority of cases it is accepted for convenience rather than as a matter of preference. In the country such a meal is never thought of and, indeed, is conscientiously looked upon with disfavor as a mere fancy of fashionable folk, in no wise to be regarded as a response to actual household needs. The average housewife who lives in the city or a suburban town knows, however, that fashion has nothing whatever to do with the midday luncheon, in her case at least, because really her circumstances admit of no other mode of feeding her family. Her children attend schools that either allow only a short time for noon refreshment, or else have a single session, releasing the noisy brood about two o'clock; and her husband does not return from his office until late in the afternoon; so that to dine at night is the only arrangement that will bring comfort to all concerned. Luncheon at noontime is, therefore, one of the regular meals in thousands of homes to-day, and there are doubtless many housekeepers who would be glad to receive a few hints and suggestions regarding its preparation and serving.

A luncheon should in no way resemble the old-fashioned supper, which was usually the least attractive meal of the day, consisting, as a rule, of cold meat (daintily sliced, to be sure, but nevertheless cold and consequently cheerless), bread and butter, some stewed fruit, preserves or jelly with cake, and tea or chocolate. Such a menu would certainly be unpopular in the middle of the day. At their best, cold meats are an abomination, except in the hottest Summer weather, and the mother who cares religiously for the health and strength of her household avoids the cheerless edibles as much as possible in planning her meals.

In the general home a three-course dinner is not regularly served, the meal on ordinary occasions consisting of meat with accompanying vegetables, and a simple dessert. Soup, that most nourishing and delicious of foods (if well made) seldom appears as a course upon the dinner table, and it can, therefore, be relied upon as a luncheon dish that is certain to be acceptable. The following menu has often been served in the writer's home, and always to the entire satisfaction of those at table:

MENU FOR A FAMILY LUNCHEON.

Beef Soup with Barley.
Boiled Heart. *Chopped Potatoes.*
Lady Cake. *Stewed Prunes.*
Tea or Chocolate.

BEEF SOUP WITH BARLEY.—Many housekeepers shrink at the thought of soup-making, but there is scarcely anything in the way of cooking that yields such satisfactory returns for the moderate amount of labor involved. For this soup, which

Beginning with March and continuing through twelve numbers, Mrs. ROGER A. PRYOR will contribute a series of articles on the Etiquette of Polite Society under the title of THE SOCIAL CODE.

should be begun the day before it will be needed, use the following:

3 pounds of soup meat.
3 quarts of cold water.
1 carrot.
1 turnip.
1 onion.
1 pint of canned tomatoes.
Celery and parsley.
Salt and pepper.

During the cold season the thrifty housewife saves all meat bones (except those from pork) that have not been removed from the platter in serving, and uses them with profit in the soup kettle, beefsteak, roast beef and lamb bones and the "frames" of roast poultry being especially beneficial to the richness and flavor of soup. If a considerable quantity of bones is at hand, more cold water should be allowed in making the soup. It is poor economy to buy soup meat that is too bony. The shin of beef costs only a few cents a pound, but it has so little meat on it that it is a bad investment. A piece from farther up the leg that has at least as much meat as bone, although it may be a little more expensive, will yield far better results. Have the bone cut lengthwise, to fully expose the marrow. Cut the meat into small pieces, add the vegetables, chopping those that need it, and add the water. A small portion of parsley and celery, that most grocers and butchers sell for two or three cents, is all that is needed. Cover the soup kettle tightly, let its contents come gently to a boil, and when the water is bubbling, set back and keep boiling very slowly. If the soup is placed over the fire at ten or eleven o'clock in the morning, it should be allowed to cook until evening, by which time the meat will be shredded and the vegetables reduced to liquid form. Drain the soup through a colander, throw away the refuse, rinse the colander, place it in another pan, lay across it a square of cheese-cloth, and strain the soup through this. The result will be a clear, amber-colored soup of most delicious flavor. Set it in a cold place over night, and in the morning remove the cake of fat that will have formed on the surface. The soup now requires only the addition of salt and pepper, and the desired quality of barley, rice, macaroni, noodles, vermicelli or any other of the many pastes or cereals used in soup. This thickening substance should be cooked by itself and added to the hot soup. Do not make the mistake of boiling it in the soup, unless something is used that will cook very quickly, such as vermicelli; for the soup would be too much reduced by the long boiling required. Barley and macaroni need to be cooked for an hour, and rice for twenty minutes. Serve the soup from a tureen in heated soup-plates, and pass bread with it.

BOILED HEART.—The heart is, perhaps, the least costly part of the beef, but if well cooked and attractively served, it is really very savory. Place it over the fire in boiling water, and cook gently for three-quarters of an hour. Send to table on a hot platter, and slice thinly in serving.

CHOPPED POTATOES.—Place in the frying-pan two teaspoonfuls of beef suet or drippings, and the same quantity of butter. Chop five medium-sized cold boiled potatoes in a chopping-bowl until the pieces measure about half an inch, and add them to the fat when it is very hot. Season with salt and pepper, and stir vigorously until the potatoes look yellow and are cooking well; then cover the pan, set it in a slow heat and serve in five minutes.

LADY CAKE.—

½ cupful of butter.
1½ " " granulated sugar.
1 " " lukewarm water.
2½ " " sifted flour.
4 eggs, whites only.
1 lemon, juice and rind, or
2 tea-spoonfuls of vanilla.
2 " " baking-powder.

Cream the butter in an earthenware dish with a silver spoon, stirring until it is a light-colored cream; and then add the sugar, beating thoroughly. Sift the flour, and add half of it and the cupful of water, adding a little water, then some flour, and so on in alternation. Beat the whites of the eggs stiff and dry, and add half of them and then the rest of the flour. Again beat well, and add the juice and grated rind of the lemon, or the vanilla, as preferred, and next the baking-powder and the balance of the beaten whites. Turn quickly into a deep, well buttered tin and bake for three-quarters of an hour. The tin should be ready to use before the baking-powder is placed in the cake, as the batter would rise during a slight delay and the good of the baking-powder would be lost. When the cake is cold, add a frosting made of the following:

1 egg (white only).
8 table-spoonfuls of pulverized sugar.
2 " " cocoanut.

Do not beat the white, but add the sugar to it, stir well, beat in the cocoanut, spread on the cake, and sprinkle with dry cocoanut when quite finished. This is a most delicate cake.

STEWED PRUNES.—

1 pound of prunes.
1 quart of cold water.
1 cupful of sugar.

Place all together in a stew-pan, cover closely, and stew slowly for two hours. The prunes should then be soft enough to part readily from the stones, but if they are not, cook a little longer.

ADDITIONAL LUNCHEON RECIPES.

STEWED TRIPE WITH TOMATO SAUCE.—

1 pound of tripe.
1 onion, small.
1 pint of tomatoes.
2 table-spoonfuls of flour.
½ " " butter.
Salt and pepper.

Tripe as sold in the markets has been cleaned and partly cooked by steaming. Choose the honey-combed portions and the thick section. Wash the tripe carefully, cover with hot water, add the onion, cut in halves, cover the stew-pan, and cook slowly for thirty-five minutes. The tripe will then be tender and soft, but long cooking would make it tough and hard. Place the tomatoes in a separate stew-pan, cook them for ten minutes, strain throught a flour sieve, and return to the pan. Wet the flour smooth in a quarter of a cupful of cold water, and when the strained tomatoes are boiling, add it, stirring all the time. This will thicken the liquid to a cream. Lastly add salt and pepper to taste, and the butter. This sauce should be made while the tripe is cooking, and should be in readiness. When the tripe is cooked, drain well, place on a hot plate, and cut into slender strips. Then drain again, pressing the tripe gently between the back of a spoon and the plate to remove as much water as possible; and place it in the tomato sauce. Serve as soon as the sauce boils.

CODFISH FRITTERS.—

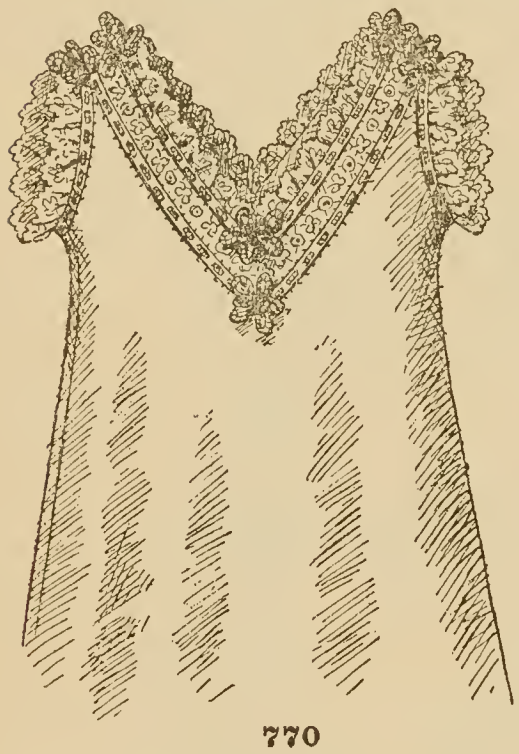
1 quart of raw potatoes.
1 pint of salt codfish.
1 egg.
½ table-spoonful of butter.
1 cupful of milk.
Pepper to taste.

Pare the raw potatoes, and cut them into pieces small enough to be conveniently measured. Pick the codfish small, removing all bones; and place it with the potatoes in a small kettle. Cover with boiling water, and cook until the potatoes are soft. Drain in a colander, return to the kettle, and mash the fish and potatoes together until smooth and fine. Add the butter, pepper to taste, and then the milk, stirring well. Beat the egg light, and add it when the mixture has partly cooled; this will produce a preparation like a thick batter. Fry by the spoonful in a frying-pan, keeping an inch of fat in the pan, and cooking both sides. Serve when well browned. The above-mentioned material will make a dozen good-sized fritters—quite enough for a family of six persons.

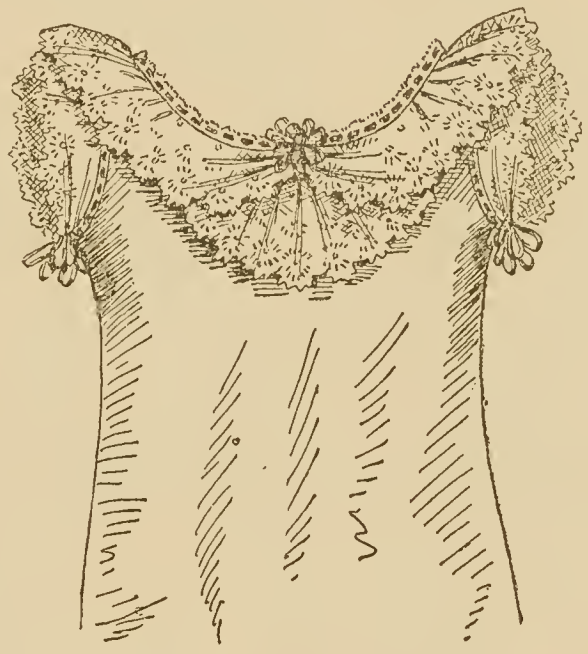
BAKED EGGS, WITH TOMATO SAUCE.—This is a most attractive luncheon dish, and is just the thing when something out of the ordinary is desired. Make a tomato sauce as directed above for tripe, adding, however, three table-spoonfuls of flour to make the *purée* thicker. Have ready some small fire-proof dishes of white china, place in each a liberal spoonful of the thickened tomato, and upon it lay a neatly trimmed poached egg. Cover rather thickly with grated Parmesan cheese, and put in the oven for two or three minutes to brown the cheese. The oven must be very hot, as the cheese should be nicely colored while the eggs are still quite soft and creamy. BLAIR.

NEW STYLES OF UNDERWEAR.

Dainty underwear compels woman's admiration quite as much as do smart gowns and other garments that are to be open to general inspection, and its shaping receives fully as careful attention from designers of fashions. Billows of soft lace and sheer embroidery render each piece in my lady's outfit of "fine linen" a veritable creation of art, and so deftly are these adornments applied that the simplest and quietest taste can find no fault with their prodigal use.



770



1566

The materials most favored for the finest underwear are English and undressed French nainsook, linen cambric and India lawn, all of which are offered in various textures; while for more serviceable garments there are a number of substantial fabrics, such as Lonsdale cambric, French percale, soft muslin and English long cloth, which is made without dressing and is softer than cambric.

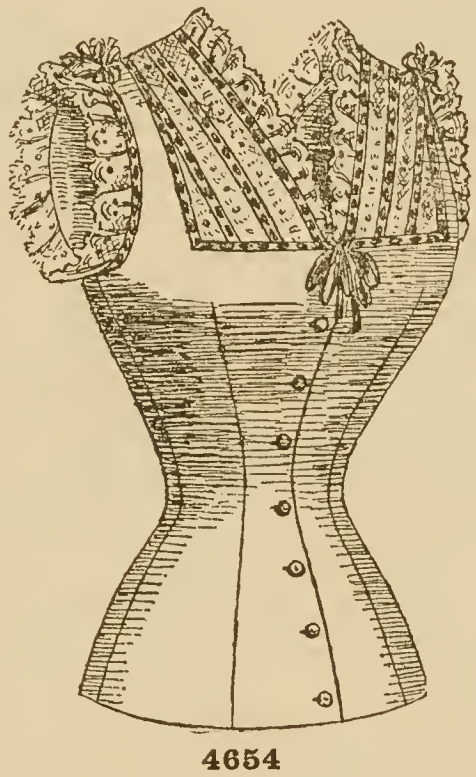
Among the daintiest and handsomest trimmings are hand-made and imitation Valenciennes laces, the latter copying the patterns of old laces; and also torchon, Mediei, Cluny, machine-made Mechlin, Duchesse and point de Paris laces, all in a variety of patterns. Swiss, nainsook, tambour and English embroideries are very fashionable, the last mentioned being exquisitely sheer and wrought in eyelets of various sizes and patterns; and fine embroidered beadings are also freely used. Wash ribbons in yellow, blue, pink and white find many admirers, and rosettes are made of them in preference to bows, except when a practical purpose is to be served.

The chemise, which was for a time in disfavor, has again become a popular garment. When made of sheer fabric it occupies very little space and does not interfere in the least with the fit of a bodice. Square, round and V necks are seen in chemises and are alike fancied. A dainty chemise with a V-shaped neck was cut from French nainsook by pattern No. 770, price 10d. or 20 cents. It has the usual shaping seams at the sides, and the neck is cut in a V both back and front. The neck edge is followed by a row of Valenciennes lace insertion that is finished at each side with embroidered beading, and blue baby ribbon is drawn through the beading and arranged in rosettes at the front and back, and also on the shoulders. A frill of lace edges the neck and arms'-eyes, and beading run with ribbon affords a stylish completion.

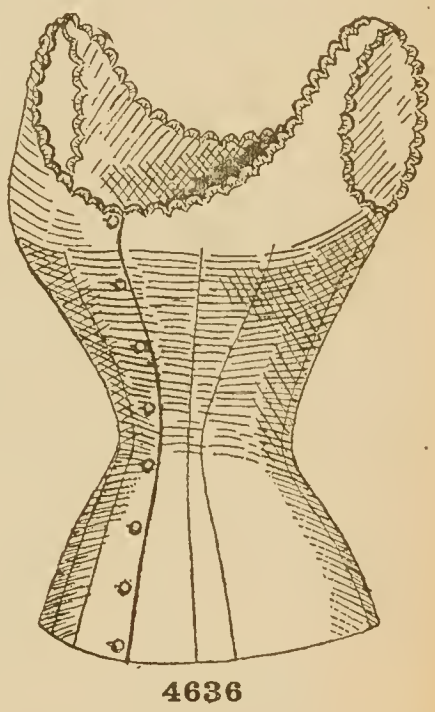
India lawn was chosen for the development of a round-necked chemise, pattern No. 1566, price 10d. or 20 cents, being used in shaping. From the neck edge falls a frill of English embroidery that is caught up at the center, and at the center of the front a deeper frill falls below the upper one. The neck edge is finished with embroidered revering threaded with pink baby ribbon, which is formed in a rosette in front. The embroidery is applied plainly about each arm's-eye and is narrowed under the arm, and embroidered revering is used as a completion, being run with ribbon that is formed in a rosette at the bottom of the arm's-eye. The embroidered frills could be omitted and short, lengthwise rows of Valenciennes lace insertion and wide embroidered beading used in alternation could trim the front, while a frill of lace could rise at the neck edge. Similar frills could trim the arms'-eyes, and a ruffle of the goods edged like the neck could finish the bottom.

It is essential that a corset-cover should fit very snugly, as its adjustment has much to do with the appearance of the waists worn above it. A simply designed corset-cover was fashioned by pattern No. 4636, price 10d. or 20 cents, the material being Lonsdale cambric and the decoration narrow Hamburg edging. In the fitting are introduced double bust darts, under-arm seams and a center seam, and the closing is made in front with buttonholes and tiny pearl ball buttons, which are newer than the flat variety, though the latter are still used. The neck is cut out low and round, and both it and the arms'-eyes are edged with the trimming. The style is adaptable to linen cambric or any of the fine fabrics, and greater elaboration may be attained in trimming. Valenciennes lace insertion may be set in at the top and fastened down at the edges beneath fine lace beading, through which, as usual, ribbon may be drawn; and edging may follow the neck edge. A similar effect may be produced at the arms'-eyes.

A dainty high-necked corset-cover was made of French nainsook by pattern No. 4654, price 10d. or 20 cents. A yoke idea is expressed by a special arrangement of the trimming. A V is shaped at the neck, both back and front, and is outlined with fine torchon lace edging frilled on; back of the edging are applied three slanting rows of insertion to match, and lace beading run with pink baby ribbon is set between the rows, and also across the bottom of the trimming, from which it extends along the short outside rows of insertion. A rosette of ribbon is formed at the point of the V in front, and edging is frilled about the arms'-eyes and headed with ribbon-threaded beading, the



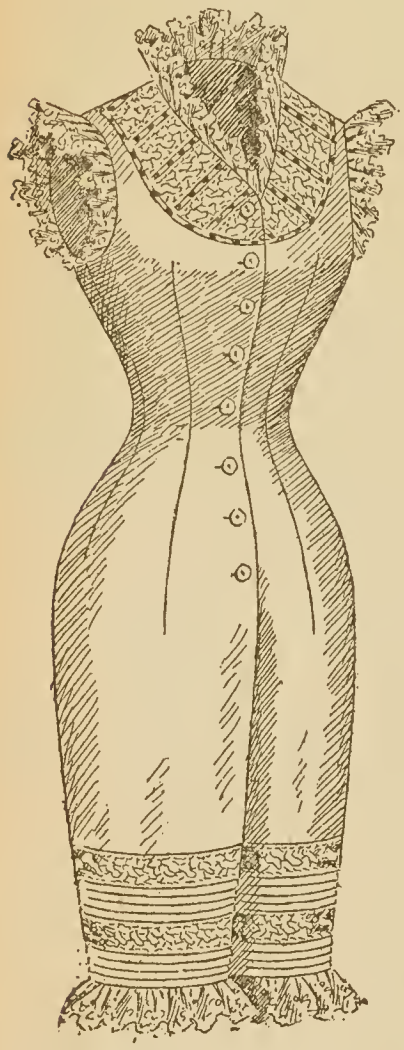
4654



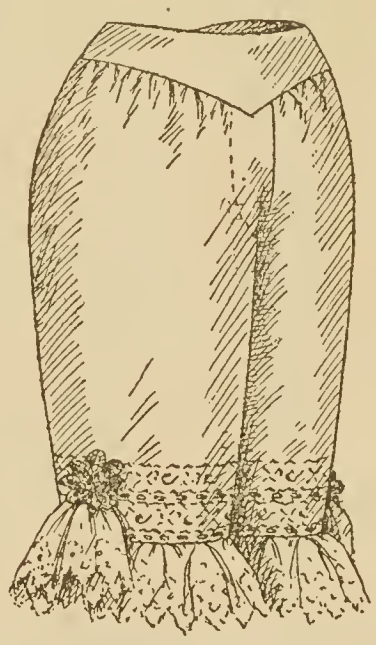
4636

ribbon being formed in a rosette on each shoulder. An ornamental effect could be produced with clusters of tucks and Valenciennes or Medici lace, but if tucks are introduced allowance must be made for them.

A combination garment is naturally less cumbersome than the several separate pieces in place of which it is worn, and such styles are, therefore, often preferred, especially by stout ladies. A combination garment that embodies open drawers and a corset-cover or chemise was made according to pattern No. 7381, price 1s. 3d. or 30 cents, fine muslin being chosen for its development. The body and drawers are continuous in front, and each side is fitted by single bust and under-arm darts. The neck is cut in a V in front and is daintily trimmed with a standing frill of tambour embroidery, and below slanting rows of insertion separated and outlined at the lower edge by ribbon run beading are arranged to round-yoke depth. Frills of edging decorate the arms'-eyes. The legs of the drawers are tucked at the bottom and between two rows of insertion just above these tucks, and trimmed with frills of tambour embroidery, but they may, if preferred, be gathered to narrow bands, like knickerbockers, and trimmed with edging. The body may be made with a high neck and long sleeves or be cut in round outline at the neck.



7381



4660

Very comfortable open drawers were made of Lonsdale cambric by pattern No. 4660, price 10d. or 20 cents. Deep hems finishing the loose back and front edges are broadly lapped, and the top is gathered and joined to a pointed yoke in front and to a straight band at the back. The ends of the band are attached to those of the yoke, and tapes are inserted in the band to regulate the width across the back. Two rows of Hamburg insertion and ribbon threaded revering trim the lower part of each leg, and a frill of Hamburg edging falls from the edge, being bunched at the outside under a rosette of blue baby ribbon. Two clusters of tucks could be made and a row of lace or embroidered insertion laid between, and edging could fall from the lower cluster. Tucks must be allowed for in cutting, as they are not considered in the pattern. Linen cambric drawers could be trimmed at the bottom with a row of Cluny lace insertion below a group of fine tucks, and pale-blue ribbon could be introduced beneath the lace.

White petticoats cannot be too fluffily trimmed at the foot, especially when intended to be worn under house-gowns, as they generally will be, white skirts being seldom assumed for the street, particularly at this season. A very shapely petticoat was cut from cambric by pattern No. 7208, price 1s. or 25 cents. It is gored, and all the fulness is collected at the back, where gathers are made. The top is sewed all round to a shallow yoke that is shaped to fit smoothly without darts, and at the bottom are two flounces of Valenciennes lace, the upper flounce showing a frill heading above a row of beading threaded with ribbon.

Many ladies while in the boudoir during the early morning hours wear fancifully trimmed skirts and dressing-sacks made up *en suite*. A charming skirt for this purpose was developed in French nainsook by the design last mentioned, with several ruffles of fine Valenciennes lace for decoration. The accompanying dressing-sack was fashioned from the same material by pattern No. 7022, which costs 1s. or 25 cents. The adjustment is easy, and the back springs out below the natural waist-line according to the prevailing fashion. Valenciennes lace is cascaded down the front and continued in a frill across the bottom, being caught up at intervals with rosettes of blue ribbon. A row of lace insertion heads the frill that flows from the lower edge. At the neck is a rolling collar trimmed with insertion and edging, and the mutton-leg sleeves are decorated at the wrists with two spaced rows of insertion above a frill of edging that is caught up under a rosette at the inside of the arm. *Négligé* garments of this kind are often made of broché or plain China or India silk in white or solid colors, and trimmed with imitation Duchesse or Mechlin lace and rosettes of baby ribbon.



7208



7022

Lounging robes, which are also

assumed only in one's own room, may be made of silk, flannel or cotton goods; and as they are worn with the fronts flaring below the waist-line, they are often accompanied by fancifully trimmed petticoats. A very dainty lounging robe that may also be worn as a night-gown, was developed in India lawn according to pattern No. 4383, price 1s. 6d. or 35 cents. It falls full from the neck and is made with a rolling collar that is trimmed with a deep frill of Valenciennes lace below a row of embroidered revering. The lace is continued down the front in a jabot, and in the folds at intervals are fixed rosettes of narrow yellow ribbon. Similar ribbon is drawn through the revering and formed in a rosette over the ends of the collar. The shirt sleeves are fulled to narrow wrist-bands, each of which is covered with two rows of ribbon-run revering; the ribbon is disposed in a rosette at the inside of the arm and frilled lace falls deeply over the hands from the wrist-bands. A more ornamental effect could be accomplished in the same style of gown with vertical rows of Valenciennes lace insertion joined under fine embroidered beading all across the front from the top to the waist-line, where ribbon ties could be bowed in front. The collar could be made of lace insertion, and from it could fall deep lace disposed to suggest a Bertha. The sleeves could be trimmed with rows of insertion let in diagonally at intervals, and the wrist decoration could harmonize with that at the neck. Rosettes of ribbon like that at the waist could be fastened at the neck and on the sleeves at the inside of the wrist.



4383

A sack night-gown that combines comfort with daintiness was made up in English nainsook by pattern No. 7402, price 1s. 3d. or 30 cents. At the top is applied a pointed yoke-facing, which is covered with alternate slanting rows of Valenciennes lace, and lace beading run with blue ribbon; and from the yoke facing depends a frill of lace. The gown is closed its depth with button-holes and pearl buttons, and at the neck is a rolling collar edged with a frill of lace and decorated at the corners with blue ribbon rosettes. If liked, a standing collar could be used instead of a rolling one. The shirt sleeves are narrowed by gathers to the size of the wristbands, which are covered with insertion and trimmed with frills of lace. The yoke facing could be overlaid with all-over Swiss embroidery on a gown of India lawn, and edging to match could be fulled to the yoke, collar and sleeves.



7402

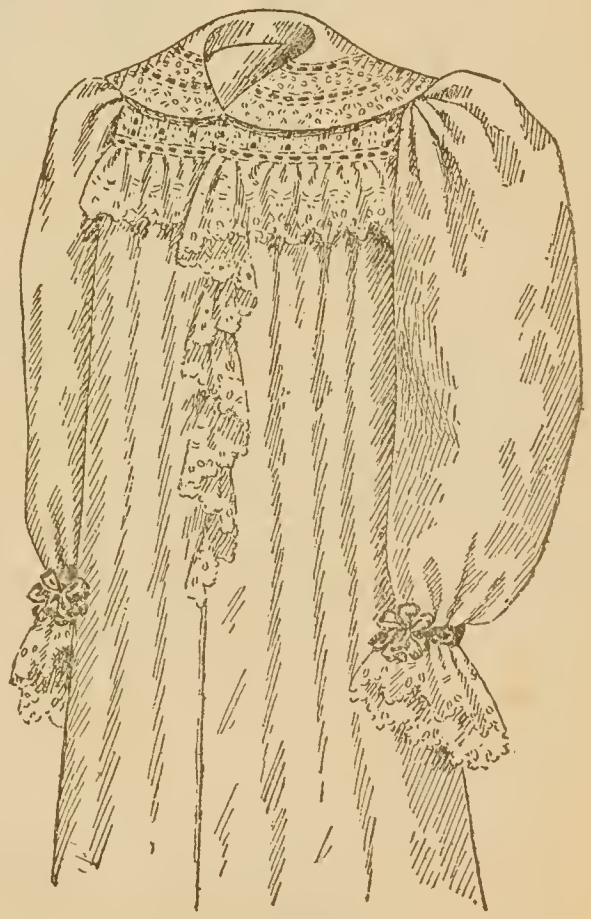
The Mother-Hubbard shape for night-dresses is always favored, as much for its comfort as for its attractiveness. A pleasing representative of this style was developed in fine linen cambric by pattern No. 7387, price 1s. 6d. or 35 cents. The square yoke, from which the back and fronts hang full, is adorned with vertical rows of Cluny lace insertion, and similar lace beading with pink ribbon drawn through the openings. Flowing from the yoke is a frill of lace edging headed with beading and ribbon, and the frill is continued to below the waist-line along the closing in a soft jabot. At the neck is a sailor collar of the goods having round fronts, and trimming like that on the yoke. The narrow wristbands of the shirt sleeves are covered with pink ribbon that is formed in a rosette at the inside of each arm, and are edged with frills of lace. Rows of lace and embroidered insertion could trim the yoke of a cambric gown, and a Byron collar could take the place of the sailor.

The approved finish for the bottom of a night-gown is a three-inch hem, and, as in chemises and corset-covers, narrow embroidered beading may connect the under-arm and shoulder edges of the back and front, and also the upper edges of the sleeves with the body.

The ribbons now used so extensively in trimming underwear launder as well as the goods themselves, and need not, therefore, be removed when a garment is to be washed.

The number of sets of underwear that should be included in a bride's *trousseau* is a point that will never be definitely settled, since the decision depends in every case upon the means and personal preference of the individual bride. From a dozen to a dozen and a half sets, exclusive of skirts, are often made, and with either quantity eight skirts are usually deemed sufficient.

It is customary to have the pieces composing the bridal set alike in trimming and fabric. This set consists of skirt, night-gown, drawers, chemise and corset-cover, or of only the first four pieces if the chemise is fashioned to answer as a corset-cover; and usually French or English nainsook or linen cambric is used for it, with fine Valenciennes lace and white ribbons for decoration. The finest and neatest of stitching is essential in making underwear, and just now the fancy is for hand-sewing.



7387

The popularity of silk underwear is on the wane. Delicately textured cottons launder more satisfactorily than silk, and this is only one of several reasons which appeal to women in behalf of the simple fabrics.

A FLOWER PARTY.



"ARE you going, too?" cried May vivaciously, as she entered the room waving a unique-looking missive toward the two girls seated at the fire-side.

"Yes, indeed!" answered both of them as with one voice; and then Jess, who was the readier speaker, continued breathlessly: "And did you ever see such quaint invitations? Envelopes and cards in real flower tints, and—"

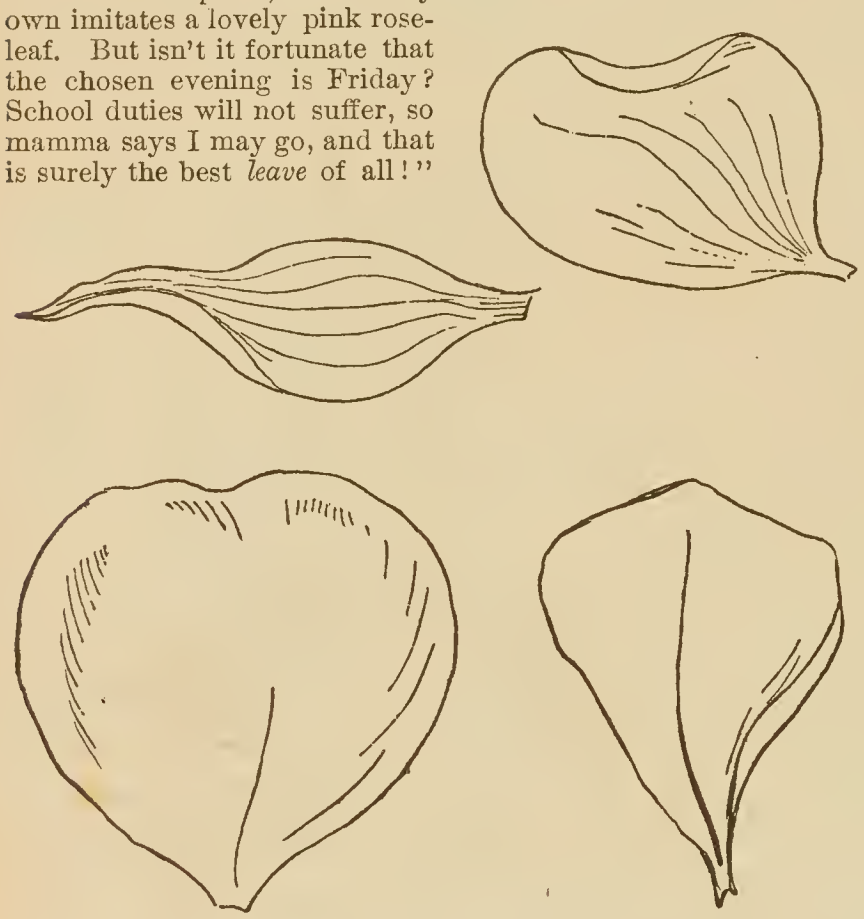
"Aren't they lovely?" interrupted the third damsel, vivacious little Adèle, full of that eager feminine impulse which at times can only be satisfied by instant speech.

"My envelope is crimson, and the card looks as if it might have been torn from a mammoth geranium blossom. Here it is," she went on, holding forth a large geranium petal made of crimson cardboard and bearing the following invitation:

Miss Erin Oswald.
At Home.
Friday evening, February tenth, 1894.
Floral Transposition.

"My envelope is pale-blue," declared Jess, "and the card is a copy of a plumbago petal."

"And Ida Wilton's, which I saw a few moments ago," said May, "is yellow like a magnified daffodil petal; while my own imitates a lovely pink rose-leaf. But isn't it fortunate that the chosen evening is Friday? School duties will not suffer, so mamma says I may go, and that is surely the best *leave* of all!"



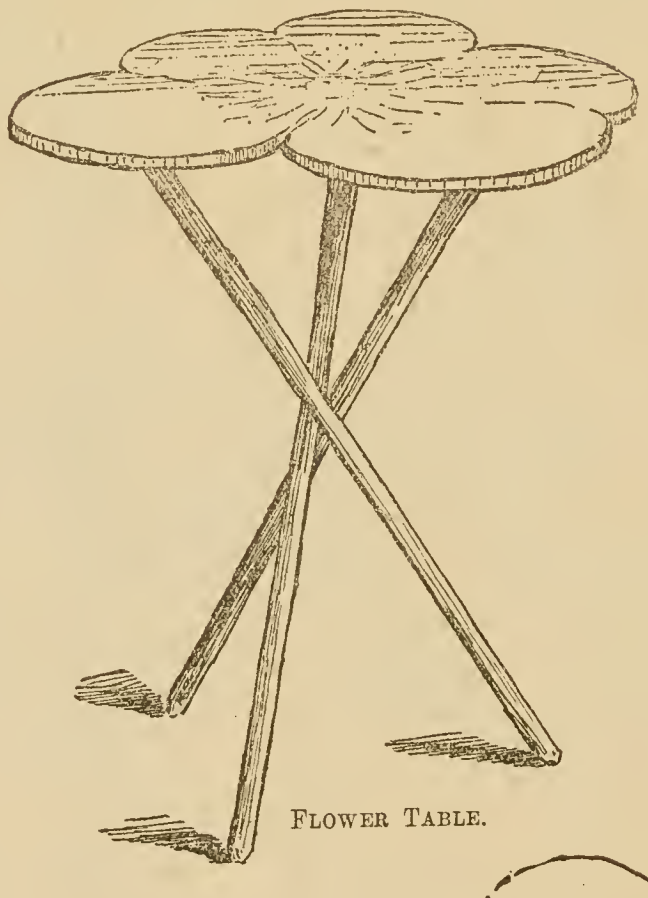
DAFFODIL, GERANIUM, ROSE AND PLUMBAGO PETALS.—SUGGESTIONS FOR INVITATIONS, SCORE CARDS AND TRANSPOSITION LEAVES.

Adèle and Jess groaned elaborately at this wretched pun, but May continued gayly: "Think how delightful—this new game is to be played progressively, a feature that will effectually banish stagnation; for at every tap of the head table's bell, one changes place and partners—which is a consummation devoutly to be wished for when one's companions are as unappreciative as two that I know," concluded Miss May, thus pointedly resenting the girls' reception of her pun.

"The world is wide," said Jess, "and no one seems to be hindering your immediate 'progression' into better company, if you can find any such."

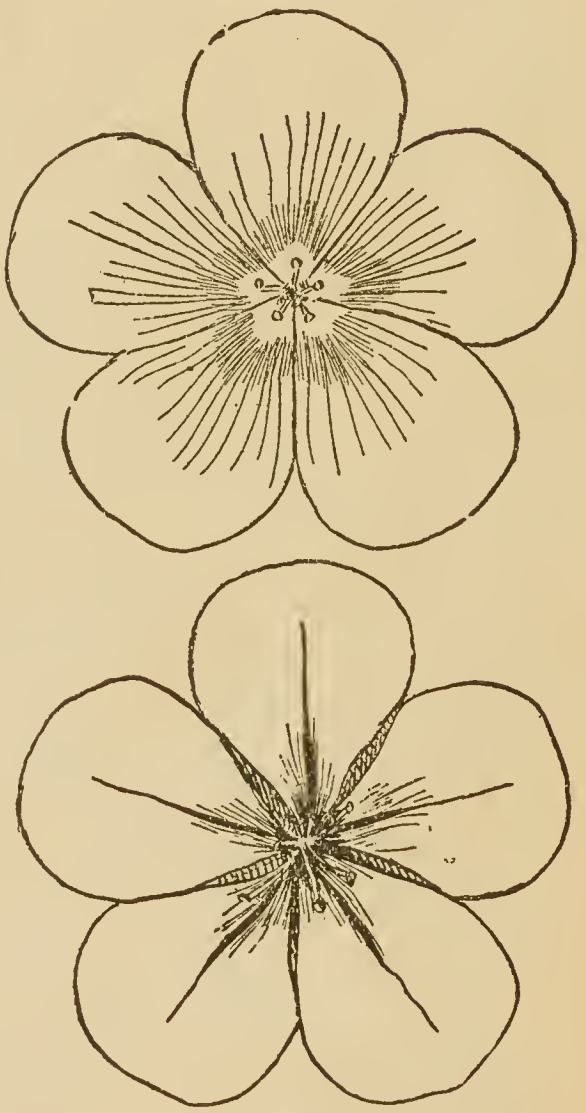
"Ah, well, I don't believe I can, after all," confessed May laughingly; "so come with me to see the other girls and find out what they are going to wear and with whom they are going."

With this truly feminine object the trio set out, and it may be reasonably inferred that before their return "floral transposition" had received a thorough discussion.



FLOWER TABLE.

As befitted such an occasion, floral beauty and perfume graced the Oswalds' pleasant home upon the eagerly expected Friday evening. Simple arrangements of palms, ferns and scarlet geraniums left the hall-way practically unobstructed while yielding the desired amount of decoration. In the parlor the floral ornamentation was more abundant and more elaborate in design. Over the mantel was fixed a great wheel of smilax with flower-studded spokes and a hub of massed blossoms, which evidently denoted that the evening was to be a very "round of pleasure." This attractive piece was kept in perfect contour by means of the stout wire frame upon which it was constructed; and wire also gave a graceful, crescent-like droop to a green garland that



TREATMENT OF GERANIUM AND PLUMBAGO FLOWER TABLES.

was suspended at each window from floral rosettes. A larger wreathing of vines and blossoms swung from two huge, flowery knots secured at the ends of the portière pole.

But the most charming expression of flower-thought was revealed by the four gay little tables set for the game. The top of each table was shaped in the outline of a five-petaled blossom, and had been fashioned from pine after the pattern given herewith, and mounted upon three legs crossed in tripod fashion.



TREATMENT OF DAFFODIL AND WILD ROSE FLOWER TABLES.

Vermilion paint, with conventional shading and veining, glorified one of these wooden surfaces into the similitude of an immense geranium floret; another table was painted with the blush tints of the wild-rose, a third displayed the plumbago's peculiar blue and deep middle veins, and the fourth represented a huge golden-yellow daffodil. A thorough varnishing completed these artistic conceits.

The petal-shaped score-cards were tinted to correspond with the tables at which their recipients were to sit, and were provided with small pencils attached with ribbons; and upon the broadly shaded surface of each card was a row of numbers, the import of which appeared later on. The coloring of the cards rendered it an easy matter for the players to take their proper places; and, as for every card presented to a girl there was an exact counterpart among those given to the young men, the finding of partners was attended with no difficulty whatever. Thus, the bright hue of the geranium table told the holders of crimson cards where they belonged, and the two players with narrow geranium scores did not need to be further informed that they should play as partners against the two holders of broad geranium petals. In the same way the players for the other tables were arranged, and then a number of loose petals of corresponding tint were laid at the center of each table.

The game began with each player drawing one of the petals at the center. On the backs of these innocent-looking cardboard shapes were plainly printed three or four numbered words, which might have been Welsh or Choctaw, judging from their uncouthness. In truth, every one was made up of the transposed letters spelling the name of some flower or plant; and when this name was discovered by the player, he or she was to write it on the score leaf opposite the proper number, as in the following list:

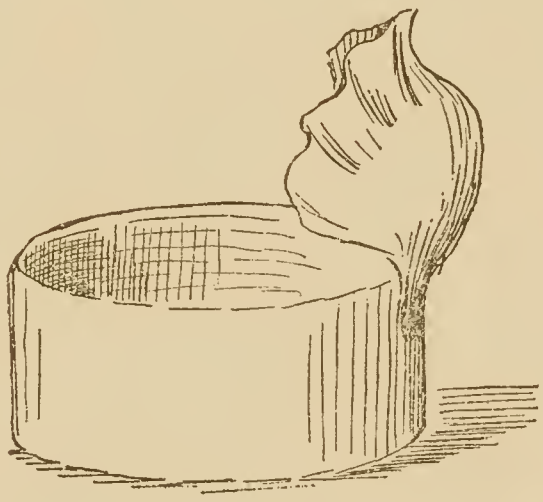
1. *Saypn.*	1. Pansy.
2. *Ovteil.*	2. Violet.
3. *Nmgaireu.*	3. Geranium.
4. *Eors.*	4. Rose.
5. *Rehiolpteo.*	5. Heliotrope
6. *Aslcil.*	6. Lilacs.
7. *Xpolh.*	7. Phlox.
8. *Npautie.*	8. Petunia.
9. *Yill.*	9. Lily.
10. *Putli.*	10. Tulip.
11. *Rseta.*	11. Aster.
12. *Htcmamynhures.*	12. Chrysanthemum.
13. *Doglonder.*	13. Golden-rod.
14. *Nqoulij.*	14. Jonquil.
15. *Neabvre.*	15. Verbena
16. *Scutca.*	16. Cactus.
17. *Ijcaoanp.*	17. Japoniea.
18. *Rsowd rnfe.*	18. Sword fern.
19. *Yiads.*	19. Daisy.
20. *Ainzni.*	20. Zinnia.

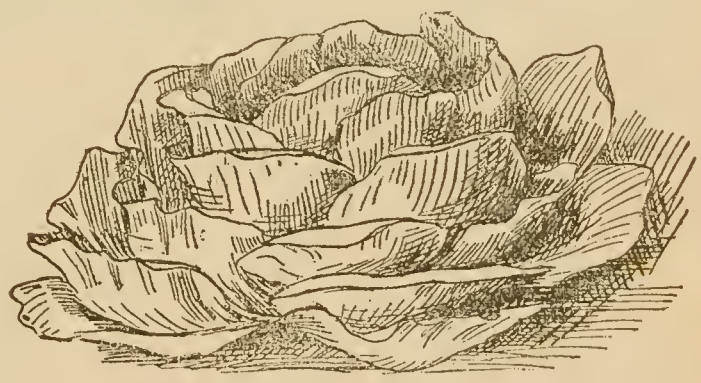
Lest the game should prove tedious, only the names of well known flowers were chosen for the transposition cards, and of these the least difficult formed the complement for the head table. Here the couple first exhibiting one completely solved transposition card scored a game and rang the bell as a signal for all players to halt. At each of the other tables the partners aggregating the greatest number of solved words scored a game, and advanced to the next higher table. In case both couples at a table should claim the same score, as frequently occurs in progressive games, fairness demanded that all four players should mark a game won, while the lesser matter of moving to a higher table was decided by cutting a pack of cards. The vanquished pair remained at the same table, the gentleman merely changing his seat so that in the succeeding game he would not play with the same partner.

Each game began with a drawing of new transposition cards, and proceeded as above explained; and at the close of the interesting contest it was evident that two counts would be needed—one to find who had won the greatest number of games, which supremacy is often due to luck and one's partner; and the other to discover who had read the greatest number of words correctly and to govern the distribution of several pretty prizes for individual effort.

After the prizes had been awarded, the guests chose ribbon-tied boutonnières that indicated their proper places at the charmingly decorated supper table. At the center of the damask-covered table lay a large, torn garden-hat of straw that glistened here and there with touches of gold paint, and from it tumbled a mass of lovely pink roses, while four slender streams of loose petals radiated to the corners of the table. Four other lines of petals also started from the center and were arrested half-way to the edges of the board by four crystal candelabra containing pink candles that diffused a rosy light through tinted shades.

This unique style of decoration favored an economical mingling of crêpe-paper rose-leaves among a liberal number of real petals, and exceedingly close scrutiny might have revealed the fact that half the roses in the hat were also of paper. But attention early turned upon the place-cards, which were tied with pink ribbons for gentlemen and with white ones for ladies. Each card bore the name of a flower, and below it the authentic meaning of that blossom according to the "language of flowers"; and the guests reached their places by finding cards with inscriptions corresponding to the flowers they had chosen.





BOX FOR SWEETS, AND METHOD OF MAKING IT.

As many as possible of the floral sentiments were absurdly

high-flown, and some chanced to be so singularly apropos as to arouse great merriment, while others merely expressed sweet thoughts in a general way. Here are a few of them:

Red tulip.—A declaration of love.
Yarrow.—Cure for heart-ache.
Jonquil.—I desire a return of affection
Pansy.—Tender thoughts.
Ivy leaf.—Matrimony.
White rose-bud.—Too young to love.
Sprig of arbor-vitæ.—Unchanging friendship.
Marigold.—Jealousy.
Hydrangea.—Heartlessness.
Small red rose.—Forsaken.
Violet.—Faithfulness.
Daffodil.—Uncertainty.
Bay leaf.—I change but in dying.
Lettuce.—Cold-hearted.

A thread of floral suggestion ran through the succession of dainty and seasonable refreshments that were then offered. A tin cutter shaped like the outline of a flower had been used in forming the beaten biscuit and trimming off the sandwiches; and stuffed eggs were presented that were excellent imitations of pond-lilies on their green pads, these miniature flowers having been formed by arranging lettuce leaves to represent the pads, and disposing sliced whites of hard-boiled eggs upon them in petal fashion about centers of mashed and seasoned yolks. Then there were rose-flavored ices in floral shapes placed upon leaves moulded in pistache cream; and, last and loveliest, came sweets in tiny round boxes that were so cunningly covered with paper rose-leaves as to seem like old-fashioned cabbage roses.

"A most appropriate souvenir of a delightful entertainment," declared Jess as she parted from her hostess, alluding to the pretty candy box.

"Which even the proverbial crumpled rose-leaf could not mar," continued May, admiring an artistic crushing of the rose petals on her bonbonnière; and then as she carefully pinned on the jonquil given her by a certain youth, she abstractedly confessed, "I had no idea flowers could be made to express so much."

LUCIA M. ROBBINS.

EMPLOYMENTS FOR WOMEN.—No. 10.

LAUNDRY WORK.

Is good laundering a lost art? is a question that would seem to be justified by facts, even in these days when science is so largely applied in domestic affairs; and the answer to it which truth compels more than suggests that laundry work offers a new field of occupation for women who, by choice or from necessity, desire to exercise thought and energy in some profitable employment. Surely the reward of grateful appreciation and a fair income should await the woman who, by taking up this class of work with enthusiasm and intelligence, depletes by one the ranks of overworked and underpaid governesses and secretaries, and at the same time helps to fill a gap which has not thus far been closed. Might not many a dependent woman be certain of an adequate income if she were so well versed in laundering methods that she could assure us of having our clothes properly washed and "done up" under her skilled supervision? It is certainly a fact that many women refrain from buying expensive articles of underwear, because, as they express it, they "never can get them washed and ironed as they should be"; and even the men utter complaints both loud and deep against the best washing they can obtain, which, through the action of the chemicals so generally used, obliges them to renew their supply of linen much more often than would otherwise be necessary. Who will be the first to minister to the needs of a "badly washed-for" community?

The most competent resident laundresses in private families are usually paid from $25 to $30 per month, and, as a rule, they have finished their training in one of the few French laundries or else in schools where laundering is taught. French laundresses are not apt to leave home, and when they do, it is to open establishments which are likely to yield substantial profits. What is the matter with our American woman? Let us make a visit to France and see what our sisters are doing in that country.

Very little washing is performed at home in the large towns of France; even in many of the villages there are public wash-houses, while in some suburban quarters there are laundries that have drying yards connected with them, the land being hired for that purpose, and the yards being entirely shut out from public view. Under these conditions the laundress has the valuable adjuncts of sunshine and pure air, and she is not tempted to resort to chemicals in order to whiten and sweeten her clothing, as her city sister seems almost compelled to do.

When American girls shall have learned to apply chemistry and physics to the affairs of every-day life, we may hope for a speedy solution of this problem, and may expect no longer to see new garments literally falling to pieces, made rotten by a few launderings. As this class of work is now done, a supply of men's bosomed shirts, which would have lasted a couple of years in the days of our grandfathers, is reduced in a few months to a state of decrepitude by the new bleaching agents which are so commonly applied in these latter days.

In France, besides the large establishments, from which big wagons are sent to collect and deliver work, there are thousands of small laundries in the cities, and especially in the heart of Paris, that are conducted by women, who use hand-carts to carry the clothing. In these small laundries only the most simple appliances are in use, while in the large ones steam and machinery are employed. In America we find much the same state of affairs, the business being managed in most instances by men; and there is so much competition that one can have sheets, pillow-cases and table linen laundered for thirty-five cents per hundred in some of the large city laundries, goods being called for and delivered without additional charge.

The French people rarely send silk underwear or lace-trimmed garments to the ordinary laundries. These things, and also all sorts of colored fabrics, except those of the commonest kind, are sent to the cleaners, who return them almost as good as they were when new. Although laundry work in France is not so expensive as in America, yet, taken throughout the list, it is not so much cheaper as one is led to expect. Perfectly plain white linen is laundered at a very low rate, but when garments are trimmed with a little lace, the price is out of all proportion.

Here, it seems to me, is an excellent chance for women who wish to make specialties. Flannels are a source of great expense, not only by reason of their original cost, but also because, as they are usually laundered, one season's wear frequently renders them useless. Who will guarantee to wash our flannels thoroughly, not with strong alkalies, but by using a good ammonia, which is not injurious to woollen fibres? But many of the bright-blue flannels and other fabrics found at the present time in our markets owe their brilliant shades to an acid compound of coal tar, and as soon as they are washed in soap or ammonia, the alkali neutralizes the acid and the color becomes pale and faded in appearance. However, if acetic acid or vinegar is added to the second rinsing water, the bright color will in all such cases be restored. Of course, not all shades of blue are produced with this compound, and it follows that not all faded blues can be thus restored. It is, therefore, a good rule to test a bit of the cloth before washing a garment for the first time. After an experience of twenty years as a housekeeper and four years in the professional field, it seems to me a very easy matter to wash flannels so they will both look and feel as they did when new. Let those women who doubt this learn the most approved methods and note their results. Another profitable specialty is the laundering of fine laces and colored embroideries without altering their appearance or appreciably injuring their texture.

Why will not some of our philanthropic men or women follow the French example by establishing public wash-houses here?

*In the EMPLOYMENTS SERIES we have already published papers on JOURNALISM—May, '94, TRAINED NURSING—June, '94, TELEGRAPHY—July, '94, TYPEWRITING AND STENOGRAPHY—August, '94, PUBLIC-SCHOOL TEACHING—September, '94, MILLINERY—October, '94, PRIVATE-SCHOOL TEACHING—November, '94, PHOTOGRAPHIC NEGATIVE RETOUCHING—December, '94, and IN THE TELEPHONE EXCHANGE—January, '95.

As stated above, these convenient institutions are common, not only in Paris, but also in many of the more populous villages. They are supplied with suitable machinery for both washing and drying, and also with such appliances in the way of tubs, etc., as may be required. In the public wash-house the poorer classes can do their own washing and drying at less expense and with less labor than in their own homes, the cost to the individual being very trifling. If our cities could be provided with establishments of this kind, many women who lacked home facilities would avail themselves of the privileges which would be thus afforded either gratuitously or at a very moderate expense, and their clothes would be turned out clean and wholesome instead of being only half laundered, as is so often the case under present conditions.

I know of one American woman who began the laundry business in a small way, and by her own personal efforts secured the patronage of one of the local steamboat lines, which involved the laundering of a great number of sheets, towels, blankets and pillow-cases. Having thus made a start, she persevered courageously in her chosen vocation, and in the course of years she became the owner of an extensive and profitable business, giving employment to a large number of people.

I also know of another American woman who, having been brought up in a luxurious home, and afterward marrying a prosperous business man, was certainly unprepared by experience to cope with the changed conditions which ensued when her husband met with reverses a few years after their marriage. But by her energy and industry she maintained and superintended their more modest but no less comfortable home, having an eye to economy and cleanliness, and never feeling it beneath her or that her social standing was such an uncertain quantity that she could not cook her own dinners or give her personal supervision to the care of her week's washing. Finally this undaunted couple paid for the house in which they lived, situated on the corner of one of Brooklyn's pretty streets; but again reverses came, the home was mortgaged and then parted with, and in its place they took a little store in another city. Once more the wife came to the rescue; and instead of a piano at her disposal—behold, two wash-tubs and a sign, "Laundry." Time passed, industry and energy met with deserved success, and at the present time there is not a better equipped laundry in that part of their city. What woman *has* done, woman *can* do!

In a laundry class under my own instruction there was one male member. He had tried other occupations in order to earn a livelihood, and he now turned to that of "washerman," paying five dollars for two private lessons in the art of laundering. Having thus qualified himself, he at once obtained a situation as starcher in a laundry at fair wages.

The impression so largely prevailing that, however ignorant persons may be, they can at least do domestic work, is altogether wrong. In a certain poor home which I recently entered there were three motherless children, the oldest of whom was doing the week's washing. On the stove was a boiler filled with water that had almost the appearance of liquid mud, so abundant was the dirt that was cooking into the clothes. In another home a large iron pot did double duty, first as a wash-boiler for clothes, and later as a utensil for cooking the day's dinner.

Still another was the home of a washerwoman earning seventy-five cents a day for her work. I was suddenly called to give her help in sickness, and having ministered to her bodily wants, I was asked to look after the boiler, which was already filled with the "washing" of her customer. She said, "Please put into the boiler some of the contents of the bottle which stands on the shelf." "Pray, what is it?" I asked. "Oh—it is a washing fluid; I make it myself, and it is so much better than any you can buy. Soda, pearline and potash, mixed." Can we wonder, friends, that our clothes are eaten up and fall suddenly to pieces?

A woman doing general housework in a small family, and receiving sixteen dollars a month for the same, soaked the colored and white clothes together in the same tub. Did they come out *clean*? you ask. Surely *not*. Dirt has been laconically defined as matter in the wrong place. Its removal constitutes "cleansing." But you hear our washerwomen repeat so emphatically, "We never use chemicals in our clothes." Neither did the woman instanced above when she used home-made washing fluid.

A clear understanding of the action and reaction of certain simple chemical substances is necessary to attain proficiency and success in any kind of laundering. The action of cleansing agents and the management of cleansing processes depend upon the properties of solvents and the operations of solution and decomposition, and they, therefore, involve questions of chemistry. We desire to remove soiling without injuring the fibre of the cloth and, if it be possible, without disturbing the color. Soda, potash, ammonia and borax will dissolve almost anything that comes under the head of dirt, but they often disperse the color and eat the fibre.

The leading cementing constituent of dirt upon our garments is an oily substance of some sort communicated by perspiration. Water has no affinity for oily matter in any form, and the cleansing power of soap is due to the fact that it dissolves the oily film on the surface of the skin and thus facilitates the removal of the foreign substances commonly known as dirt.

In a most successfully managed institution for colored children in the city of New York laundry work has been a part of the training, and, the instruction being excellent, good results have been attained. Letters of commendation have been received by the managers of the institution from the good people who have entertained the little folks for a short time during the Summer in their country homes, where the children often assisted in the regular weekly washing, and did their work with a skill beyond their years. The parents of these same children in many cases discouraged all such training, entertaining the mistaken idea that it was all for the benefit of the institution, while they themselves would receive no compensation. In other words, their little ones must not be taught, lest somebody other than the parents should reap the benefit. In spite of this opposition, however, the institution continues this line of instruction, employing a resident teacher.

In a home for destitute girls in one of our cities a laundry was started in order to help pay expenses, and while it was a financial success, this result was gained at the expense of the girls' health, because the person in charge knew nothing about the practical side of the work. The services of a professional instructor were then procured, and a weekly lesson was given, lasting two hours. After ten lessons this institution heard favorably from its patrons; linen which had been laundered was now returned spotless, and shirts, collars and cuffs were no longer mysteries, but were done up acceptably to their owners.

The chapel attached to this home is beautiful in all its appointments and is a most charming provision for the welfare of the girls, but there is fully as much religion, and of a more practical kind, in so arranging and regulating work that it will be healthful and easy for those who are obliged to do it. No practical laundryman would think of asking his employés to carry hot water to the tubs, or to iron on rickety boards, or to work without suitable provision for the proper preparation of starch and other materials. We cannot make brick without straw, neither can laundry work be easily and satisfactorily done without adequate equipment.

In a certain country town two ladies had struggled over shirts and collars, only to meet with failure; but after placing themselves under a professional instructor, they returned home masters of the situation. A bright young Western girl took twelve lessons in laundering and is now instructor in that branch of work in a well known manual-training school, where she receives $2.50 each for lessons two hours long. The saying of Dr. Rufus Ellis that "you do a man no good unless you make him better," might well be written in letters of gold on the walls of every charitable institution. In the distribution of such work the church through its various organizations must lead the way.

When I was completing my course in laundering, my classmate, the daughter of a millionaire, insisted on finishing her task, which was no more nor less than ironing one of her own white skirts, an affair of many ruffles. "Just think," she remarked as the beads of perspiration stood upon her forehead, "how much time I have spent in ironing these ruffles. You will never catch me buying a skirt with so much flummery. And here I have only one to iron, while my poor laundress has three or four a week in the wash. Hereafter give me colored skirts; they are good enough for me."

In striking contrast was the spirit manifested by a young woman whose family were obliged to perform at times their own domestic service. "To think," said she "that *my* mother should ever see the day when she would have to soil her hands by putting them into dish-water!"

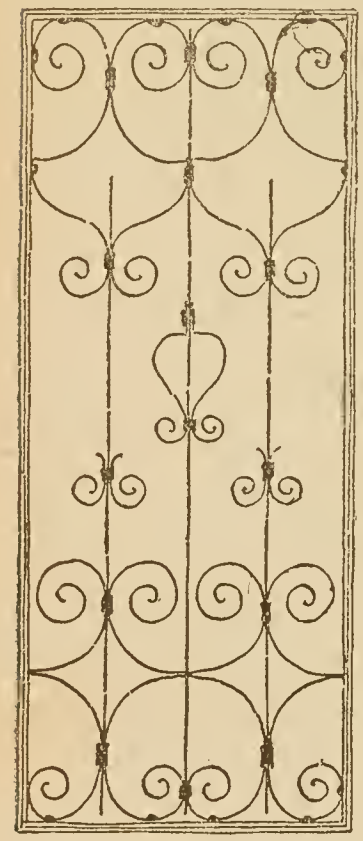
Women—young or old, rich or poor—banish from your minds, I pray you, the false and harmful idea that labor is in itself degrading. The Great Teacher said to His disciples, "My Father worketh hitherto, and I work," and I believe that that man or woman only is truly happy who obeys the injunction of Solomon, "Whatsoever thy hand findeth to do, do it with thy might."

CARRIE M. KNAPP.

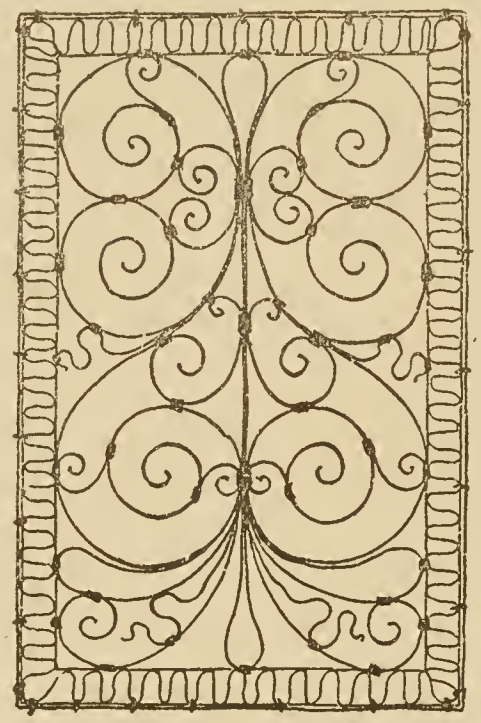
VENETIAN IRON WORK.

PART VIII.

GRILLES for doorways, windows and other openings in walls are just now very fashionable, and they are extremely effective when carefully designed and well made, especially over portière poles and at the tops of windows. In many of the handsomest houses lately erected metal grilles figure prominently, being used, not only for the purposes above referred to, but also as coverings for glass doors and windows and as gates at front doors. Very often, too, the stair-rail and balustrade in a handsome house are made wholly of wrought iron or bronze, and in many instances the scrolls are profusely enriched with ornamental leaf work so artistically beaten out in sheet metal as to closely imitate natural foliage.



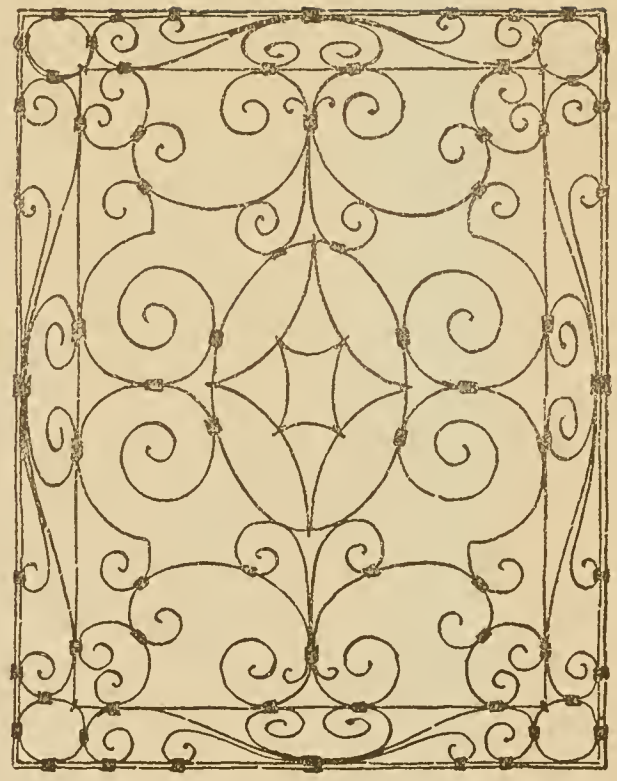
DESIGN NO. 45.



DESIGN NO. 46.

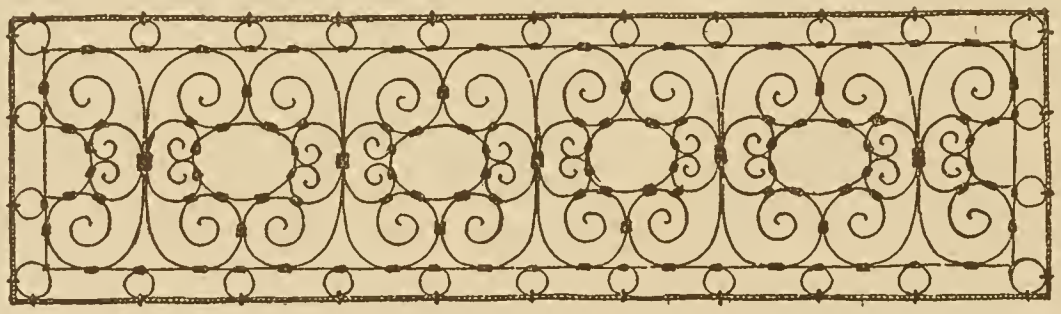
Decoration of this kind is very expensive when done by skilled artisans, but the amateur iron-worker who has carefully followed all the preceding lessons will be able to make elegant and artistic grilles after the suggestive designs presented this month, some of which can be adapted to almost any window or door, and also to various interior uses.

Design No. 45 represents a grille panel to be placed over the glass in a front door. It is very simple, but its lines are such that it presents an extremely chaste and classic effect. Dimensions cannot be given for this or any of the grilles pictured below, as in every instance the location and surroundings will govern the size of the design. A blacksmith can make the grille in any favored size by the pattern given, but if it is desired to do the work at home, have the blacksmith make a frame the exact size of the panel, and fill in the design with sheet-iron strips at least a quarter of an inch wide. It will doubtless frequently happen that such grilles will be too large and heavy for a woman to attempt, but the designs will materially assist the tasteful home-maker to convey her ideas in case she is compelled to have them executed by a mechanic. A panel like Design No. 45 should be comparatively inexpensive if made by an iron-worker, of strips from an eighth to a sixteenth of an inch in width.

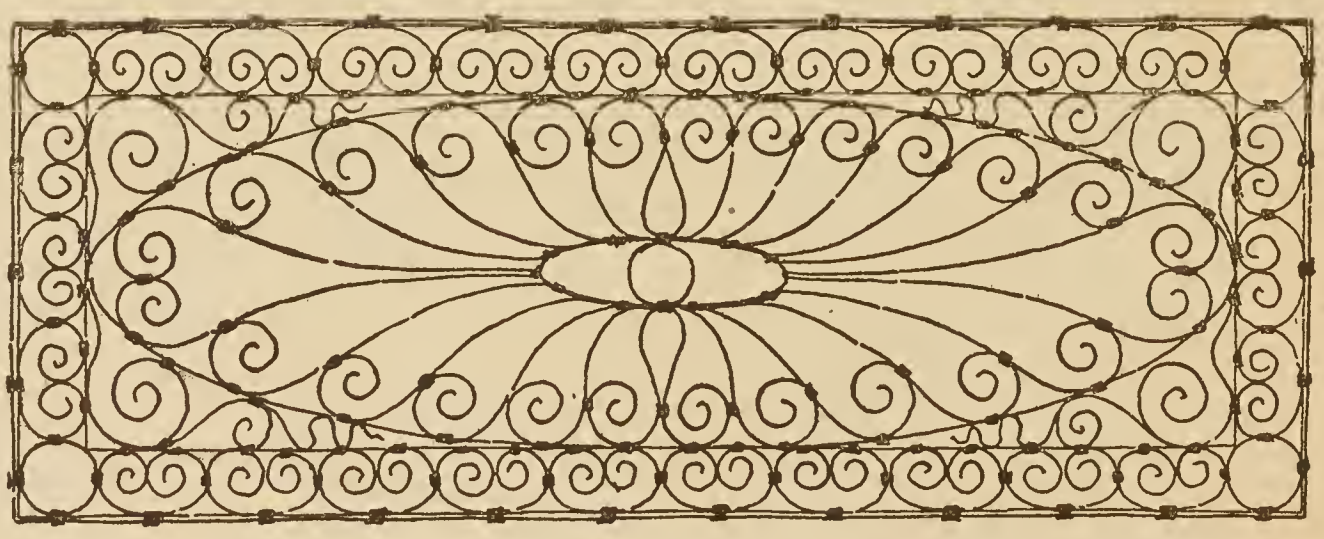


DESIGN NO. 47.

Design No. 46 is a suggestion for a grille that will be suitable for a small window, or the upper part of a front door where there is a plate of clear glass. It is much more elaborate than the preceding pattern, and the addition of a border all round greatly enhances its beauty. In enlarging the pattern from the illustration be careful not to alter the proportion of the dimensions, for if the grille were made much longer or shorter in proportion to its width, the grace of the scrolls, which are of exceptional beauty, would be lost, or so much lessened that the character



DESIGN NO. 48.



DESIGN NO. 49.

of the design would be entirely changed.

Design No. 47 is an appropriate one for a front door grille or for a window sash in which the panes of glass are nearly square. It will be found particularly easy to execute in Venetian iron-work, as the scrolls are large and well defined and the points at which joinings can be made are so located that a very strong grille can be obtained. The pattern would also be an excellent choice for a standard or lamp screen, and a handy size for such a screen is six inches wide by seven high. When the design is developed in small size for a screen, the strips of metal used for the scrolls should not be more than an eighth of an inch wide. A top scroll must be added in such a position that the screen can be nicely suspended by it, and if a standard arrangement is desired, an upright must be made according to the method illustrated and described in the DELINEATOR for July, 1894. The grille will, of course, be only the frame-work of the screen, and a backing of silk or some other good material must be sewed to it. Light-red, pink and the orange shades are suitable colors for this backing or lining, as they are pleasing to the eye and will contrast richly with the dull black of the iron work.

A long grille suitable for a doorway or for the transom over a window is shown at Design No. 48. It is very rich in general effect, but its details are so simple that it is extremely easy to construct.



DESIGN NO. 50.

design turned on end. A panel grille would very likely have to be much smaller than one for a transom, and for either the proportion of the design must be carefully preserved.

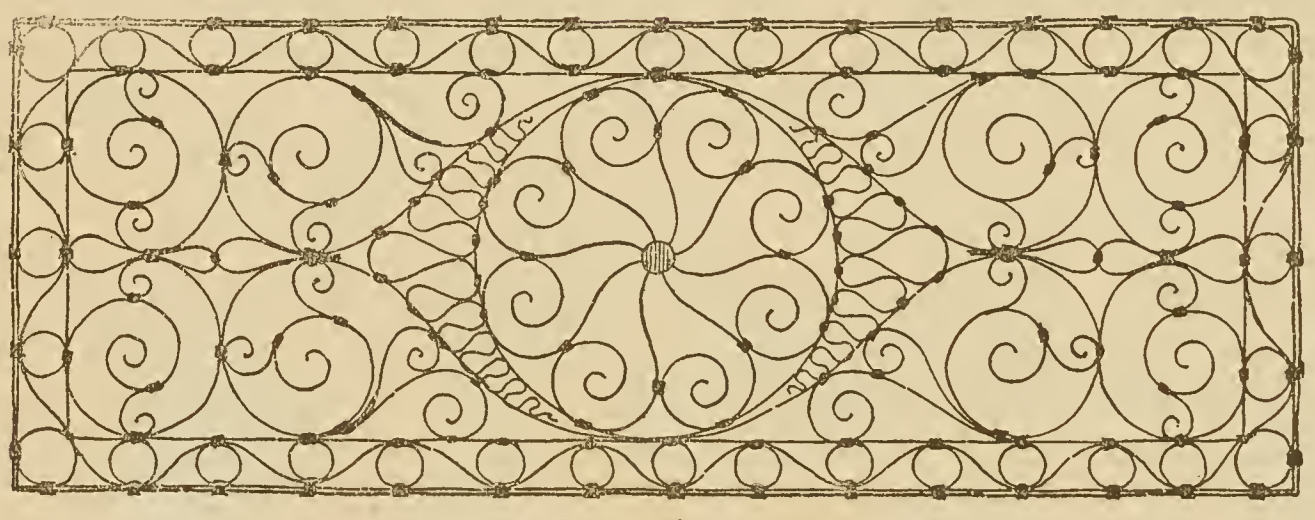
At Design No. 50 is given a panel for a door planned in the style of the French or Italian Renaissance. The design would look well in a small window, and would also answer nicely for a hanging lamp-screen.

The grille shown at Design No. 51 is intended for a transom or as a decorative motive for the upper part of a door casing, beneath which a curtain may be suspended. The design is another example of the Renaissance order and is quite easy to work out. For a large grille a strong outer frame will have to be constructed by a blacksmith, and a working plan must be drawn on paper to fit this frame before any of the scrolls are bent.

Design No. 52 offers a suggestion for a very artistic panel grille in true Renaissance style that is intended for a long, glass-panelled door. Its movement is very graceful, and the various scrolls are ingeniously arranged, making a pattern that will be appreciated by all admirers of classic grille-work.



DESIGN NO. 52.



DESIGN NO. 51.

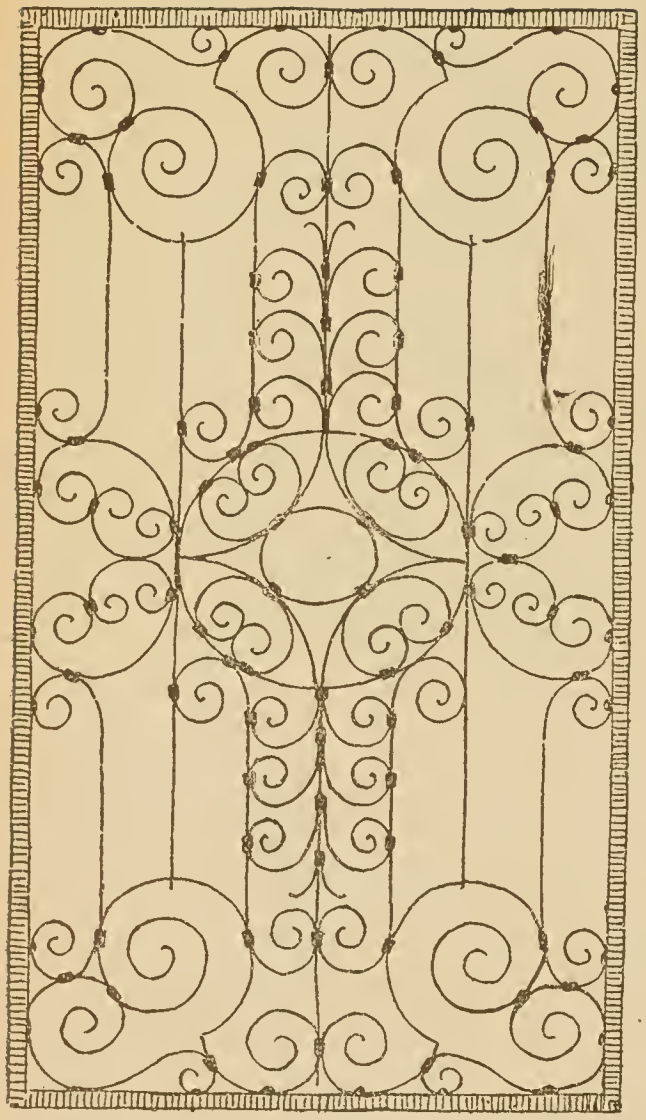
A grille of this sort eight or ten inches long and backed with silk could be provided with a row of hooks at the lower edge and hung against the wall for the convenient suspension of button-hooks, shoe-horns and other useful implements. Handsome upright panels could be made after this design and would be effective on the storm-doors with plate-glass panels that are seen on many well appointed dwellings.

Design No. 49 represents a grille in old colonial style having a sunburst as its central feature. Such an ornament would be an attractive addition to a plate-glass transom over a door, especially at the main entrance of a house; and if there were a glass panel in the upper half of a door that would admit the application of a grille, the latter could be fashioned after this

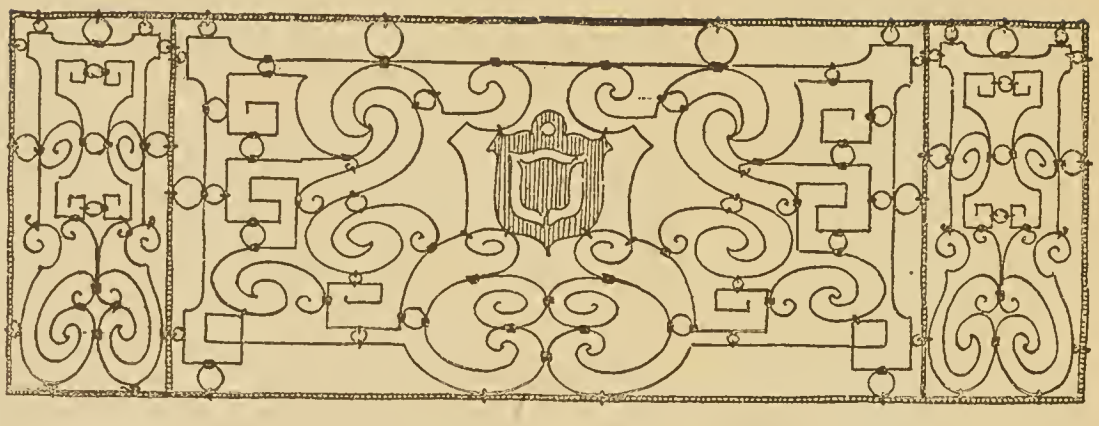


DESIGN NO. 53.

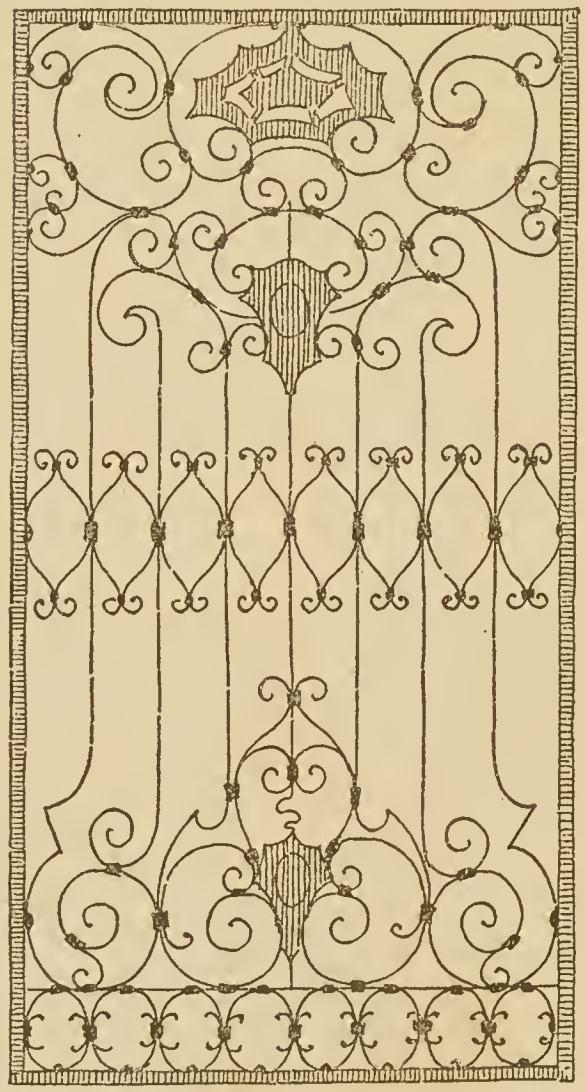
The good old colonial half-round transom is shown in attractive guise at Design No. 53. This shape was in vogue more than a hundred years ago, and after



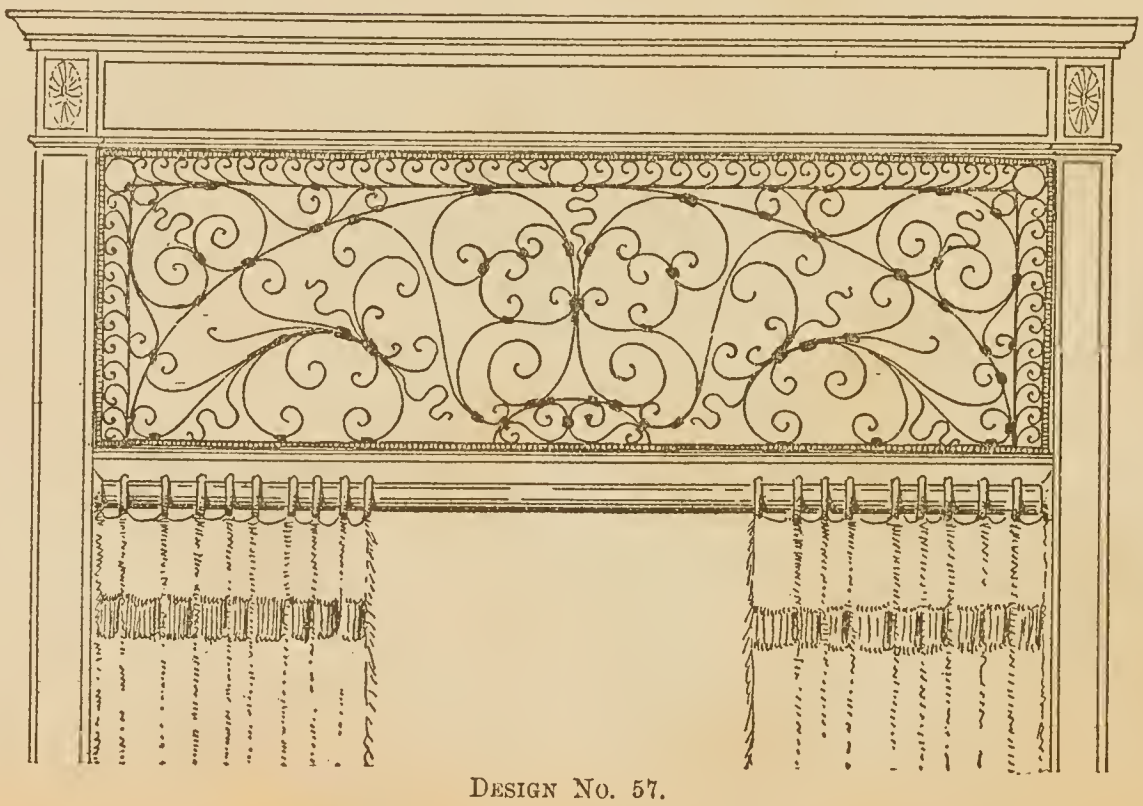
DESIGN NO. 54.



DESIGN NO. 55.



DESIGN NO. 56.



DESIGN NO. 57.

many years of retirement, it is now a favored decoration with the most skilful architects. A unique lamp-screen may be produced by repeating the grille to make a circular frame, and adding a backing of suitable material. The screen may be easily suspended upon a gas globe or lamp shade by means of a small wire hook made fast to the grille and bent to securely grasp the upper edge of the shade or globe.

An attractive window, door or gate grille is depicted at Design No. 54, the nature of the scrolls rendering the pattern especially suitable for a door or window of large size. A very pretty three-winged screen may be constructed by forming three grilles like this design, lining them with bright silk and joining them with neat hinges.

Design No. 55 offers an old Spanish Renaissance idea that is excellently adapted for a doorway grille or for the decoration of a transom. It will be a little puzzling at first to work out a grille of this description, as there are so many lines that begin and end rather obscurely. Close study of the engraving will, however, obviate this difficulty.

Design No. 56 is a strictly classic one of the Elizabethan order. Many old grille gates in and about London have features similar to those shown in the drawing, which may be followed with especially good results for a window having a single large pane of glass in each sash. The grille will be most effective when substantially made of heavy iron strips.

Design No. 57 illustrates the arrangement of a grille ornament of the Rococo order in a doorway, with a pole beneath it supporting curtains secured by hooks and rings. Many of the long grilles shown above may be used in this way, and when made of iron and painted dull black, they will accord well with portières of almost any pretty color.

If the jamb of a doorway is sufficiently wide a good effect is given by a narrow shelf arranged under a grille like that last described; and on this shelf may be placed a tall, slender vase or some other light piece of *bric-à-brac*, but any object thus arranged must be well secured by driving a few slim nails into the wood work at the top.

While the designs shown above are particularly well adapted to iron, they may also be executed in other metals. Brass, copper and bronze are substantial and handsome and look well in grilles of every description, and for artistic interior work they are in many instances to be preferred to the black-finished iron.

Grilles that are to match gilded or silvered brass work such as side brackets, chandeliers and fireplace fixtures, should be made of brass and well plated.

J. HARRY ADAMS.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.*—No. 2.

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF WISCONSIN.

SOME of Wisconsin's loyal alumnae, I fancy, will quarrel with the title of this sketch. I can imagine some of the girls who have taken highest honors in scholarship or prizes in oratory saying, "Why tell of a *girl's* work or a *girl's* life at the university, instead of describing that of a student?" For, as far as college work proper and the essentials of a liberal edueation are concerned, one student's life at the University of Wisconsin is the same as another's, regardless of sex. The young women, to be sure, are not subjected to military drill, which is required of the men during the first two years; they do not hold positions of peril and glory on the football teams or in the class and college crews; they do not, in the dignity of years, wear the senior "plug," nor do they spend the odd hours of the lovely June and September days stretched at full length on the upper campus; but even these experiences and privileges would doubtless be theirs if they chose to demand them. In a word, their rights, their opportunities, their responsibilities and their duties are exactly the same as those of men in like university standing. On such a broad foundation of equality between the sexes rests the whole system of university life.

LOCATION.

But, some one asks, where is the University of Wiseonsin? How large is it? What are these opportunities which it offers so liberally? To begin with, it is located at Madison, the capital of Wisconsin, a city widely known and admired for its beautiful situation and environments. The city lies between two lakes—Mendota and Monona—and along their pieturesque shores wind the streets most coveted for residences. One straight street runs from the Capitol to the University, but the cross streets between this and those that skirt the lakes have about them a fascinating irregularity which is fully as puzzling to the new-comer as are the meanderings of Boston thoroughfares to the stranger from Chicago. The streets, moreover, are somewhat hilly and abound in shade trees, which have the unique charm of harboring a numberless army of squirrels that scamper gaily over the lawns and eat from your hand in the perfect confidence born of long years of protection and petting.

The university occupies a commanding position on the shore of Lake Mendota, its main campus being a steep hill that slopes downward from University Hall—the old Main Building of ten years baek—to the head of State street, which leads straight to the Capitol, a mile away. On the summit and sides of this hill stand nine of the university buildings, in which many rooms command charming views of the two lakes and the city. To the rear of University Hall the hill runs back with various undulations to the Washburn Observatory, which, with the house of its director and the Students' Observatory, stands on a high ridge and has an unrivalled outlook over the lakes and the surrounding country. Still farther back lies the university farm, dotted with the buildings devoted to the use of the Agricultural Experiment Station. The entire shore between the university buildings and the end of the farm is more or less thickly wooded and makes a most delightful haunt for pedestrians and oarsmen, especialy when the autumn coloring of the foliage is at its best.

BUILDINGS.

The buildings on the hill—or the upper eampus—are University Hall, the Law Building, Library Hall, Ladies' Hall, North Hall, Agrieultural Hall, Scienee Hall, the Chemical Laboratory and the machine shops, these last being for the use of students in the engineering courses. At the foot of University Hill, and in front of the president's house, lies the so-called lower campus, a level stretch of nearly two blocks that is used by the men for athletic practice and for football and other contests. Opposite the lower end of this field are the University Boat-House and the new Armory. The latter was completed during the past Autumn, and is an immense and very handsome structure of red pressed brick trimmed with red sandstone. It is fitted up with great completeness for all kinds of physical training. Of the other edifices, the Law School and the Science and Dairy buildings have been built within a few years, while the balance date from various periods since the organization of the university in 1849.

THE DAY'S WORK.

In these buildings university exercises are held six days in the week, Saturday classes being an unpopular innovation made last year. A few unfortunates have classes at eight o'clock in the morning, but it is usually arranged to have small or elective classes at that hour, the regular work for the most part beginning at nine; and laboratory work and synoptical lecture courses extend the college day practically until six o'clock. One o'clock is the universal luneh or dinner hour, no university exercises continuing between one and two. Evening work is eonfined to the meetings of the various literary and other clubs, of which the university supports a large number.

The students registered for 1893-4 numbered twelve hundred and seventy-nine, and the number of professors and tutors during that year was eighty-six, besides thirty-one lecturers on special subjects. This year both students and professors are somewhat more numerous. Of the above mentioned number of students two hundred and fifty-seven were women, most of whom were enrolled in the college of letters and science, although they have full rights and privileges in the teehnical departments of law, engineering and pharmacy. Last year there were ninety-two graduate students, of whom nineteen were women.

FOR ADMISSION.

Students gain admission to the university either by passing satisfactory examinations, which are held in June and September, or by presenting certificates from high schools or private schools that are upon the accredited list of the university. These schools are examined periodically by professors detailed for that purpose, and are required to maintain a standard of work high enough to ensure preparation at least equal to that required to pass the prescribed examinations. Students twenty-one years old who desire to take special work are admitted at the discretion of the faculty, but they are obliged to pass the regular entrance examinations if they subsequently become candidates for a degree. In general the age required for entranee is sixteen.

PLAN OF WORK.

More and harder work is being exacted every year, both before and after entrance. In regard to the plan of work I quote from the university catalogue: "There are two general schemes or systems of study by which the bachelor's degree may be reached—the Course System and the Group System, the fundamental idea in the one being variety and breadth of culture; in the other concentration and thoroughness. Under both systems there are required for graduation thirty-six terms' work in the regular studies. By a term's work is meant the equivalent of five exercises weekly for one term. A thesis is required as a part of the regular work of each student, counting as a two-fifths study for two terms." A short course in hygiene and certain courses of synoptical lectures are also required of every student.

"Under the Course System there are six courses leading to the bachelor's degree—the Ancient Classical, the Modern Classical, the English, the Civie-Historical, the General Science and the Pre-Medical. The main lines of study in each of these courses are indicated by its name. Under the Group System the work of the four years is divided into two parts, the first consisting of a group of basal studies intended to furnish a solid foundation for the second part, which consists of (1) a leading line of study running through two years, constituting the major study of the student; (2) a series of assigned studies supplementary to it

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*In the College Series we have Already Published:—Vassar—May, '94, Smith—June, '94, Wellesley—July, '94, Bryn Mawr—August, '94, Radcliffe—September, '94, Mt. Holyoke—October, '94, Woman's College of Baltimore—November, '94, Barnard—December, '94, and Cornell—January, '95.

selected by the professor in charge of the leading line, and (3) a series of elective studies sufficient to make up a full course. * * * These courses will be supplemented by synoptical lectures in the leading lines of study not otherwise taken, so that the student will possess some knowledge of their salient features." The major study may be selected from the following eleven groups: Philosophical, Civic, Historical, English, Romance, Germanic, Classic, Mathematical, Biology, Chemico-physical and Geology. Each professor has assigned to him a number of students, whose "class officer" he is—to whom, in other words, he acts as adviser in choosing and arranging their work.

GRADUATE STUDY.

Besides its undergraduate courses the university offers a steadily increasing number of advantages for graduate work, which draw to it students from far distant sections of the country. Nine fellowships are offered and are open to general competition. These are held for one year, with the privilege of one re-election; and each pays the holder four hundred dollars. Every fellow is expected to teach for five hours weekly, and the rest of his or her time is given to advanced study. Fellowships have been gained by a number of women, all of whom, as it happens, have been alumnae of the university and have held their positions for two years; and one of them has been an instructor for several years since the expiration of her fellowship. Last year there were also two scholarships of one hundred and fifty dollars each awarded to women.

LIBRARY FACILITIES.

The library facilities for both undergraduate and advanced work are exceptionally good. The general University Library contains about thirty thousand books and eight thousand pamphlets, and receives about two hundred periodicals, American and foreign. The City Library of Madison, containing thirteen thousand volumes, is free to students, as is also the State Law Library of about twenty-six thousand volumes. The College of Law has also its own collection of twenty-three hundred books, and there are about the same number in the Woodman Astronomical Library at Washburn Observatory. The library of the State Historical Society, housed in the Society's rooms, at the Capitol offers access to about ninety-eight thousand volumes and sixty-nine thousand pamphlets. It contains besides large stores of manuscript material, and its files of newspapers and periodicals are unusually complete. All of its treasures are most generously placed at the disposal of the university's members, and every courtesy and attention is extended them in the use of the library. From these statements it will be seen that the opportunities for advanced or original work are much better than at other American institutions, a few of the larger Eastern universities being alone excepted; and this is especially true in history and economics. Instruction in the graduate courses is carried on largely according to the seminary method, and students are encouraged to follow out for themselves lines of original investigation. Especially meritorious theses resulting from such work are published by the State in a series of University Studies.

THE COST.

The cost of living in Madison is not high, and necessary expenses at the university can be so reduced as to make a very low sum total. Tuition is free to residents of the State, and to others the rate is only six dollars a term. The cost of board and lodging averages from five to six dollars a week in private families, while in clubs board alone may be had for from two to two and a half dollars a week. A fee of twelve dollars a year is paid for general expenses. In Ladies' Hall room rent is six dollars a term, and board for the year one hundred and thirty. Lights and heat are furnished at actual cost, about twenty dollars a year, and washing is done at sixty cents a dozen. Instruction in music by competent teachers is charged for at the rate of ten dollars for twenty lessons, and the use of a piano for practice costs from two to five dollars. Of course, the above expenses are slightly changed from time to time, but they have been practically as stated for many years. With regard to other expenses, the latitude of choice is wide, as it is at all other similar institutions. Much or little money is needed, according to the style of living adopted by the student.

So much for dry though useful statistics—for a girl's *work* at the university; now for her *life*, if one may draw a line between words so vitally connected. For with all the distractions, and they are many, that beset young and pleasure-loving men and women in the hospitable homes of Madison and in its enticing environs, a student's university work is still the main object of his (or her) life, and his reputation is, perforce, measured by the standard of his college achievements. This principle may be extended by judicious interpretation even to the invincible football player, whose glory bids fair, as in other colleges to transcend that of faculty and honor-students combined.

But let us see what the university girl does when not in the class-room or laboratory. She is allowed entire liberty, as is the male student, in choosing her boarding place and regulating her habits of life. Each student is as free to act according to personal pleasure as any other citizen of Madison, so long as his or her university work is done satisfactorily. Ladies' Hall is maintained for those girls whose parents prefer to have them directly under college supervision, but choice of the Hall as a residence is entirely optional, and its regulations are so simple as to allow the girls almost entire liberty. It has accommodations for over sixty girls, and its proximity to the other university buildings and its somewhat cheaper rates make it a popular abiding place.

IN LADIES' HALL.

The rooms are arranged for the most part in suites of three, consisting of a parlor and two bedrooms, in which four girls combine all their energies and resources toward getting as much comfort and fun out of life as possible. They cover their walls with "Kodak" pictures and souvenirs of bygone festivities, without which a girl's room is a howling wilderness; and they fling draperies and cushions broadcast over rocking-chairs and couches, and divans made of pine boxes upholstered by themselves, until the rooms look like a Turkish bazaar, and are voted "regularly stunning" by all beholders. Sometimes a girl stays four years in her rooms at the Hall, and in after years she never thinks of college days without visions of the little parlor in No. —, swarming with girls at all hours of the day and night, and the scene of countless revels, the charm of which can be truly appreciated only by schoolgirls in similar circumstances.

THE ROOMS.

The Hall girls have many a good time that outsiders entirely miss. After supper they dance together in the gymnasium with wild hilarity and with such vigor that a few years ago it was an unwritten law that every girl should remove her linen collar and cuffs before beginning to dance, lest the tradition of the typical Hall-girl's economy should be contradicted by the size of her laundry bill. It was a comical sight to see the long row of collars—the kind with inside capes—waiting their claimants on the platform where the pianos stood, while the girls flew round the room with handkerchiefs tied round their necks and hair wildly dishevelled.

INFORMAL DANCES.

Moreover, the Hall-girls have midnight feasts—for no girl away from home ever thinks she has regularly enough to eat; and they occasionally taste the sweet delight of breaking one of the few rules. Now and then they feel the thrill, when locked out after tarrying beyond time at a party, of climbing in at a first-floor window instead of ringing the bell. Sometimes they have a mild hazing-party, and often a caudy-pull or an impromptu fancy-dress ball. The reminiscences of a group of old Hall-girls are apt to be breezy enough, but their true inwardness can be known to no one who has not passed through similar experiences.

OTHER AMUSEMENTS.

But in general, the girls, whether in the Hall or out of it, live much as they do at home. They study when and how they please, and take exercise when the spirit moves; and they attend parties and go on sleigh-rides and boat-rides if they are socially inclined, or spend the corresponding hours over Latin and mathematics. Most of them dress plainly and work hard; and if once in a while a being bursts upon the college world whose hats and gowns are the wonder of all beholders and the despair of other "co-eds," and whose head is a mite turned by the superabundance of men, the average girl reflects with equanimity that pretty gowns are a practical education in æsthetics, and that, as far as the second count in the indictment goes, familiarity will breed contempt.

DRESS AND MANNERS.

The U. W. girl, being a product of modern civilization, cannot live without clubs and societies. If she is an inveterate "joiner," her activities in this line are many. Five Greek-letter societies—"Kappa Kappa Gamma," "Delta Gamma," "Gamma Phi," "Kappa Alpha Theta" and "Pi Beta Phi"; one German and two English debating clubs,

ORGANIZATIONS.

one Norse society, the "Choral Union," the "Y. W. C. A.," the "University Channing Club," Bible classes in the various churches, French and German conversation classes and private dramatic clubs demand the student's attention and deliberate choice, to say nothing of her own class organization. She may also be on the editorial staff of "The Ægis," a fortnightly literary publication, or on "The Daily Cardinal"; and if she has artistic or humorous proclivities, she is likely to be a member of the "Badger Board."

PUBLICATIONS.

"The Badger" is the college annual, issued every Spring by the Junior class. It contains all manner of statistics—lists of the faculty and students, class histories, and news of the literary societies, fraternities and other college organizations; but its chief feature to most students, and the one that causes its appearance to be looked for with more interest than almost any other college event, is the section devoted to personalities and the year's crop of university jokes. The personal hits are invariably good-natured, and are often exceedingly pat; and the jokes are usually old friends, sure of a hearty welcome. This publication is handsomely bound, generally in the class colors, and contains a large number of class and fraternity cuts, portraits of new members of the faculty, and humorous illustrations of various kinds, designed by the editors or begged from their more gifted friends.

PROFESSOR AND STUDENT.

In "The Badger" the faculty are not spared any more than the students, but the jokes are always well received. In fact, in this, as in other matters, the relation between professor and student is a most cordial one. A personal interest is taken by all the instructors in the members of their classes and in the students whose class officers they are; and the assistance they afford by advising students, not only about regular university work, but also about their other concerns, is sometimes given at the cost of postponing their own work or of losing precious recreation time. Many of them are actively interested in university sports, and more than one professor whose stern eye strikes terror to the careless student's heart, has been seen perched upon a fence at a ball game, cheering as enthusiastically as the most excited undergraduate. The professors make it a point to be present at the general reception given to new students every Autumn by the Young Men's and Young Women's Christian Associations, although it occurs in the crowded first week; and the students then obtain a most attractive glimpse of the social side of the dreaded faculty. The honored president, Charles Kendall Adams, and his hospitable wife often throw open their beautiful home to the students, and several of the professors give a reception yearly to the members of their classes and their colleagues in the faculty.

FRATERNITY LIFE.

The girls' fraternities contain from ten to twenty members each, and the beginning of each year witnesses a lively contest among them for desirable new girls. Fortune varies, of course, from time to time, and every fraternity can usually boast of some girl wrested from the others in a desperate conflict. The most popular girls and the best students are found, now in one chapter, now in another, and again among the outer barbarians. The experiment of chapter-houses has been tried by all the fraternities, and with different degrees of success. At present two of them are in their own lodges (rented), and the others are not; and the general verdict seems to be that, while far more enjoyable, the chapter-houses are more expensive than other lodgings, and are conducive to an endless waste of time. But with many of Madison's pleasantest homes open to them, university girls find no lack of good quarters, and when four or five congenial souls live in one house, or, better still, when a professor or "elect" layman takes one or two of them into his family, the intimate acquaintance and sympathy which often result are among the most delightful and enduring of university privileges.



General View of College Buildings.

LITERARY SOCIETIES.

The girls have two literary societies, "Laurea" and "Castalia," each of which holds a meeting every Friday evening in rooms in Ladies' Hall. A debate is usually the main feature of the programme, and careful preparation is expected from two speakers on each side. The rest of the evening is devoted to

impromptu debates or five-minute speeches, music, recitations, essays, book reviews and the like, together with an occasional treat of tableaux or a short play. At a reeent meeting the roll-call was responded to by quotations from the faculty, and the more exuberant spirits greatly enjoyed it. At the business meeting held after the literary session, practical experience is had in parliamentary usage, which, if not sufficient to enable each girl to preside properly herself in all emergencies of a woman's club, at least teaches her to recognize the fact when some one else does so improperly. While this, I admit, is not of great practical avail to others, it is yet a profound sense of satisfaction to the quondam Laurean or Castalian, especially when some product of a girls' polishing school is making the blunders.

ABOUT CO-EDUCATION.

For, as a matter of course, every girl who has attended the University of Wisconsin thinks that no other school is quite so good as her *alma mater*. She has taken co-education in its most virulent form, and from the vantage ground of experience, she declares that it contains none of those deadly germs or baeilli that are commonly supposed to swarm in its tissues, and that it has none of the disastrous after-effects that are feared by the prudent individual who has never had it. Better class-work than the average man or woman would do alone; a noticeable absence of silly notions about the opposite sex, due to daily contact of the most matter-of-fact kind; a perceptible broadening of the horizon of both man and woman, thanks to constant association on equal terms in high and earnest aims—these the girl student claims as the positive results of co-education; and many smaller but very important things could be added to the list. A man at this university would never, I firmly believe, stand next a lady at a book-counter and puff smoke directly in her face, or stare offensively at her on the street, as the men of a well-known Eastern college have been known to do toward the girls of a neighboring institution. These may have been individual instances, but for genuine good manners, though not always of the ultra varnished and veneered variety, I say, having tried both, that the co-educated man is ahead. This is due to the fact that he looks on the girl he meets at college simply as an agreeable fellow-student, and consequently treats her neither as a lower animal nor as a mysterious and, therefore, adorable creature; and she looks on him in the same way. If the creatures sometimes prove, not mysterious, but mutually adorable, what harm is done? The experiment is apt to turn out better than those that are more blindly made.

Much more could be told of a girl's life and work at the University of Wisconsin. There are warm May days, when boating has just begun and the university woods are full of flowers; June days, when no mortal girl can keep her mind on the lecture while her eyes are straying from some upper window over blue Mendota, enticing her to fling law and logic to the winds; Autumn afternoons, when the lake off the university shore is alive with boats, and the gorgeous coloring of the wooded slopes chases away every thought of to-morrow's lessons; Winter afternoons, gay with skating and ice-boating; and frosty nights, when the hills are thick with coasters. A ten-mile walk around Monona, or a drive of nearly thirty around Mendota is something to long for again, and an occasional visit to the Legislature makes the feminine student wonder that our laws are as clear as they are, considering that they emanate from such a smoky atmosphere. Every graduate recalls with regret excited class-meetings, class-parties where some one had stolen the ice-cream, and pleasant receptions given by the president, the faculty or some fraternity; and she will never again, probably, feel quite such a thrill of wild enthusiasm as that which came over her when the university team won some athletic championship in the inter-collegiate contests, and the whole army of students celebrated with bonfires, and the racket that only college boys can evoke. All these things are a part of university life; but, once more let me say it, they are only incidentals after all, and the regular course of university work flows steadily through and beyond them, in an ever-broadening and ever-deepening current. ADA TYNG GRISWOLD, '89.

THE NEXT ARTICLE IN THIS SERIES, TO APPEAR IN THE MARCH NUMBER, WILL BE ON "A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF MICHIGAN."

MOTHER AND SON.

CHAPTER III.—THE MOTHER AS A BUILDER OF CHARACTER.

Many a woman, having been preceded by a long line of intelligent female ancestors, feels herself fully able to cope with most men intellectually. She often says to herself that she is "as good as a man, any day," and she goes on cultivating the gray matter in her brain and the muscle in her arms until they make good her claim in two particulars at least. Some girls are so fortunate as to be given such opportunities for improvement that they become unusually well balanced young women; and afterward, when maternity demands all that they have inherited or have been taught, they are deeply thankful for their early training and education. They see then why their mothers told them many things for which they could see no use while they were learning them, just as Queen Victoria, having been provided at the age of twelve years with a genealogical table of the royal family of England, understood at once the reason for the trend of her education, and, turning to her governess, said, "Now I see why you wished me to study history so well; I did not know I was so near the throne."

Every woman is a queen in her own home, and she must see that she makes a royal one. The influence of the father over his children is not to be underestimated, but he is away from home so much of the time that it is but natural the feelings and impulses of the mother should be of greater weight in developing the children's temperaments and characters. From early morning until they are asleep at night she is their one model. She must guard every point of danger in their mental, moral and physical career, but she must beware of the habit of continual nagging. That will ruin any disposition.

A child can hear the word "Don't" so often that he will become either deaf to the voice of admonition or resentful of interference or correction. A little girl on first entering school was asked her name, and replied that it was Julia. "Julia what?" the teacher asked, and the little one answered with all seriousness, "Julia don't." No doubt the teacher and pupils smiled at this naïve reply, and yet it furnished a most serious commentary on the child's home life. It is unfortunate that so few mothers have the patience and self-control to correct properly. To be sure, intelligent correction requires time, and often the power to disregard petty aggravation; and when the mother is ill in body or spirit it seems so much easier to reprove than to argue and persuade. Yet constant scolding harms both mother and child, she growing irritable and impatient under its influence and the little one becoming sullen and indifferent.

If the mere act of giving birth to one or more human beings were the only point to be considered, that alone should cause girls to reflect well before entering into the married state; but there is in addition the duty of caring for and rightly leading the souls that are to be thus created, and this makes the responsibility of a mother weighty indeed. However, maidens will go on, as they have done from the beginning, listening to lovers' vows and lightly taking upon themselves wifehood and probable motherhood, with scarcely a thought beyond the wedding day. But some mothers do think these things over and fully realize what is expected of them, though sometimes they grow faint-hearted and wonder if they are doing their whole duty. They examine their conduct from day to day, and when they feel they have made a mistake they endeavor to rectify it.

Fully alive to her maternal duty was the mother whose care of her son we have been following, and in the discharge of that duty she gave him advice on every subject that could possibly have a bearing upon a youth's life. "Study yourself," she would say to him, "and do not be too sure. You must not trust too much in your own strength, for we are all apt to flatter ourselves. Before you sleep at night think over the actions of the day and call to mind if you have done an injury to any one or been untrue to yourself, for the foundation of true joy is in

the conscience. It is your duty to make your life a pleasure and a profit to as large a circle as possible; but if not to a number, you can at least make it so to yourself. When Megara, the capital of ancient Hellas, was taken, Demetrius asked the philosopher Stilpo what he had lost. He replied, 'Nothing, for I had all that I could call my own about me.' Yet the enemy had then taken his estates, his wife and his children and subdued his country. 'I have saved all my goods,' he continued, 'my justice, my courage, my temperance, my prudence.' Perhaps we cannot all be philosophers, but we can learn to bear our losses and misfortunes bravely and uncomplainingly."

"But that is rather hard to do sometimes, mother," said the boy. "When I have set my heart on a certain thing it goes terribly against the grain to give it up."

"Yes, but it may not be best for you to have that certain thing. I believe in a personal God, my son, and he does indeed seem to try us 'as silver is tried.' In many instances what appears at first to be a misfortune becomes to us an advantage. God is a generous father, but He does not repay us with worldly pleasures for serving Him. It seems hard to us to see good men and women suffer all sorts of afflictions, but everything goes by comparison. One person may think himself the most miserable and luckless of beings, but if he will look about him he will find some one far more unfortunate. We must look below us, not above, if we wish to appreciate our surroundings."

The mother could sympathize with her boy when he acknowledged his envy because some of his young friends had many things that he had long desired, and she comforted him as best she could. She assured him that people who were older and wiser than himself were continually breaking the tenth commandment, but that he must fight against his desires and strive to be contented. She dwelt earnestly upon the point that if we could ask God for but one blessing, we should pray without ceasing for contentment, since without it everything the world can give us will not make us happy, while with it a very humble lot will become perfectly agreeable; nor did she neglect to point out that the world is so full of longing for the unattainable that most men live constantly in the future, without trying to make the best of the present.

To teach the boy the evil of gambling, she drew his attention to the custom among his associates of playing marbles "for keeps," an expression that contains much more of meaning than of elegance. Most boys play thus, innocently, of course; yet the practice is as plainly gambling as the mad tempting of fortune on the tables of Monte Carlo; and the mother, using the familiar game as an illustration, plainly showed her meaning. She pictured a gambling room, and the men who frequent it, and spoke forcibly of the excitement, the bitter words, the ruin and despair and the occasional murder or suicide. Nothing, she urged, could produce a longer train of evils, and the boy saw it all in her vivid description, and then and there resolved never to play a game of chance.

"Work is what you must look forward to," she said, "not luck. It is the strongest and best of educators. All that is lofty in us is revealed through work, and it is the great promoter of civilization. In the very early days of Italy the highest civic dignitaries worked with their hands, and it was only after the higher classes in Rome had become idle and luxurious that the Empire fell. Pliny tells us, as you have read, my son, that after the wars, the victorious generals again tilled the soil, themselves following the plow. Indolence is more to be guarded against than any other tendency of our nature, for it is, perhaps, more general in the human race than any other characteristic. Burton says: 'Idleness is the bane of body and mind, the nurse of naughtiness, the chief mother of all mischief, one of the seven deadly sins, the devil's cushion, his pillow and chief reposal.' We all wish to possess, but few of us are willing to do the work which is the price of attainment."

Every mother should show her boy how closely energy and work are related. Without the first, the other is impossible. A gruff old Norseman used to say, "I believe neither in idols nor demons; I put my sole trust in my own strength of body and soul." He knew what energy and determination could do for a man. It is energy that forces a man through weary drudgery and helps him up to the crowning point of his ambition. In the prosaic struggle of life great talent does not guarantee success half so surely as do steadiness of purpose and strength of will. Sir Thomas Buxton believed that a man might be what he pleased, and so he said to his son:—

"You are now at that period of your life, in which you must make a turn to the right or the left. You must now give proofs of principle, determination, and strength of mind; or you must sink into idleness, and acquire the habits and character of a desultory, ineffective young man; and if once you fall to that point, you will find it no easy matter to rise again. I am sure that a young man may be very much what he pleases. In my own case it was so. Much of my happiness, and all of my prosperity in life, have resulted from the change I made at your age. If you seriously resolve to be energetic and industrious, depend upon it that you will for your whole life have reason to rejoice that you were wise enough to form and to act upon that determination."

Day by day the wise mother leads her son on, making every endeavor in her power to cultivate in him all the traits that go to make up a perfect character. It takes no small amount of patience and perseverance on her part to do this, but she has long ago determined to develop in him every good quality of which she may find a trace, and she has further resolved that where she cannot find natural excellence she will make it; for goodness can be implanted in the human heart when it is not already there. It is a plant of ready growth if the cultivator is a wise and loving mother, but pruning and care are necessary, and many mothers lose all hope of success after a few failures. But no one should ever despair; perseverance must be the watchword in such cases, and it generally brings good results.

Every mother should give her son an understanding of the value of money by making him a small allowance and requiring him to live within it. In no other way can she so emphatically teach him economy. We are always complaining of the inequality of fortunes, yet we fail to see the cause. Socrates asks in the "Economy" of Xenophon, "How is it that some men live in abundance and have something to spare, while others can scarcely obtain the necessaries of life, and at the same time run in debt?" and Isomachus replies, "Because the former occupy themselves with their business, while the latter neglect it." That is the idea. An idle or thriftless man never becomes great. He does not value time, and is unwilling to labor for the results he hopes for. An old Pagan proverb says, "Labor is the price which the gods have set upon all that is excellent," and even in our enlightened Christian times we cannot find a saying fraught with more wisdom.

One need not be parsimonious, but it is necessary to have in reserve an amount sufficient to maintain one's family when sickness or old age comes. It is well for every young man or woman to save a portion of each week's earnings, no matter how small they may be. We all know for what low wages too many people are working, and how difficult it is for them to make ends meet, without giving a thought to laying by for a rainy day; in many cases such saving is impossible, but where it is done, especially by young men, who are inclined to be reckless with their money, there are good results in more ways than one. When a man begins to accumulate property, he naturally becomes more industrious and steady. He loses his socialistic propensities if he ever had them, and no longer feels it a personal grievance because other men are independent.

Every boy should be allowed amusements suited to his age, always in moderation. Too much pleasure would unfit him for great work, because it would dwarf the better qualities of his mind. It is effort, not idleness, which makes men successful. Mirabeau said that his early years in a great measure disinherited the succeeding ones, and dissipated a great part of his vital powers. It is probable that his life was too easy, for difficulties and obstacles are our best teachers. When a young man continues trying after he has failed repeatedly, there cannot be the smallest doubt of his ultimate success. Encounters with obstructions increase the strength and augment the skill. The road to success is certainly a steep one, and obstacles are only to be overcome by meeting and surmounting them. The mother must impress these great truths upon her son by beginning with the small affairs of his life, which are seemingly unimportant, but are really far-reaching in effect.

Reverence for religion is another necessary stone in the foundation of a perfect character, and from the time a boy is old enough to lisp the baby prayer, "Now I lay me down to sleep," his mother must teach him to love and reverence God and His word. Love of God is the beginning of religion, making us grateful, self-sacrificing, merciful, humble and forgiving. All else springs from it; it shows us that there is a sublimity in the eternal results of life. This is the religion which our Saviour taught, and is the religion for the youth, as well as for the mature man. Without it, no mind can be complete and well rounded, no matter how cultivated and educated; but with it as a crowning trait, a boy's character will certainly be all else that his mother need hope for.

MAUDE C. MURRAY.



A FLAG FÊTE FOR WASHINGTON'S BIRTHDAY.

ARRANGED BY MRS. LILLA VILES-WYMAN.

IT is partieularly appropriate to give a distinctly patriotie entertainment on the birthday of him who stood foremost among the men who long ago laid the foundations of our nation; and nothing could be better for the purpose than a flag festival, whieh could be given some sueh suggestive title as "The Flags of the Nations" or "A National Salute to Washington."

Represent eaeh of the prineipal, or, perhaps we should say, the most picturesque nations, by two or four maidens carrying appropriate flags. Choose the girls to aeeord as nearly as possible with the types they are to portray—those with dark hair and eyes for Spain and Italy, fair-haired, blue-eyed damsels for Germany, plump, roly-poly figures for Holland, and so on. Also pay mueh attention to costuming, as correctness and good taste in this part of the preparations will add immensely to the *ensemble*. The fête can, of course, be satisfaetorily presented with all the girls in white frocks and with the various national colors only in their sashes; but complete charaeteristie eostumes more than pay for the additional work they oeeasion by doubling the attractiveness of the pageants with their bright colors and pretty shapes.

If a eareful and artistic seleetion of hues is made, very effeetive eostumes can be developed in inexpensive materials. Those who have had little or no experience in this line should consult books on costuming. All publie libraries in eities and large towns contain illustrated works that give full details regarding national costumes; and "Masquerade and Carnival," published by the Butterick Publishing Co. at 2s. or 50 eents, is abundantly suggestive and will afford all the help that is ordinarily needed.

If spaee permits, have four girls for every nation presented, as the massing of large numbers is very desirable. National flags measuring eighteen by twenty-seven inches, or a little larger, should be used, and those for foreign nations can be proeured for a trifling sum, while Ameriean flags ean be bought still more eheaply. The Seoteh flag shows a red lion on a yellow ground, but instead of this eould be provided a home-made yellow flag with a thistle and two or three leaves of green paper or cambrie pasted upon it.

As for music, appropriate airs can be found in a book entitled "Songs of All Nations," whieh may be proeured from any large music-publishing house.

At the rear of the stage place a large pieture-frame. Have a carpenter construet a foundation of pine boards, earefully cover it with yellow eambrie or cheese-cloth and arrange a small puffed pieee of the material, brightened with a few coarse spatters of gold paint, to imitate a gilt moulding. If gas or electrieity is not available, secure brackets at regular intervals on the back of the frame on all sides, and on them plaee lamps with tin reflectors. In front of the frame arrange a dark, heavy curtain, suspending it from the top by rings that slide on a wire or pole so it ean be easily and quickly drawn aside to show the pietures.

Have the frame rest on a platform that is two or three steps above the stage. Each set should first be displayed through it as a pieture, and the girls should then step out of the frame and down the steps, and, after the speeial flag movement, should stand in the places assigned to them. If the stage is too small to accommodate the picture and the standing girls and still leave room for the flag and daneing figures, have steps built from the stage to the floor, and reserve part of the latter for the dances.

Select some one to act as stage manager or director who has a knowledge of drilling, calisthenics and Delsarte training; and if the national dancing steps are to be added, obtain the services of a daneing teaeher. These steps are far too numerous and complieated to be described and explained in a single artiele; indeed, an entire volume would hardly do them justiee without some personal instruction.



THE LITTLE MIDSHIPMITE.

THE PICTURES.

ENGLAND.—Musie, "God Save the Queen" and "Rule Britannia." When the drapery is drawn aside let it show four maidens bearing English flags, two kneeling and two standing; sailors in the rear standing shoulder to shoulder, with arms loeked, and at each side a little Jack Tar, or midshipmite, with folded arms. If possible, have a background painted to represent the deek of a ship and water beyond. After allowing a few moments to display the pieture, have the musie ehange from "God Save the Queen" to "Rule Britannia," and during the few chords of modulation from one key to the other, let the four girls step out of the frame and go through a special flag movement or else danee a few pretty steps of the sailors' hornpipe. When this is finished the girls should take graceful standing positions at both sides of the stage.



FRANCE.

As soon as the girls in any picture leave the frame the curtain should be closed and the next set should be in readiness to step into plaee. The direetor can present the nations in any preferred order, but it is suggested, as most appropriate and effective, that England be first and America last.

FRANCE.—Music, "La Marseillaise." As the curtain is drawn

the four maidens should be standing in line in the military posture of "salute." Every detail of costume and movement should be *chic* and suggestive of French taste and vivacity. Each maiden should step out, roll up her flag, draw it from an imaginary scabbard, hold it like a sword, take an expert fencing attitude, and then advance, retreat, thrust, lunge and parry. In the poses the girls should picture defeat, triumph, presentation of sword (flag), forgiveness, and, before places are taken at the sides, a return of the flag.

GERMANY.—Music, "The Watch on the Rhine." For the picture, let the four maidens represent the "Watch." The pose should be strong and animated, and after the girls step down they should act the words of the first verse with a pantomimic movement of the flags.

ITALY.—Music, the "Italian National Air," or one of the numerous boat songs or serenades, among which "Santa Lucia" and "The Carnival of Venice" are most pleasing to the average ear. Present a Venetian boat scene, with a gondola and gondoliers; and after the picture let the girls, with Italian flags attached to their paddles, gracefully execute a few artistic steps and poses.

SWITZERLAND.—Music, "Ranz des Vaches" or Eckert's "Swiss Song." Have a background of mountains and Swiss cottages. This entire presentation might be given in the frame. The group assumes a listening attitude; the châlet horn is heard, at first faintly, and is answered by the group with a yodel; and both the call and answer are repeated, and may be followed by a Swiss warble or yodel song, with echo, or by the ever-popular "Châlet Horn," with horn or cornet obligato.

SWEDEN.—Music, "Swedish Wedding March." Picture a wedding procession, and have the special four flag-bearers execute a few steps of the "Brollup" or "Spring Dance," or let a selected quartette sing one of the Swedish part songs which are so weirdly beautiful.

IRELAND.—Music, "Saint Patrick's Day in the Morning" or "The Wearin' of the Green." Any characteristic Celtic scene may be presented, but a few steps of an Irish reel or jig seem a necessity, and should be danced in a rollicking manner.



CORRECT POSITION.



FALSE POSITION.

SCOTLAND.—Music, "The Campbells are Coming." In the picture a Highlander with bagpipes would be a valuable addition, and so would bagpipe music for the dance. The peculiar sounds can be closely imitated with a clarionet and violins. The dancers may walk down the stage, cross the flags upon the floor and execute a few steps of the Scotch "sword dance" about and over the flags, after which they should take up their flags and fall back to their allotted places.

SPAIN.—Music, "El Bilboa," the "Spanish National March," a selection from "Carmen" or "La Cachoucha." Picture, a dancing girl surrounded by Spanish students with mandolins and guitars. After the girls step out of the frame they may dance a few steps of the *cachuca*, using flags in place of castanets; or, if the maidens can sing better than they can dance, they may give some such selection as "Estudiantina" or "La Paloma" accompanied by the lithe, sinuous movements of the body and arms and the coquettish and expressive glances that are so characteristic of genuine Spanish dancers.

HOLLAND.—Music, the "National Song of Holland." The picture could be a copy of some old Dutch painting or of a well known picture representing Dutch fisher folk. A grotesque dance in clattering wooden shoes would prove very effective.

Other nations can be quite as easily represented. For Russia the music could be the "National Hymn," "La Troika," "La Czarine" or some other Russian air; and it should be performed with much spirit, accompanied by a cracking of whips and a jingling of sleigh-bells. For Austria could be chosen the "Austrian Song" or Scharwenka's "Polish Dance." Greece could be represented by the "National Song" or any other soft, dreamy music; and the maidens could be robed in the ever-popular white Grecian gowns and could assume Delsartean poses and attitudes. Music from "The Mikado" would be strongly suggestive of Japan, while for Hungarian gypsies could be played any of the wild, weird Hungarian dances or *czardas*. "The Caravan," an Oriental march, by Asch, would be very appropriate for one of the Eastern lands, the costumes of which are particularly attractive.

AMERICA.—Music, "Yankee Doodle," "Hail Columbia" and "The Star-Spangled Banner." America being the youngest of the great nations, let it be represented by sixteen girls ranging from ten to twelve years of age, choosing such as are nice dancers. In the picture mass them all gracefully, the front row kneeling, the second standing and the others raised on a platform formed by placing a plank across two empty boxes and covering this whole arrangement with white bunting or a flag. As the girls, being very close together, might find it rather awkward to step down from the picture, close the drapery after the exhibition, have the girls form according to size behind the frame and let them dance out from there, the tallest and most graceful girls leading and the others following in rotation. They will then be ready to present the flag dance as described below.

Each girl should hold her flag at her right shoulder and should daintily catch up her skirt with her left hand and hold it out. It is necessary to have the girls at least an arm's length apart, for if there were the least hint of crowding, the effect would be spoiled. Amateurs almost invariably have a strong tendency to huddle together like a flock of sheep, and the director must expect this fault and must repeat the instructions until each girl has learned to take and to keep the position that is advantageous to herself. Also impress upon the girls that by assuming an attitude of listlessness or neglecting any of the little details they will bring discredit both upon themselves and upon their instructor. Remember that perfection in little things is sure to make the whole a grand success, and also that the dance requires plenty of life and animation.

The position of the arms is one of the little things that need attention. Gracefully curved lines are required, and the arms should, therefore, be held out widely from the body, with the elbows rounded and wrists held high, and with the dress grasped lightly and daintily between the thumb and finger of each hand. The girl who *clutches* her dress in the false attitude pictured, with her arms forming ugly angles, invariably dances with a corresponding lack of grace, and generally has the appearance of being too tired to move.

Another fault that is frequently noted, even in very good dancers, is the raising of the feet incorrectly, especially from the fourth position. Require the dancers to take line practice in pointing the toe in the fourth position on the floor and then in the fourth in elevation, which means simply to lift the foot ten or twelve inches, with the toe pointed downward, not upward. In raising the foot the novice usually points the toe up-

ward, thus showing the sole of the foot and producing a very awkward and inelegant position.

The fundamental principle of the entrance step is the plain polka. Carry or dash the right foot to the fourth position in elevation (count 4); right foot to fourth position on the floor (count 1); close left up to right (count 2); slide right forward to fourth position (count 3); dash left forward to fourth in elevation (count 4). Do the same with the left foot, and so on. This step should be performed with all possible daintiness and lightness. Execute it six removes forward, on the seventh turn about in station with a sort of pirouette, and on the eighth pose with the flag raised and held over the head. Count: Right, 2–3, left, 2–3, right, 2–3, left, 2–3, right, 2–3, left, 2–3, turn, 2–3, pose, 2–3. The pose should be with the weight on the left leg and the right foot pointing.

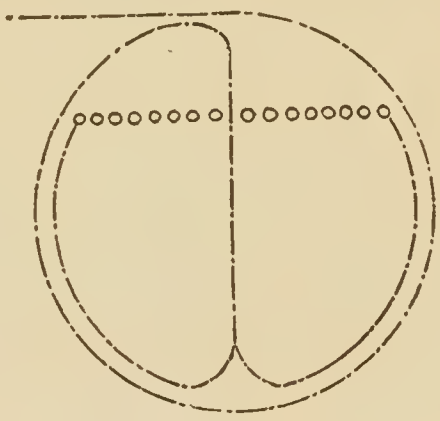


DIAGRAM I.

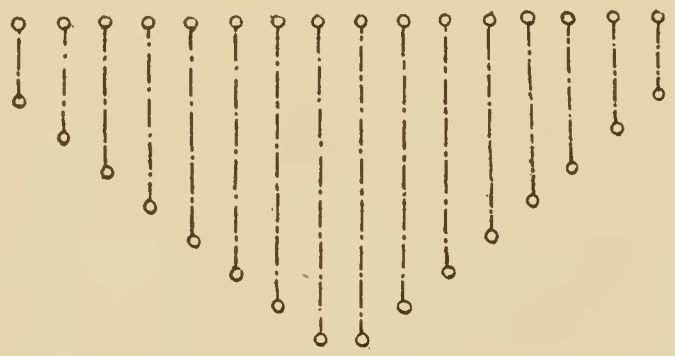


DIAGRAM II.

With this step the girls should follow the leader round in a circle, and should then change the step to a very brisk polka, with much spring and a little hop; let them go once round with this step and then down the center to the front where they must turn alternately to the right and left, forming two files that pass back and meet to form one straight line at the rear of the stage, all facing front. (See diagram I.)

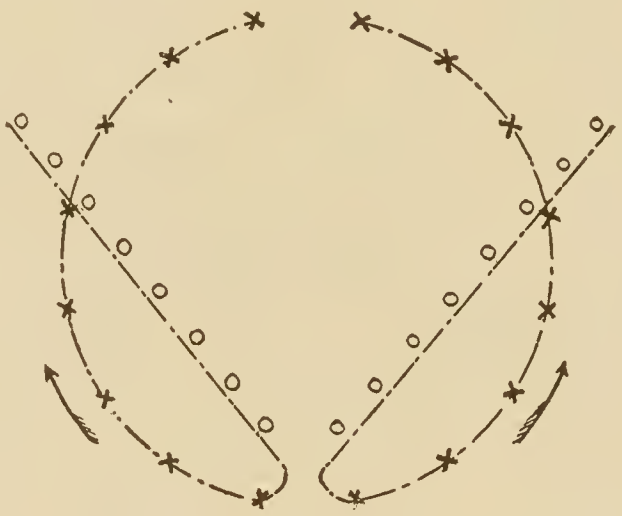


DIAGRAM III.

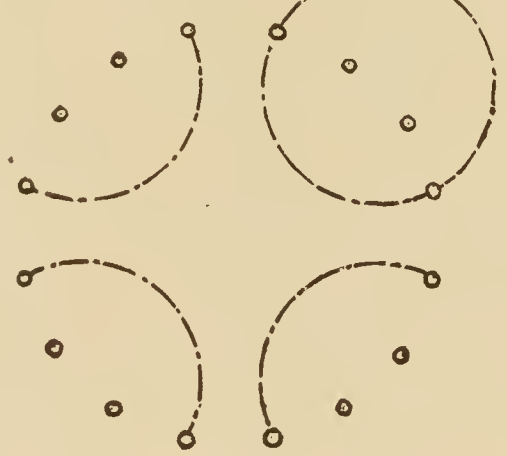


DIAGRAM IV.

The next figure is called, in military parlance, front open file, and the children should perform it several times until they perfectly understand the placing and positions. As the director counts *one* the two girls at the center start forward, taking sixteen steps; at *three* the girl at each side walks forward fourteen steps; at *five* the next one at each side marches forward twelve steps, and so on in order as the leader counts *seven*, *nine*, *eleven*, *thirteen* and *fifteen*. (See diagram II.)

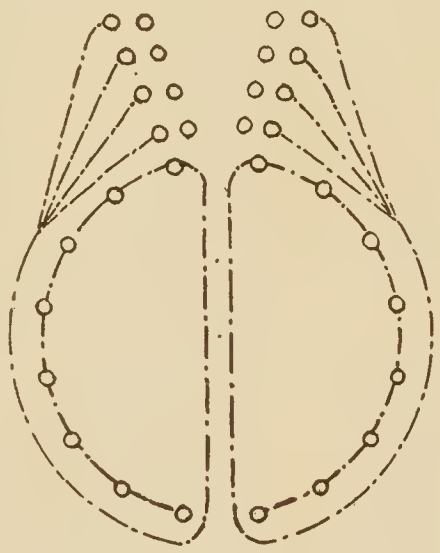


DIAGRAM V.

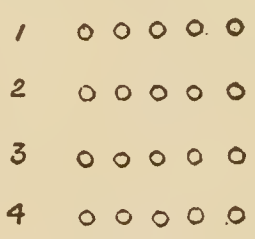


DIAGRAM VI.

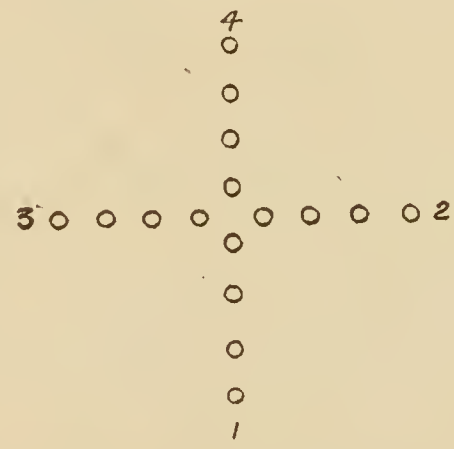


DIAGRAM VI.

When this is well understood take up the dancing movement, which is a heel-and-toe polka. Right heel to the fourth position front, swaying the body front and holding out the flag (count 1); right toe to fourth position back, swaying the body erect and waving the flag over the head (count 2); forward with polka step, commencing with right foot (count 3 and 4). Repeat with left foot (count 1, 2, 3 and 4). The two girls in front dance first, and when the movement begins again with the right foot the next two start, and so on, all in their turn.

This step being continued, the next figure brings the girls into a circular formation. The leaders dance respectively to the right and left and all the others follow; and when the last girl at each side reaches the front all turn about and find themselves in a circle, as indicated at diagram III. All face inward, join hands, slide four steps to the left (count 1, 2, 3, 4), break into sets of four, four hands round to the left (count 8) and join hands again in large circle (count 4). This figure is repeated three times, ending with the girls in a large circle. See diagram IV.)

The circle parts at the front of the stage, and the leaders, who are at the rear, slide down the center with hands joined, and the other girls follow, also joining hands. The couples pass through the parted circle, turn alternately to the right and left, march to the rear, meet at the center and join to form fours, as at diagram V. The fours march forward to about the center of the stage, the girls in each four join hands and the ranks form a five-pointed star, thus:

Lines 1 and 4 wheel about to form the vertical lines of the star or cross, one line facing to the right and the other to the left. Lines 2 and 3 slide-chassez respectively to the right and left, forming the horizontal arms of the star. The girls in lines 2 and 3 face about so that line 2 faces line 1 and line 3 faces line 4. The members of lines 1 and 4 join hands and raise them high to form arches, and the girls in lines 2 and 3 slide-chassez under the arches till they reach their proper places. Lines 2 and 3 face about so that all the ranks can follow one another round in the star, and the circular motion is continued until line 1 is facing front, when all follow that line down the stage to the front. Here the lines break up into couples, who turn alternately to the right and left, pass back and form a straight line across the rear of the stage. During this figure the girls must keep up the same sliding step, which must be performed with much life and vigor. (See diagrams VI and VII.)

The girls are now in a single rank, all facing front, and each one holding out her dress with both hands (the flag and dress being both in the right hand). Each girl springs on left foot and at the same time points right to fifth position behind (count 1); springs on left and at the same time dashes right to second in

elevation (count 2); springs on left and points right to fifth position front (count 3); springs on left and dashes right to second in elevation front (count 4); and slides four steps with right foot obliquely to the right (count 1, 2, 3, 4). This series is repeated, commencing with the opposite foot and sliding obliquely to the left; and then both movements are repeated. The girls polka from the ends to form a V-shaped line in front of the frame, and they kneel with faces front, crossing flags by couples. (Diagram VIII.)

Just as the dance is finishing show a picture in the frame of the Goddess of Liberty. Hold the tableau for a few moments—Liberty in the frame, the little American-flag dancers kneeling in front, and the others standing at the sides with their flags held aloft. (See diagram IX.) The music must then change to "Hail Columbia," and Liberty must step out of the frame and walk to the center and the Americans group closely about her.



DIAGRAM VIII.

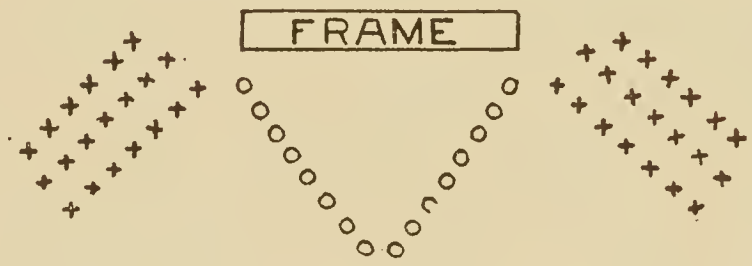


DIAGRAM IX.

Ensemble—Dance and Finale.—The others form in three circles about the central group, ten in the first circle, fourteen in the second and sixteen in the third. All dance about in the circles with a lively hop-polka step, the girls in the center and in the second circle moving to the left, and those in the first and third circles to the right. (See diagram X.)



DIAGRAM X.

At a preconcerted signal all break quickly into a star formation. The circle of ten are already almost in place to form the center; and the members of the other two rings form the bases of the five points, leaving the extreme positions unoccupied. Then fifteen of the Americans dart out, three to each point, and kneeling, complete the star very prettily. (See diagram XI.) Then one of the dancers at the rear of the stage pushes a box to the center, and in the final tableau "Liberty" stands upon it with the remaining American. When the tableau is arranged the drapery parts at the rear and shows a picture of George Washington, whereupon the music changes to "The Star-Spangled Banner," and after a sufficient pause the curtain closes with a chorus, a general waving of flags and plenty of red fire.

No mention has been made of men or boys in connection with this entertainment, principally because young women and girls take more kindly to this sort of thing and are generally more ready to give their time for the necessary drilling and rehearsals. However, if members of the sterner sex can be persuaded to take part in the pictures and dances, the effectiveness of the scenes will be greatly increased.

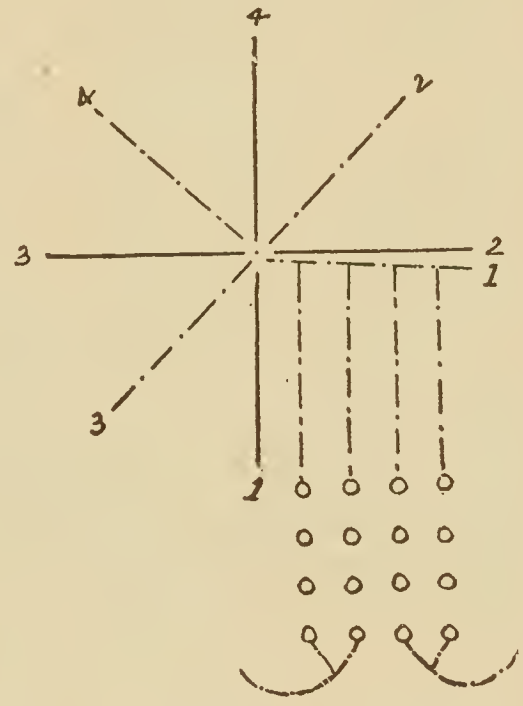


DIAGRAM VII.



DIAGRAM XI.

If I have departed somewhat from the severe correctness of strictly national airs, my excuse is that the substitutes will be better known to the average audience. Thus the music of Japan would be quite unfamiliar to American ears, while the strains of "The Mikado" are well known and are certainly suggestive of Japan and the Japanese. If among the available talent the director can find a good quartette or even a solo voice, it would be very pretty during one of the pictures to have the proper national air sung behind the scenes.

It is extremely important to have each representation short and crisp. No dance should last longer than three or four minutes.

Be sure that there will be no waits between the pictures; have all the people so well drilled that they will take their places readily and correctly. In drilling, time each set to see how quickly the girls can pose themselves with little or no assistance from the director.

The painted backgrounds may, of course, be dispensed with and a plain, neutral-tinted, inconspicuous drapery used instead.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to the many different articles of apparel for which this decoration is appropriate; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

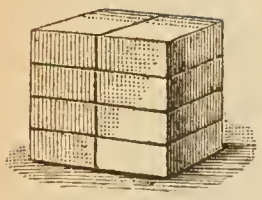


ILLUSTRATION No. 148.

KINDERGARTEN PAPERS.—No. 6.

THE FOURTH GIFT.—PART I.

THE fourth kindergarten gift (see illustration No. 148) is another two-inch wooden cube of the same size as those of the second and third gifts. This cube is divided by four cuttings into eight parallelopipeds. These cuttings will be designated as one vertical and three horizontal, three vertical and one horizontal, or four vertical, according to the position of the gift. (Illustrations Nos. 149 and 150.) The position usually adopted in starting is the one arranging one vertical and three horizontal cuts. For convenience the parallelopipeds will be called bricks, because their dimensions are in the same proportion to one another as are those of a building brick, the latter being two inches thick, four inches wide and eight inches long, while each brick in the gift measures one-half inch, by one inch, by two inches. Thus, the width is twice the thickness and the length twice the width or four times the thickness. (Illustration No. 151.)

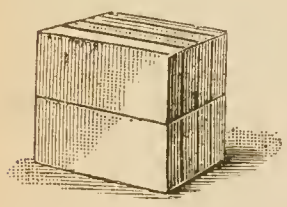


ILLUSTRATION No. 149.

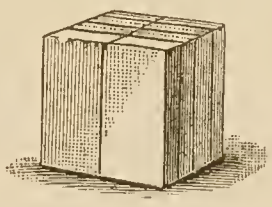


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ILLUSTRATION No. 151.

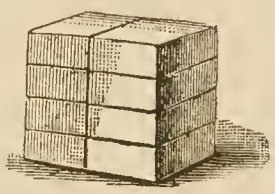


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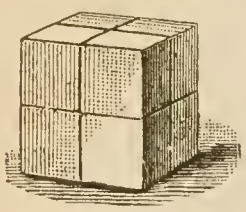


ILLUSTRATION No. 153.

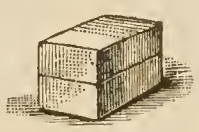


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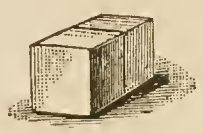


ILLUSTRATION No. 155.

The fourth gift follows the third in a logical way. (Illustrations Nos. 152 and 153.) Both are made of the same material, wood, and they are alike in shape, weight and bulk. Both are wholes divided into eight equal parts, to be used for new combinations and constructions. The third gift has parts that are each like the whole in form and proportion, but the parts of the fourth gift are unlike the whole, and their dimensions are unequal. The unequal dimensions, the new use of one half, and the laws of balance and communicated motion are the main characteristics of this plaything, and these characteristics are best learned by experiences through play. By a carefully directed handling of the gift the thought embodied in it may be brought to the child's consciousness. He really *knows* the form as regards faces, dimensions, proportions and the relation of parts to the whole; he can use the material intelligently and creatively; but he is not to be called upon to formulate or abstract this knowledge.

The faces of both the third and fourth gifts, as wholes, are square. Their lines are all right lines, and, therefore, their angles are all right angles. With the third gift the square faces are so constantly before the child that he soon gains a true conception of a square, while the use of the gift gives him experience of a form not square; and this leads up to the fourth gift. The latter is suggested in the third by the union of two cubes face to face, which form a parallelopiped of the same length, width and height as two bricks of the fourth. Two cubes are equal in volume to two bricks; therefore, one cube is equal to one brick. This will come to the child from his handling of the two forms. He will see that if a brick be cut in half breadthwise and one part placed above the other, the cube will be formed. This may be illustrated in clay or soap. The wholes of both gifts are equal, and so are the halves, quarters and eighths; therefore, solids may be equal, though differing in form. (Illustrations Nos. 154 and 155.)

The faces of the third and fourth gifts differ, as indicated by the following statement:

In the third gift—

Top and bottom faces are respectively four squares.
Front and back faces are respectively four squares,
Right and left faces are respectively four squares.

Therefore, all the faces are squares.

In the fourth gift—

Top and bottom faces are respectively two oblongs.
Front and back faces are respectively eight oblongs.
Right and left faces are respectively four oblongs.

Therefore, all the faces are oblongs. All the faces of each brick are oblongs of various sizes, and the child must be brought to see this clearly to fix the concept of an oblong in his mind.

It has been shown that the divisions of both gifts are alike in volume. In appearance—

The halves of the fourth gift are like the halves of the third gift.
The quarters of the fourth gift are like the quarters of the third gift, but
The eighths of the fourth gift are unlike the eighths of the third gift.

A cube of the third gift is a rectangular prism having six square faces. A brick of the fourth gift is a rectangular prism having six oblong faces. The brick, like the cube, has six faces, eight corners and twelve edges. The faces of the brick are in three pairs: two broad faces, two long, narrow faces and two short, narrow faces.

The broad faces are two inches long and one inch wide.
The long, narrow faces are two inches long and half an inch wide.
The short, narrow faces are one inch long and half an inch wide.

The fourth gift exceeds the third in possibilities of position. The cube can only stand, and it presents either a square face or a corner. While the cube is always the same height, the brick can be tall, short or medium. Like the child, it can stand, sit or lie down. Each brick can be placed in nine different positions. These positions are standing, lying and sitting (illustrations Nos. 156, 157 and 158), three of each. The brick may *stand* with its broad face, its long, narrow face or its corner toward you; it may *lie* with its long, narrow face, its short, narrow face or its corner toward you; it may *sit* with its broad face, its short, narrow face or its corner toward you. These positions include the directions, right and left, front and back, up and down and diagonal, previously presented; and they give a more distinct meaning to the terms perpendicular and horizontal.



ILLUSTRATION No. 156.



ILLUSTRATION No. 157.



ILLUSTRATION No. 158.

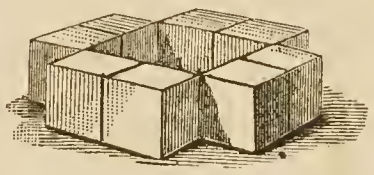


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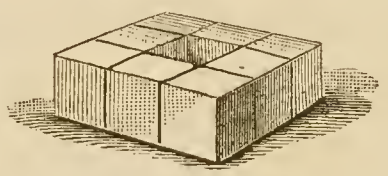


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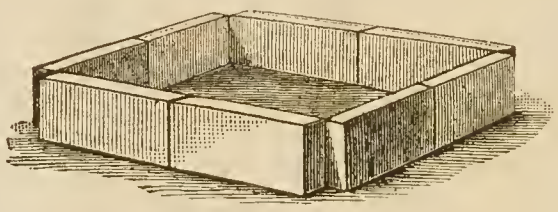


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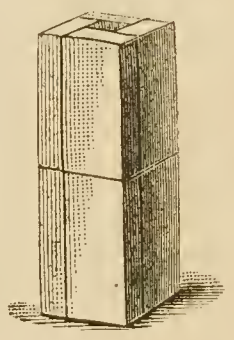


ILLUSTRATION No. 162.



ILLUSTRATION No. 163.

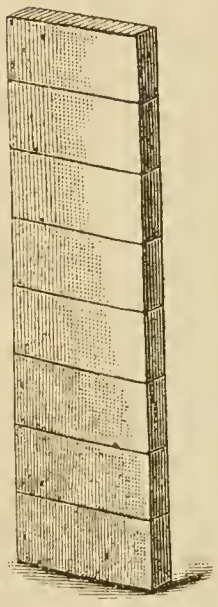


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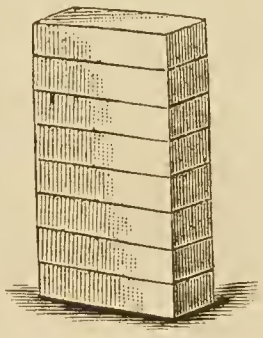


ILLUSTRATION No. 165.



ILLUSTRATION No. 166.

In the cubes of the third gift the measurements are confined to one inch, while in the bricks of the fourth gift the two new measurements of two inches and a half inch appear. In the third gift the number three is brought out in the three cuttings, and in the fourth this is emphasized in the three horizontal cuttings, three vertical cuttings (when on long, narrow faces), and three pairs of faces in each brick.

The fourth gift also possesses advantages for the enclosure of space. The largest quadrilateral enclosure possible with the third gift is four square inches (illustration No. 159), and the smallest is one square inch (illustration No. 160). The largest enclosure possible with the fourth gift is sixteen square inches (illustration No. 161), and the smallest is one-quarter square inch (illustration No. 162).

By placing the bricks of the fourth gift on their short, narrow faces, one upon another, we can form a pile sixteen inches high (illustration No. 163); by placing them on their long, narrow faces a pile eight inches high (illustration No. 164); and by placing them on their broad faces a pile four inches in height (illustration No. 165). In the third gift the piles can be no less than one inch (illustration No. 166) or more than eight inches (illustration No. 167) in height. In the fourth we can get a height of half an inch (illustration No. 168), of one inch in two ways (illustrations Nos. 169 and 170), of two inches in three ways (illustrations Nos. 171, 172 and 173), of four inches in two ways (illustrations Nos. 174 and 175), and of eight inches in two ways (illustrations Nos. 176 and 177).

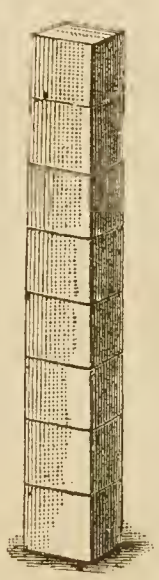


ILLUSTRATION No. 167.



ILLUSTRATION No. 168.

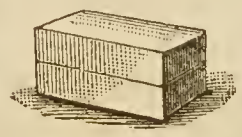


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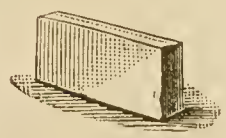


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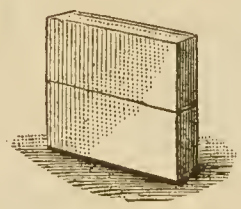


ILLUSTRATION No. 171.

The law of equilibrium may be explained by placing the center of the broad face of one brick across the end of another. (Illustration No. 178.) Communicated motion may be illustrated by standing the bricks in a row and then pushing the last or first toward the one next it. (Illustrations Nos. 179 and 180.) The greater possibilities of the fourth gift lead the child to further development, to a greater knowledge of form and number, and he can make better constructions in his building.

Forms of life, beauty and knowledge apply to this gift as to the third. The three call for doing, feeling and thinking. The rule given last month as to the opening of the box applies also to the fourth gift. The latter should stand as a whole before the child; he should begin his work with it as a whole, and he should return it to the box as a whole. This rule, with the use of all the parts, and the working of opposites, must be strictly observed in the gift work.

In presenting the fourth gift, the two boxes may first be compared. They are alike. Then observe the resemblance between the gifts as wholes, as halves, as quarters and as eighths, and bring out the distinguishing peculiarities. Let the children measure and compare the new surface and find and talk about other oblong things, as tables, books, mats, pictures, etc. The brick is made of wood, and wood comes from a tree. Examine all the faces of the two gifts as wholes. Give exercises on the different positions of a single brick, on the ways bricks may touch each other, and on the various positions of quarters and halves, as well as the positions of the whole gift. Compare two bricks with two cubes, to lead the children to see that one brick and one cube are equal. Compare the heights of the piles formed with the two gifts, beginning with one cube and one brick, and leading up to the pile eight inches high in the third gift and that sixteen inches high in the fourth. Also give the enclosing of space, the covering of space and the building of walls.

Find edges on top running front and back; also at the bottom; at the right and left running up and down; front and back running up and down; right and left. Let the children fix the corners as two on top in front, two on top at the back, two below in front, two below at the back. Work with the fourth gift cultivates exactness and precision as to position and close attention to language. From twenty minutes to half an hour each day is sufficient time for the gift lesson. The concentration required would be harmful if too prolonged. After the lesson the children should be allowed a short time to make what they choose and should be encouraged to invent.

Moral and social relations may be cultivated by letting the children work as a community, one building a school, another a railway station and another a church or a store. Each child thus makes something for the common good of all. Explain moral obligations and interdependence.

To make the gift at home, procure from a carpenter a stick eighteen inches long, one inch wide and half an inch thick, and saw it in two-inch lengths. The extra length allows for waste in sawing.

Sequences will be given principally by dictation. The following sequence shows how the games and songs may be illustrated in the gift work:

"This is the meadow, where all the long day
Ten little frolicsome lambs are at play.

These are the measures the good farmer brings
Salt in, or corn-meal and other good things.

This is the lambkins' own big water-trough,
Drink, little lambkins, and then scamper off.

This is the rack where in Winter they feed;
Hay makes a very good dinner indeed.

These are the big shears to shear the old sheep;
Dear little lambkins their soft wool may keep.

Here with its big double doors shut so tight,
This is the barn where they all sleep at night." *

Open the box in the usual way, and arrange the gift to show one vertical and three horizontal cuttings, with the short, narrow faces front. Take the right-hand brick on top and place it on its long, narrow face, with the broad face front, four inches back from the edge of the table. Now place the left-hand brick on top four inches back of the first one and in a corresponding position. Lay the

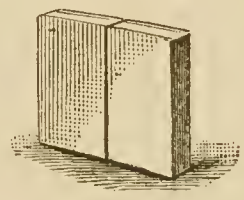


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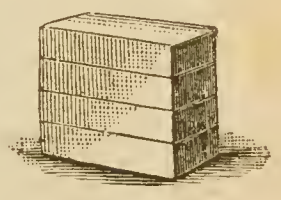


ILLUSTRATION No. 173.



ILLUSTRATION No. 174.

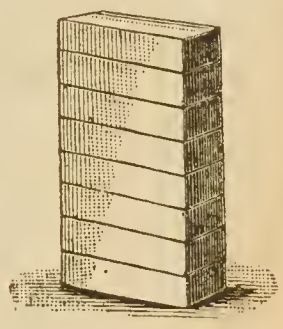


ILLUSTRATION No. 175.

* *Nursery Finger Plays*, by Emilie Poulsson, published by Lothrop Publishing Company, Boston, Mass. Idea of sequence from *The Kindergarten Magazine*, March, 1891.

next two bricks respectively at the right and left on their long, narrow faces, with the short, narrow faces front; and the next two diagonally on their long, narrow faces, one at the right-hand corner at the back and the other at the left-hand corner in front. There will then be only two places not filled in the fence, one at the right-hand corner in front and the other opposite it at the left-hand at the back; close these gaps in the fence with the last two bricks on their long, narrow faces, and let all the bricks touch at their corners. This will make a strong fence around the *meadow* for the little lambs. (Illustration No. 181.)

Soon the farmer comes to feed them. To build the measures for the salt and corn-meal, first find the brick at the right-hand side, place the one next it at the back so that it will stand right and left, with its short, narrow face touching the broad face of the first brick. Now find the one touching the latter in front, and turn it like the one just placed. These three bricks make the sides and back of one measure. For the bottom, slip the brick that stands in front of the fence in between the two sides on its broad face. One measure is now finished, and another must be made like it, of the bricks that form the left side of the fence. These

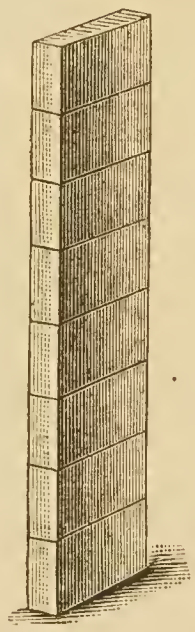


ILLUSTRATION No. 176.



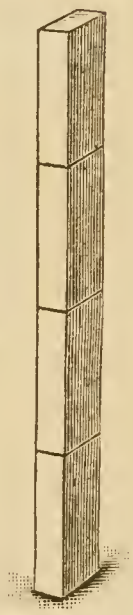


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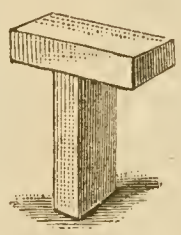


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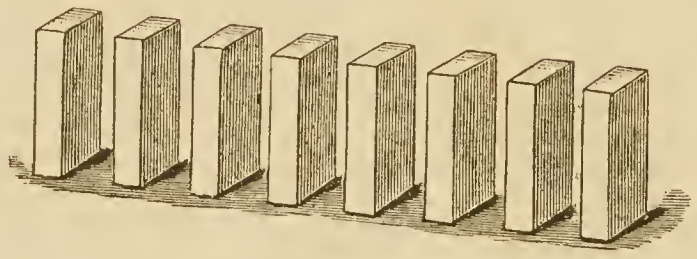


ILLUSTRATION No. 179.

in front of the handle. Place the remaining two bricks in a like position at the left-hand corner. These are the big *shears*. (Illustration No. 185.)

The lambs go to the *barn* at night. Stand on end the bricks that make the blades of the shears. Join two by their long, narrow faces and place them four inches back from the edge of the table for the front of the barn, and put the other two in the same way a little less than an inch back of these for the back of the barn. Find the right-hand bricks of those left on the table, and put one of these on its short, narrow face at the right end of the barn, and the other similarly at the left end, to close the ends. Join the remaining two bricks by their short, narrow faces, and lay them across the top. Now the barn is tight and warm, with its big double doors in front. (Illustration No. 186.)

To rebuild the cube, make a little square of the two bricks on top of the barn; form another square of those at the right and left, and place it on top of the others; then add those at the front and at the back.

SARA MILLER KIRBY.

Mrs. Kirby will be glad to Answer any Question or Furnish any Information regarding Kindergarten Work. Letters to her should be Addressed Care of the Editor of the DELINEATOR.

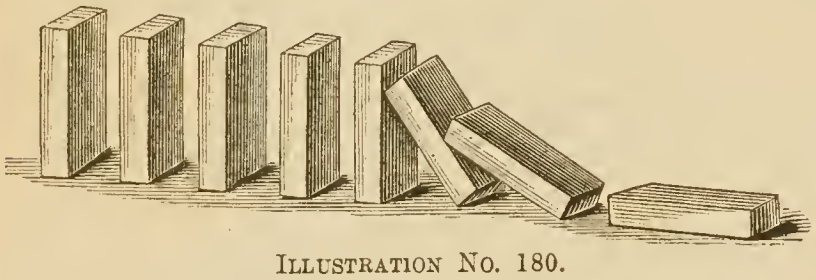


ILLUSTRATION No. 180.

are the *measures*. (Illustration No. 182.)

When the lambs are thirsty, make the *water-trough* by joining the two measures. (See Illustration No. 183.)

For the *hay-rack*, leave the bottom of the trough for the rack; stand the two bricks in front and the one at the right end on their long, narrow faces, with one end of each on the bottom bricks, and equal spaces between them; and place the ones at the back of the trough for the little stalls at the back. (Illustration No. 184.)

Now when it is time to shear the old sheep take the two bricks in front, stand them on their long, narrow faces, and join them by their broad faces at the right. Put together the two at the back in the same way, and join to the first two by the short, narrow faces, all running right and left. This is the handle of the shears. Take the two bricks lying down, turn them on their long, narrow faces, join by their short, narrow faces, and join to the right-hand corner

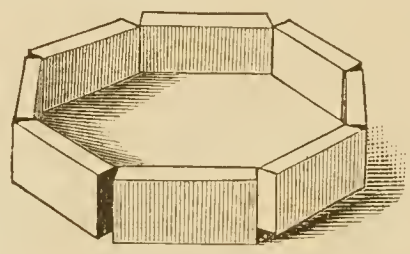


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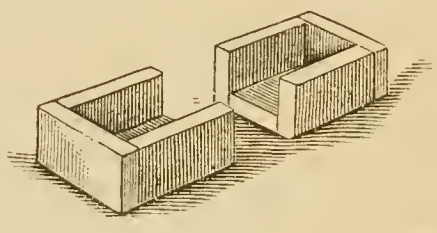


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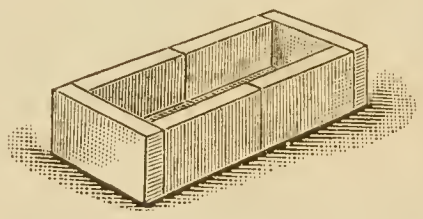


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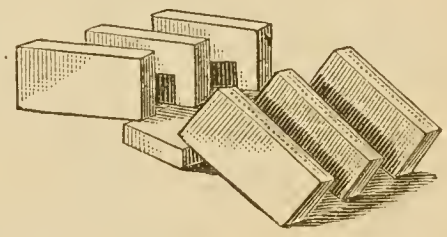


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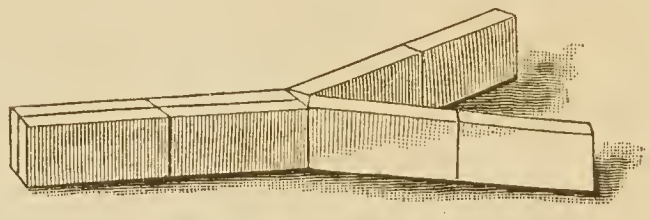


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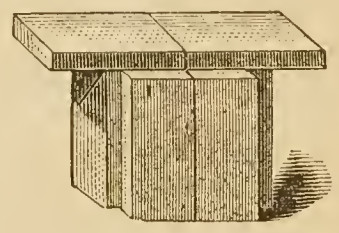


ILLUSTRATION No. 186.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can searcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full and explicit instructions for preparing a large assortment of delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Priee, 6d. or 15 cents.

THE HOME.

FOURTH PAPER.—ITS SANITATION.

There are people who exclaim with more or less impatience, "Our forefathers never heard of microbes or sanitation, yet they lived longer and enjoyed a higher average of health than we do with all the modern ideas that are preached and practised"; but few of those who display such skepticism regarding recent hygienic discoveries seek for an intelligent apprehension of the differences between our ancestors' modes of living and our own. The men and women of half a century ago were habitually active and were nourished by simple foods. What are called "made dishes," those alluring enemies of the gastric nerves, were until late years almost if not quite unknown in the majority of well-to-do families, and not a few of the housekeepers who were acquainted with their mysteries had too little spare time to prepare them often, while others deemed such dainties wickedly extravagant self-indulgences by means of which the Evil One sought to destroy men's souls. Certainly through the increasing taste for rich and highly flavored foods the evil spirit of indigestion has of late gained too firm a hold on most of us.

From both a scientific and a practical point of view sanitation is clearly necessary, and cannot be too seriously studied and applied to every-day conditions, because we as a people have become so weakened by our excessive indulgence in unwholesome luxuries, that few of us are capable of digesting and thus destroying those little enemies which we take in with our breaths in dusty rooms and with impure drinking water. Of course, housekeepers are not often microscopists; they cannot if they would determine visually between harmful and harmless bacteria, nor need they be able to do so; but they can maintain perfect purity in and about their homes. They can also learn to tell from conditions which of the two kinds of bacteria are present—whether the harmless sort or the more delicately organized unwholesome variety. The former are constantly at war with the latter, and by destroying them spare humanity much peril.

There is very general ignorance upon this subject, most people being wholly unaware of the existence of bacteria, and consequently of the places where swarms of the mischievous kind may be expected; and against this lack of information our most distinguished scientists have entered upon a vigorous campaign by organizing a scheme of instruction which has already been accepted in many of the advanced schools and colleges, notably in the University of Chicago, where a chair has been given to sanitation and is as highly honored as those devoted to philosophy, history, mathematics or any other profound branch. The important bearing of sanitation upon sociology is recognized by the greatest thinkers and the wisest philanthropists—men who are striving for the preservation of *life*, not of a mere dyspeptic existence.

The health of a family depends largely upon the cleanliness of the air that is breathed and the purity of the nourishment consumed. Showers wash the atmosphere outdoors and deposit its floating bacteria in the soil, where they are absorbed by plant life; and when this occurs the air becomes pure and wholesome. This natural process has rightly been taken as a suggestion for indoor sanitation, for Nature's examples are usually intended for commands. Rain is an excellent disinfectant.

Inside the home much is left to the intelligence and conscientiousness of the mistress, who must be constantly vigilant, and especially so in warm, moist weather, and also during and after illness. Women should, therefore, be particularly well informed regarding household sanitation. Nature's methods are perfect, but man often interferes with them, sometimes wholly defeating their intentions. Civilization compels him to live inside walls and beneath a roof, so that rain cannot wash away the more or less poisonous dust that is constantly gathering, nor can winds from cleaner spaces rush in and purify the enclosed air. Because of civilization, then, those who have the management of dwellings cannot be too intelligent or too watchful of sanitary conditions.

Regarding the cellar it is only necessary to reiterate advice given in a former paper. It must be kept free from all sorts of decaying matter, even the smallest scraps of fruit or vegetable being dangerous if allowed to decompose; and where dampness is unavoidable, it must be made innoxious by frequent sprinklings of chloride of lime or pulverized copperas. Both these disinfectants are inexpensive, and the latter is the less objectionable to sensitive nostrils that are offended by any odor that hints of an impurity close at hand.

The kitchen needs very efficient sanitary arrangements. Poisonous bacteria thrive vigorously in unclean sinks and sink drains. In fact, those useful accessories are allowed to breed pests in many a home where the mistress is watchful at every other point, but is either ignorant or heedless of the enemies that lurk within such easy reach. Nothing is more unwholesome than a wooden drain-pipe from the kitchen, provided it is not frequently purified. Such pipes are common in country houses that are inexpensively constructed, and when their use is unavoidable, they should receive constant care.

Grease in the sink is a very prolific cause of disease. It cannot but accumulate from dishes and utensils, and it clings to both wooden and metallic waste-pipes, although more readily and tenaciously to the former. With it usually adhere very small bits of vegetable matter which, while decaying, shelter and nourish mischievous bacteria; and besides, the grease will clog the drain after a time and, being impervious to cold water, will become both a menace and an inconvenience. Indeed, a kitchen drain is sure to become stopped unless it is frequently washed out with some powerful solvent that will liquify, combine with or alter the grease, and at the same time destroy all vegetable or animal particles that cling with it to the inner surface of the pipe.

This purification should take place at least once a week in Summer and not less frequently than once a month in Winter. The surest and simplest cleansing agent for wooden or iron drains is a strong solution of potash or washing soda made with boiling water. The sink should first be scrubbed with soapsuds, and then the solution should be dashed while very hot over the entire surface. After the liquid has run off, rapidly pour a generous quantity, also very hot, directly into the drain pipe, which is sure to need purification most.

In the country, where there cannot be an extended system of sewering, drain-pipes often lead only into the near-by earth, the expectation being that all waste will take care of itself. This the sewage usually does, but sooner or later it festers and sends forth vicious airs, while some of the liquid is likely to find its way by filtration through the earth into the drinking supply, which is thus transformed into an unsuspected but none the less dangerous enemy to health. A much better plan than the use of wooden drain-pipes or of pipes that terminate too near the house, is to dig a small pit not very far from the back door and merely fill it with loose, clean earth; into this all waste water may be safely cast, provided (and this is important) that the earth in the pit is sprinkled once a week with a little unslacked lime, chloride of lime or sulphate of iron.

To be sure, this mode of disposing of dish and wash water is not as convenient as that which includes a sink and drain, but it is the only really safe plan that is also cheap. The pit may and, indeed, should be cleared out once a month or oftener (once a week is none too frequent in Summer); and its contents will be found invaluable for fertilizing. Fresh, dry earth must again be cast loosely in to become charged in turn with liquid impurities that will make it a rich nourishment for vegetation. This simple process is a close imitation of Nature's system of filtering the air with rains and depositing its defilement upon the earth, where they are eagerly welcomed. Such an arrangement would be needless in a sewered city, but drain-pipes both in and out of town require tireless and unending care to keep them in a state of reasonable wholesomeness.

Unclean mops and scrubbing-brushes are both offensive and dangerous. If they are not dried quickly after use, and even if they are and give off an unpleasant odor, they are certain to produce the germs of disease. When no longer required for use, such implements should be immediately cleaned, and this washing should occasionally be a bath in a strong solution of washing soda. Both mops and scrubbing-brushes should if possible be dried outdoors in the sun.

Cisterns should be cleaned out as often as possible, and if cistern water must be drunk, it should first be boiled and allowed to settle. The lower the supply of water in a cistern, the more likely it is to be unwholesome; and the more prolonged

the drought, the more undesirable is the first subsequent fall of water, because it has brought down through an atmosphere too long uncleansed by rain an accumulation of impurities. Who of us has not exclaimed, "How delicious it is to breathe!" after a long-delayed shower.

Dust in a house is always a menace to health, and it is especially dangerous to those whose lungs or throats are sensitive. Even when so fine as to be invisible to the unaided eye, it may and often does contain germs of disease that have been left by earlier occupants of the house or, perhaps, been introduced through our own neglect in omitting to purify and disinfect after an illness in the family.

Feather-dusters and all whisk-brooms for removing dust are abominations. Hangings should be shaken or beaten in the open air, and dust should be wiped from wooden surfaces with a cloth, moistened if necessary. Dry dusting-cloths should be often shaken outdoors, or over an open fire, or into a fire-place that has a strong draft, to keep what has been accumulated from being again deposited in the house.

It is both amazing and appalling to those who have only been partially acquainted with the methods by which disease-producing micro-organisms preserve themselves, to learn of the rapidity with which they increase in a moderate temperature. The coldest weather fails to destroy them, merely hindering or postponing their increase; and they will keep alive in dust for years and years. In fact, no one knows how long they can remain inactive when dried, and still be able to do mischief when breathed into the warm, moist air-passages of human beings whose vitality is not sufficient to resist them or whose digestive organs are not powerful enough to consume them. These facts are mentioned to show to housekeepers the importance of absolute cleanliness. If dust is never allowed to gather upon hangings and other beautiful house appointments, they will always show their full artistic beauty, and they will possess an additional charm to those whose minds have been opened to the danger that is often allowed to lurk in them.

The walls and the tops of the cornices should, if possible, be wiped off twice a year with a slightly moistened cloth. A broom wrapped in a towel that is a trifle wet should be passed over papered or distempered walls, except when distemper is very delicate and its tint evasive, in which case the cut side of half a loaf of moderately stale wheat bread may be passed lightly over the surface. The latter treatment will remove every particle of dust and is one of the most approved modes of sanitation for a room in which a person ill with a contagious malady has been nursed; and in addition to making walls hygienically pure, it will freshen dulled surfaces when nothing else can be applied to them.

Sofas, chairs and other upholstered furnishings in ordinary use should have a weekly beating with a wicker contrivance that is made for the purpose and sold at the house-furnishing stores.

Advice and suggestions are offered in this chapter that would not be out of place in a medical paper, but the writer feels that no apology is needed for their introduction here. "A prevention of preventable disease" is the first duty of a home-maker, because most ailments may be kept at bay by intelligent watchfulness; hence one cannot too strongly urge household sanitation, which is only the bringing about of absolute purity in the home. Delicately bred college women have been voluntarily living by the year in New York's most uncleanly and overcrowded down-town neighborhoods, and they have easily maintained perfect health. To those about them their way of living is one long lesson in the maintenance of domestic and personal cleanliness, and the example is as noble as it is invaluable to mothers who are very poor and have hitherto kept their families in needless squalor. These high-minded gentlewomen mingle daily with the lowly and the ignorant, instructing them earnestly in better, safer and more comfortable methods of ordering their home life. But the poor are not the only persons who are unfamiliar with that best of conditions—purity!

A. Buchanan.

AROUND THE TEA-TABLE.

HAIR-DRESSING.

It has been said that women will fall readily into any extravagance as long as it is the fashion, but that this is more or less of a libel upon the sex has been proved in many cases, and notably in that of the new style of hair-dressing. In point of fact, the general woman is slow to adopt a fashion that really lessens her attractiveness, and it cannot be denied that there are comparatively few faces to which the latest coiffure is quite becoming. Hair parted in the middle and waved down over the ears is certain to be trying to the majority of types, and every woman who admires the arrangement on someone else will do well to consult her mirror before adopting it herself. Some youthful faces look especially pretty with this coiffure, and others look too severe and mature.

It is now some time since the hair was worn parted at the center, and it must be remembered that when the style was last followed, a becoming little fringe was worn that softened the lines of the face, and the ears were not covered, while there were not a few who, like the little girl, arranged a pretty curl in the middle of the forehead. The fringe and curl softened the severe effect of the parting, but both of these features are missing in the coiffure of to-day, which is, therefore, only to be accepted after mature deliberation as to its becomingness. The rule still holds that the style of hair-dressing which is most becoming to the individual woman is also the most fashionable in her particular case.

SUGGESTIONS ABOUT DRESS.

Fluffs and furbelows galore are the keynote of seasonable attire. Much is included under this head, but nothing more important than the pretty trifles which my lady makes up for neck decorations. Lace is used with profuse liberality in these improving accessories, and old laces that have not seen the light for years are being brought out to provide a charming finish for gowns that are *passé*. Dresses are now made in such a way that collars of any suitable color or material can be worn with them, and it is thus an easy matter to brighten them up or materially change their effect.

A vast body of women are confronted with the problem of dressing well on a small allowance, and very many of them have solved it to their entire satisfaction. The shrewd, careful dresser has found that nothing is more useful in a limited wardrobe than silk waists. Of these she has at least two, and she does not choose expensive silks for them, but is certain to make them up very daintily, with a bit of lace or ribbon at the throat of each to give a smart finishing touch. A silk waist may be worn with any dark skirt, and in such a combination one is certain to be well dressed. Independent waists and skirts cause a considerable saving, while producing the effect of a variety of costumes. With one silk dress and two or three pretty waists a woman can array herself appropriately and attractively for almost any occasion.

JEWELS AND JEWEL-CASES.

An experienced jeweller makes the assertion that few women know how to adjust their brooches and lace-pins. It is the general habit, he says, to grasp a brooch by the setting and thus work it into the gown at the throat, with the result that the ornament soon needs repairing. The proper method is to take the pin proper (not the top or setting) between the thumb and fingers and press it through the cloth, holding the setting only when clasping the pretty trifle. All jewelry set with precious stones must be very gently handled, for the settings are easily bent, and a very slight displacement would be sufficient to loosen the gems.

A jewel-case that is at the same time an excellent hiding-place for the pins and rings in ordinary use may be easily made and concealed beneath a large satin bow. For the foundation use a round piece of cardboard about six inches in diameter, covering it with cotton wadding. Upon this sew upstanding rings of cardboard lined with cotton and use them for little pockets. Sew an edge of narrow lace to a broad band of ribbon, shirr the ribbon to form a deep frill and dispose the frill to cover the

jewel-case, fastening it at the center under a rosette or large bow of ribbon. Such a case makes a dainty trifle for the dressing-table or bureau, and no one would suspect that there were treasures hidden beneath it.

THE DRESSING-TABLE.

A pretty bedroom has come to be the chief aim of the tasteful home-maker. Her parlor may be more handsomely furnished, but it is not likely to be so charmingly arranged as is the cosey apartment that tells of its occupant's care and daintiness in its every feature. When there are several windows in a bedroom, so that there is no scarcity of light, it is a good plan to place the dressing-table against one of them. The window may be curtained with delicate cretonne, which will make a charming background for the table. The curtain should hang straight, but with ample fulness; and the dressing-table mirror should have its own drapery falling gracefully at each side from the top. In a cleverly arranged white-and-blue room the window curtains are of pale-blue cretonne figured with tiny white flowers, and the dressing-case is draped with white cheese-cloth.

SILK UNDERWEAR.

One may be the possessor of the daintiest underwear and yet know so little how to launder it that it will retain its beauty but a very short while and will quickly wear out. Silk underwear of good quality is expensive at the start, but as it will last for years with proper care, it is in the end cheaper than less costly kinds that do not yield such good service. The wise woman washes these garments with her own hands and thus ensures a good return for her investment.

The proper method of laundering silk underwear is by no means difficult. Dissolve a handful of borax in a pail of lukewarm water and soak the garments in the water for fifteen minutes. Then prepare a good suds with white soap, making it about blood warm; hot water would make the silk harsh and wrinkly. Rub the garment, in the suds as lightly as possible, and do not wring them, but squeeze the moisture out very carefully. Then rinse in two waters of the same temperature and hang to dry without wringing.

Plain silk hose may be washed in the same way, but lace stockings in delicate tints should always be washed in naphtha. Turn the stockings wrong side out, shake them free of dust, lay flatly in an earthenware dish and cover with naphtha. Squeeze them and lift them back and forth in the naphtha, and rinse in clear naphtha. After the latter fluid has settled it may be poured from the sediment and used to clean less delicate textures. The stockings should be well aired until all odor is gone. Naphtha should never be used in a room where there are lights or a fire.

Silk garments should not be sprinkled for ironing, but should be rolled in a thick towel wrung out of clear water, and after an hour pressed with a heavy iron that is not too hot. A knit garment should always be ironed lengthwise, and care should be taken that there are no wrinkles on the under side.

THE USES OF HOT WATER.

A noted New York specialist who is an acknowledged authority on skin diseases believes firmly in the efficacy of hot water as a curative agent for a poor complexion. His theory is that all complexional defects are an outward and visible sign of an inward rebellion on the part of Nature against the kind and quality of the food eaten. In other words, he claims that indigestible food causes pimples and muddiness of the skin, and that by using care in the choice of edibles and by taking plenty of hot water, any woman can greatly improve her complexion.

It is not so difficult to drink hot water as is commonly believed. A cupful should be taken before breakfast every morning to cleanse the stomach, and a generous supply through the day; and the discouraged woman whose mirror tells her only too plainly that her eyes are dull and her skin yellow and rough, will be surprised to find how little there is that is disagreeable in the remedy, and how quickly its results will be apparent. A quart of hot water every day is none too much to commence with, and in extreme cases of gastritis the physician referred to, who swears all his patients to secrecy regarding the exact quantity prescribed, insists on three quarts as the daily allowance.

Hot-water treatment is not entirely new, as it was originally prescribed with great success for extreme stoutness by a London specialist. The patient was put upon an allowance of one pound of cooked fish and one pound of lean cooked meat a day, with a pint of hot water every two hours, to be sipped at intervals. The fish and meat were distributed in meals according to the taste of the patient, but vegetables, bread, milk and all other foods were prohibited. Under this rigid diet the weight of one person decreased fifty pounds in four months. The regimen was then slightly modified by the addition of two small slices of bread and butter at breakfast and supper, and milk and sugar in a cup of tea in the morning and at night; and after six months the ordinary diet was resumed with no perceptible increase in flesh. Those who have exhausted all the processes for reducing their weight may take heart and try this one.

THE ARTISTIC HOME.

The tasteful woman's home is first and last an artistic one in these last-of-the-century days. This does not of necessity mean that the furnishings are costly, for they may be quite the reverse; but it is in the blending of colors that such a dwelling is sure to excel. In one pretty parlor which I often enter is an old-fashioned couch that is as pleasing to the eye as it is restful to the body. Not long since it began to look decidedly shabby, and as the owner could not afford the cost of new upholstering, she draped it with an electric-blue cover, throwing the folds over the back and ends. This drapery was not a regulation couch-cover, which would have cost double the sum that could be spared. Instead, a chenille portière was purchased, the superfluous length cut off, and the fringe replaced upon the new hem, and the result was an artistic and very inexpensive couch-cover.

Upon the couch are piled three pretty cushions, one covered with white silk showing a tiny yellow stripe, another with plain dark-red silk, and the third with cream-colored silk bearing pale-olive geometrical designs. The combination of colors effected by the couch-cover and cushions is extremely agreeable, being rich but not startling. There is no carpet upon the hardwood floor of this small parlor, but in front of the couch is a rug having a dark-blue ground marked with traceries in which white and old-rose are skilfully interwoven and blended.

BOOKS AND BOOK COVERS.

Among the small accessories that do so much to give a dwelling a comfortable, home-like appearance, perhaps the most pleasing to refined tastes are pretty books scattered carelessly about where they will be a constant temptation to those who love to read. For books bound in the beautiful but perishable bindings that are now so popular, the dainty house-mistress makes covers that cleverly suggest their contents. Thus, for her white-and-gold copy of Browning a friend of mine has a cover of old-rose moiré silk, across which is painted a straggling, withered bough supporting a sober brown thrush, with these lines traced below:

"He sings each song twice over
Lest you should think he never could recapture
The first fine careless rapture!"

Another original book-cover is that for her copy of Thomas à Kempis, which is suggestively made of genuine sack-cloth. Still another, now enclosing the latest novel, but intended for use in general reading, is made of gray linen and bound with pale-blue ribbon. On one side is a spray of bachelor's-buttons done very naturally in pretty blue tints, and on the other are these three inscriptions printed with an ordinary pen and writing ink and separated from one another with double lines, also made with pen and ink:—

"He swore the world, as he could prove,
Was made of nothing else but love and fighting.
Just so romances are, for what is in them all
But love and battles?"

"She shuts the dear, dear book that made her weep,
Puts out the light, and turns away to sleep."

"'Tis in books the chief
Of all perfections to be plain and brief."

With plenty of books in your homes, my dears, you need never feel the lack of rich furnishings. In every bedroom should be placed a few choice volumes, that the occupants may, if they wish, begin and end the day with beautiful thoughts.

EDNA S. WITHERSPOON.

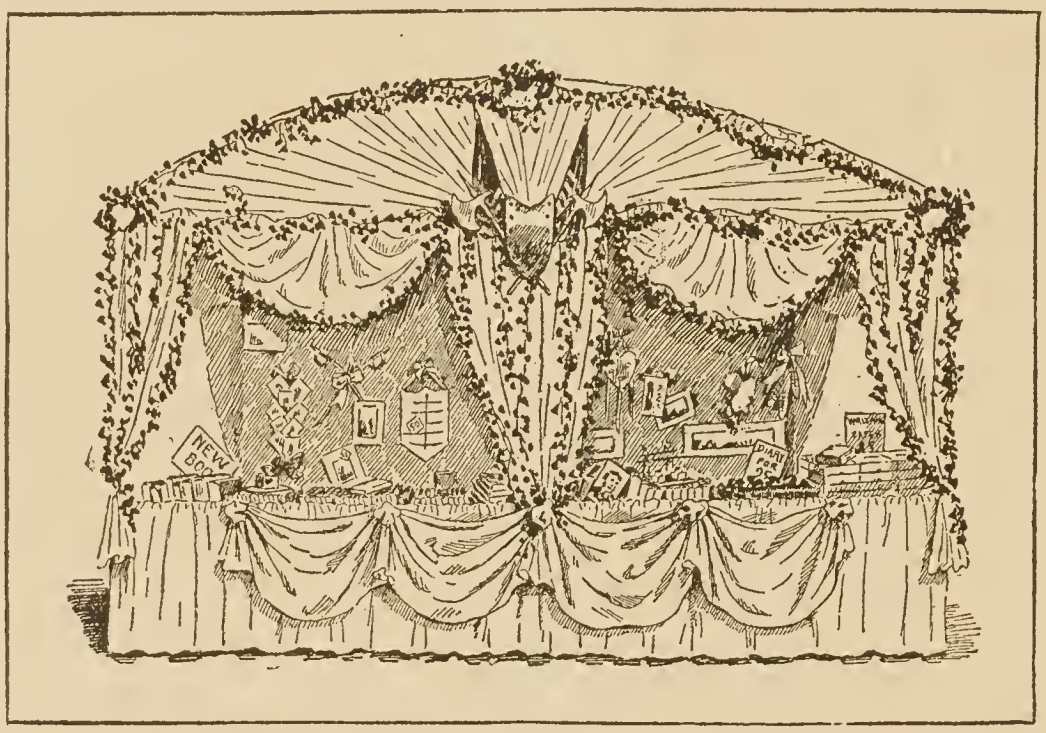
Beginning with March and continuing through twelve numbers, MRS. ROGER A. PRYOR will contribute a series of articles on the Etiquette of Polite Society under the title of THE SOCIAL CODE.

SUGGESTIONS FOR FAIRS.

Even a handsome gem owes something to its setting, and the executive committee of a fair or bazaar, whose chief object is, naturally, the making of money, will always do well to consider with care the decoration and arrangemeut of the booths and bowers iu which the various articles are to be sold.

The primary requisites for the successful construction of a booth are a good carpenter and plenty of boards suitable for his purpose; but the chairman of the committee on decoration should have all his plans well matured, and, if possible, give the carpenter a rough sketch of how the various booths are to look when completed. With a good framework, all sorts of interesting results are possible, and it must be remembered that inviting surroundings will tempt many extra shekels from the pockets of visitors and secure the sale of numerous articles which, if unattractively placed, might not be disposed of until the final auction sale of uudesirables.

Let us suppose that we wish to arrange for booths iu which are to be sold Fancy Articles, Perfumery Confectionery, Art Goods and Furniture, Groceries, Flowers, Dolls, Books and Stationery; and also for a "Lemonade Well," old but always acceptable, a Chocolate Table, a Refreshment Department, and a Photograph Gallery, in which some enterprising amateur will engage to take groups or single pictures, or committees with their booths, by daylight or flashlight, as the case may be.



SUGGESTION FOR BOOK AND STATIONERY TABLE.

Materials for decoration are more numerous than formerly. Cheesecloth still holds a large share of favor among givers of fairs, and mosquito netting, fish-net and tissue paper are always in demand. But prettiest of all is the newer crêpe tissue paper, which is shown in all the bright and delicate shades, the latest novelty having prettily tinted borders washed in roughly three or four inches deep. A little skill in the use of this paper, generally in combination with some other material, secures marvellously artistic results. If the bordered paper is not to be obtained, au industrious young woman with a box of water-colors can quickly wash in a rough but effective border of yellow on white for a daisy table, of purple on lavender for a violet table, or of pink on white, pink on pink or green on white for a table dressed in the colors of the sweet pea, rose, snowball or any other flower that may be chosen. Numberless suggestions for faucy articles made of crêpe paper are given in the pamphlet ou this subject published by the Butterick Publishing Co. at 6d. or 15 cents.

Paper flowers and vincs make very effective decorations, and they need not be despised because they are no longer novel. A remarkably pretty table at a large fair held not long ago in a large city had an arched front made of lattice-work, the frame being tacked together to leave openings about eight inches square; and the entire lattice was wound with light-green tissue paper cut in strips. A large number of fluffy green and white snowballs, each attached to a small, stout thread, depended from the lattice-work or were grouped about the archway and upon the festoons of green and white cheese-cloth which draped the summery little boudoir; and all good critics acknowledged that the effect was most artistic and delightful.

It must not be forgotten that certain colors which arc very beautiful by daylight lose nearly all their glory when illuminated by gas or electricity. Yellow must be somewhat deep in tone to retain its quality iu the eveuing, and the laveuder and violet shades are most effective when combiued with deeper tones of the same colors. Pink and cerise are extremely pretty for evening decoration, and thc former gaius brilliancy when used with darker tints. Blue, white and gold is a combinatiou that suggests the toues of a Summer sky and is more satisfactory than blue and white, or blue alone. White aud gold, yellow and brown, and piuk and green, are also pleasing combinations.

It is quite worth while to select oue's costume to harmonize with or emphasize the colors of the booth, and it is a pretty fancy to decorate each purchaser with a tiny bit of ribbon or a paper favor in these colors. At a recent large fair a pretty violet table at which perfumery was sold was draped within and without with lavender cheesecloth, aud great butterflies with gold bodies and wings of purple and lavender crêpe paper caught up the festoons, while garlands of violets, made of two shades of tissue paper by the children, were gracefully disposcd on the draperies at the sides and on the arch above. Two of the attendants were dressed in lavender and two in white, and the ensemble was exceedingly pretty.

At a military fair recently held in Brooklyn the artistic decorator in charge successfully reproduced the exterior glories of the "White City." To this end all booths were clothed in purest white, some of them being built in imitation of particular architectural features of the Exposition; and the whole great ceiling was veiled in the blue of a Midsummer sky. The young ladies in attendance were permitted to wear any color they chose, but not a white gown was allowed, lest the effect of the pure-white decorations should be marred.

The new cerise tint in crêpe tissue paper lights up brilliautly in the evening, and may be used very successfully with ivy leaves, either real or artificial, or with ferns and asparagus vines. The attendants may wear green or cerise, but not white.

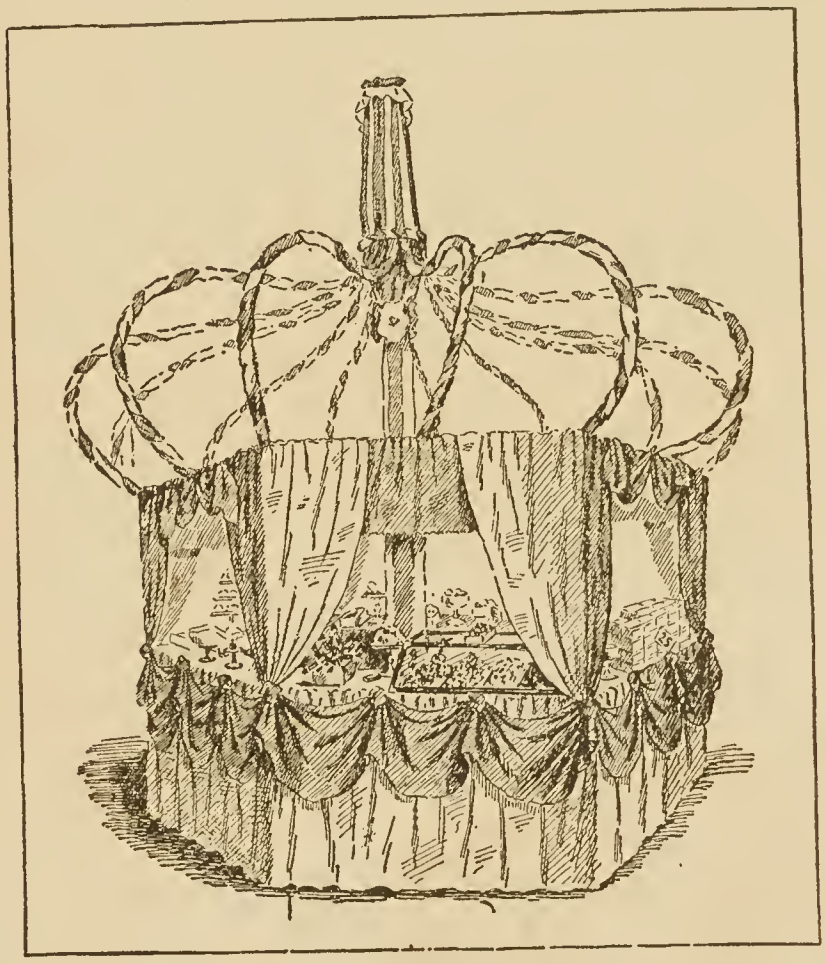
To a certain extent the decorations of a booth may harmonize in idea with the articles to be sold therein. It would obviously be in poor taste to drape a grocery table in blue and white. A "Lemonade Well" should be designed in yellow and white, with a bit of olive-green if liked; aud when a large Japanese umbrella, or, if this be lacking, a large umbrella frame daintily hung with yellow, is fastened exactly over the well, the attendaut Rebeccas will be very becomingly environed.

The ornamentation of a booth where fancy articles are to be sold should not be elaborate, since the dainty trifles offered to purchasers are themselves decorative and might lose something of their effectiveness among too fanciful surrouudings. For the

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The first of a series of papers entitled Experiences of a Training School Life, arranged by Mrs. Frederic Rhinelander Jones, will be published in the March DELINEATOR. These articles will supplement that on Trained Nursing, which has already appeared in the Employments Series.

sale of groceries a corner should be selected, and the decorations may be in a brilliant red, the shade being especially chosen for evening use. A cool, pleasant tone of green, suggesting



Suggestion for Confectionery Table.

quiet and seclusion, may be selected for a book and stationery table, and red and white for a confectionery counter.

For a flower table no hue is more effective than pink, and shades of purple and lilac may be suggestively used for a perfumery table. Cream or buff or a Persian or Japanese combination may be selected for a furniture booth, and a rich brown shade with white or cream and a gleam of yellow may suggest the toothsome and fragrant chocolate.

It is a pretty fancy for the designer of each booth to select a flower and model the decorations and costumes closely after the blossom's own plan. I recall especially one table at a fair where scores of pretty art treasures were offered for sale. The bower had been arranged by the fair saleswomen, and it gleamed out so sweetly with its pink-and-white and lavender-and-white decorations that one felt sure that sweet peas must be blooming not far away. Some of the pretty maids were costumed in pink muslin and had little white gauze wings attached to their shoulders; others were in lavender with white wings; and a touch of delicate green appeared somewhere in each dress. For the bower itself pink mosquito-netting was draped over pink cheese-cloth, and pink crêpe paper bordered with a deeper shade of pink covered the front of the table. An arch of lattice-work made by the girls themselves was wound with pink goods and smilax vines.

A daisy table may be easily arranged in yellow and white, or else in medium yellow, with darker masses of the same color or deep-orange to lend richness of tone. White crêpe paper with a yellow border may be used on the front of the table, and daisies of every sort made of paper or muslin may be loosely garlanded upon the side columns. The attendants may wear yellow, white or yellow-and-white gowns.

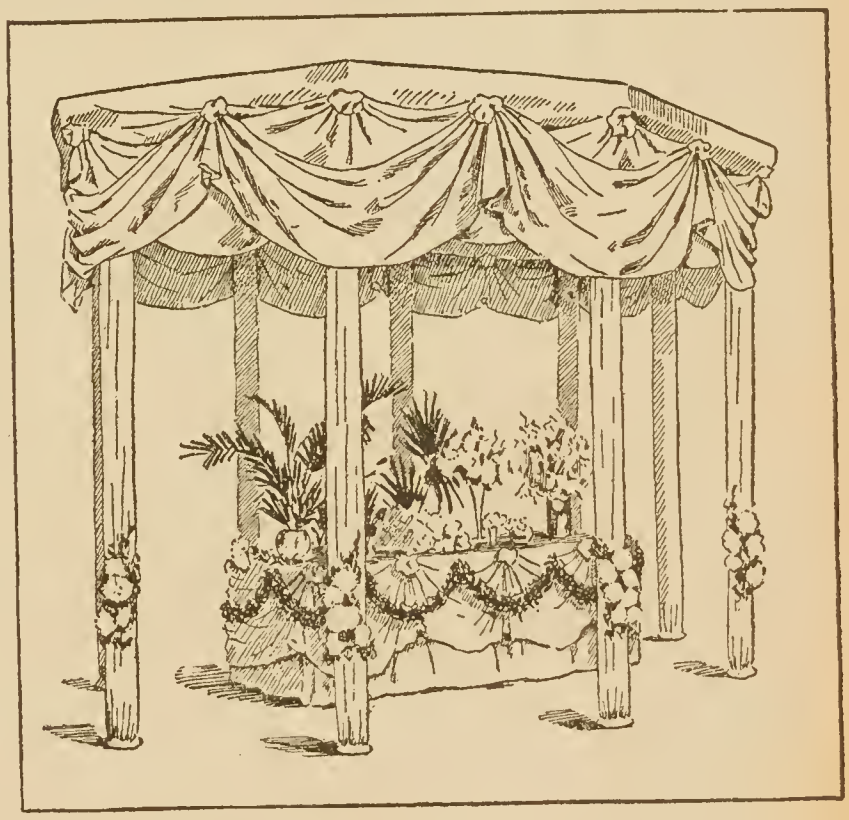
At the gypsy booth of a certain fair were three pretty brunettes arrayed in the rich crimson, purple and cerise shades suggested by the popular dahlias which milliners are displaying this season, and pretty masses of the three colors, contributed by rosettes of crêpe, decorated the rich depths of the bower, where fancy baskets in great variety were sold. Here also for a trifle one might learn all about his future prospects.

An effective design for a confectionery table is shown in an accompanying illustration. The arches which form the little dome are wound with bright-scarlet and white in imitation of the toothsome candy sticks that the children love so well. Pure-white would also be effective for decorating a candy table, as sufficient color would be supplied by the pink, red and green bonbons and other confections. White goods, and particularly thin white muslins, would make acceptable costumes for the sellers of bonbons, their sweet daintiness according well with the pretty wares, and thus inviting patronage.

The "Corner Grocery" committee should study the window displays of some extensive shop if they would make a picturesque and business-like display. One æsthetic saleswoman was ready to despair because of the commonplace appearance of her grocery booth, when it occurred to her to procure a supply of small cabbages, remove the coarse outer leaves, and tie each head with a bow of scarlet satin ribbon. Thus she easily arranged an admirable bit of decoration, and she sold every one of her unique bouquets at excellent prices, and could have disposed of more.

The doll table should be one of the brightest and cheeriest at the fair, because here the children's interest will center. The general tone of the draperies, however, should be neutral or, at least, not such as to pale the bright tints in the costumes of the little ladies and gentlemen who are on exhibition and whose fate is to be decided for life. A liberal supply of Chinese lanterns may be used, and yellow, cream or white draperies may be hung. The interest in the sale will be increased if the dolls are disposed in groups to represent scenes in real life, a fairy story or a popular picture. Cinderella, her sisters and the prince would make a very effective and salable group. A skating scene showing dolls in furs and warm coats; a boating party on a great lake made of looking-glasses, the meetings of the glasses being skilfully concealed by islands of moss, and the dolls being in pretty Summer costumes; a picnic party under some evergreen trees, a five-o'clock tea, a Queen of the May festival, a Brownie escapade, a group of nurses with baby carriages containing beloved dolls in long dresses—any of these groupings will attract attention to the articles on sale, present the little figures in an agreeable light and add immensely to the picturesque effect of the booth.

Another little device, originated, perhaps, by a circle of "King's Daughters" who longed for something new in the way of fair accessories, resulted favorably for the exchequer and made a pleasant picture to keep in one's memory. Each of the six girls in charge of as many tables selected a particular color for her booth, and procured for sale, either as donations or on commission, as many articles in that color as she could gather together. For example, at the yellow table, in addition to the usual pretty trifles of fancy work which young girls love



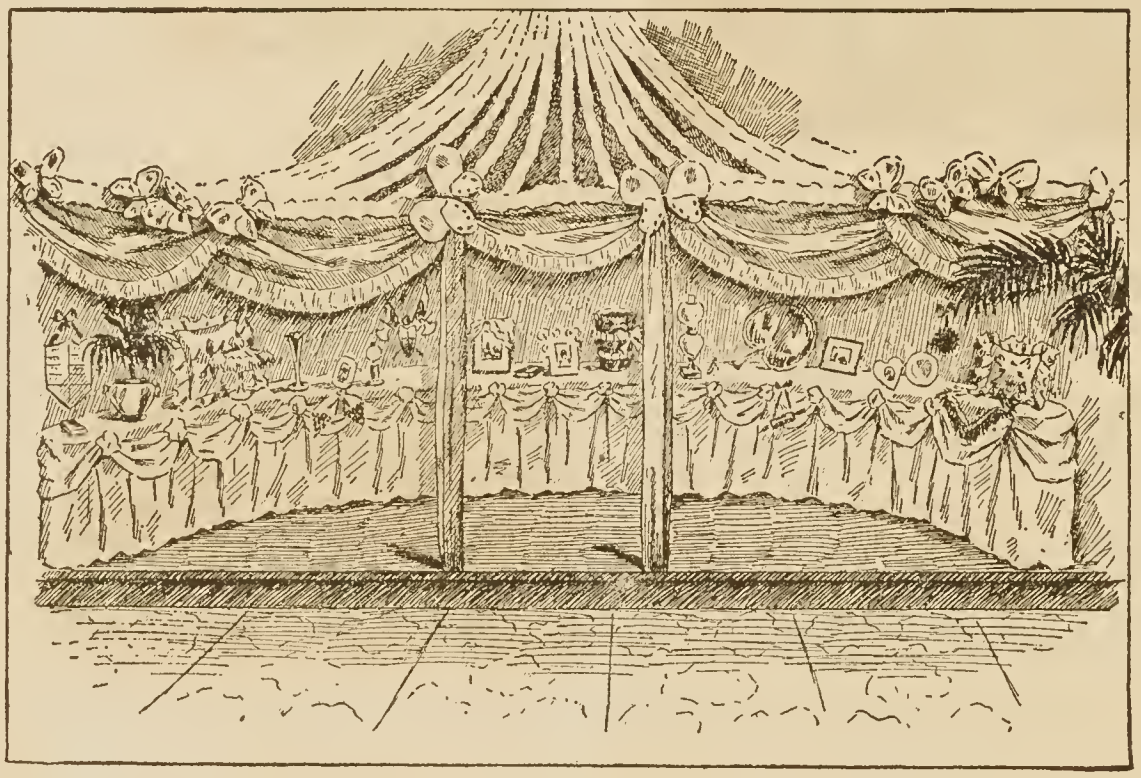
Suggestion for Flower Table.

to make (all in this case decorated in yellow), there were yellow canaries blithely singing in yellow cages; yellow roses and tulips, golden oranges and bananas, canned peaches begged of friendly housewives, cream and yellow kid gloves, neckties

which by a pardonable stretch of the imagination might be considered yellow, lemonade, yellow bonbons and molasses candy, some pretty pieces of yellow Chinese and Japanese pottery, a few fine bits of Rookwood, and scores of other articles so tastefully arranged that the effect was most pleasing. Yellow crêpe paper and mosquito netting were used for the decoration and drapery of the little bower, in which a black-eyed trio in yellow gowns merrily made change and stored away a fine sum for the "Orphans' Home" in which their society was interested.

A pretty blonde and her sisters in the same circle draped their booth gaily with pink cheese-cloth and festooned it with pink rosebuds and natural ivy leaves. The buds were made very easily, like kindergarten paper designs, by cutting strips of tissue in different shades of pink, notching them unevenly, curling the petals over a thin knife blade and rolling them round a wire stem. When the buds were mingled with the green leaves they showed no lack of nicety in preparation and were very fair to look upon. Dolls of all ages dressed in pink, pink work-bags and sofa-pillows in great variety, great jars of pink roses and carnations, pink baby afghans, collars, bands, bows and rosettes made of pink chiffon by the girls themselves after the fashion of the hour, a set of china finger-bowls decorated with Scotch roses, and pink bonbons and ice-cream served with angel cake that had a pink frosting, were some of the articles that made the little bower the very "pink of perfection." The attendants wore floating pink muslin gowns, with rosettes of pink satin ribbon fastened here and there, and white hats decked with pink roses.

The white table was a dream of fairy-land and glistened with an abundance of the tinsel decorations used on Christmas trees. Many serviceable articles were here offered for sale, including aprons, gloves, cuffs, collars, caps, handkerchiefs, ties, starch, tapioca, rice, lump sugar, bonbons, baby dolls, bed time slippers, buttons, paper roses, lilies-of-the-valley and a dozen other articles, all of them white.



Suggestion for Fancy Table.

A Pompadour booth may be arranged with rose-decorated chintz and pink and blue accessories; or a similar structure may be called a Dresden-china booth, and small white net veils may be worn by the attendants, after the fashion of Dresden china figures, whose costumes may be copied entire, if desired. A Brownie table, with boy attendants, designed by Mr. Palmer Cox's permission, would be expected to offer groceries and other substantials. "A Table of Sevens," at which each attendant represents one of the seven ages in Jean Ingelow's "Song of Seven," should display artistic wares only. A little company of saleswomen dressed in imitation of the old-fashioned rag doll could preside very amusingly at a doll table. Masks of white cotton could be painted to show the wide mouth, snub nose, very pink cheeks and round eyes of the traditional rag baby, or painted calico masks could be purchased. A great deal of ingenuity may be exercised in arranging the costumes for these funny creatures.

A little booth exclusively for the sale of fans, and presided over by Miss Fanny Somebody dressed as a Japanese or Chinese girl, is another good device for a fair. Miss Fanny should wear a fan skirt, and little fans thrust into her hair; and a striking effect may be produced by arranging draperies as fans, some right side up and some the other way. A scarlet booth, richly glowing in the evening light, and, if space permits, arranged to imitate a sitting-room, with comfortable chairs, rugs, banquet lamps and a warm, home-like effect generally, will furnish an excellent corner for the sale of ice-cream on a cold evening.

A pink flower table has been mentioned. In the open pagoda represented the uprights are wound with pink and then twined with light garlands of pink rose-buds and ivy leaves. The dome is hung with pink, and rich garlands of the rose-buds and ivy enclose the bower on all sides, except those left open for the entrance of customers.

It is doubtless unnecessary to remind the sensible woman who is about to become a saleswoman at a fair for the first time, that the most beautiful decorations and costumes will be in vain and the success of the occasion be greatly marred if there is a lack of thoughfulness and good will on the part of the workers in the enterprise. The strictest principles of honesty should not be forgotten in the business transactions, no matter how worthy the cause for which money is desired. A man who offers a five-dollar note in payment for a three-dollar article may intend to donate the balance of the sum, but he will be much better satisfied if he is permitted to suggest that the change need not be returned, without a hint to that effect by the saleswoman. "No change at this fair" is a bad motto, and more is lost than gained by its adoption. Present your wares briskly, fairly and in the best possible light, but do not make yourself an unpleasant memory of the occasion by over-urgent appeals to unwilling customers. In one of the best-known dry-goods houses of New York the salesmen are directed not to insist on sales, but to see to it that every visitor goes away satisfied with his purchase, if he makes one, and above all, pleased with his treatment. Of course, in this house the better class of customers are served, and possibly the rule might not be equally beneficial in one of the large down-town emporiums; but I question whether there is ever a case where the principle, strictly adhered to, of trying to please would not in the end bring more money to the merchant's drawer or to the fair committee's treasury than a bold and insistent manner.

But first and last, keep your temper, and avoid the petty jealousies which are so likely to arise when a score or more of people, and especially, shall I say it, of young or older women combine together to arrange for a bazaar. Unreasonable people, selfish people, obstinate people, careless and forgetful people may be looked for on all committees; and to conduct yourself so that no friction shall arise in your department, yielding to the opinions of others when possible, and keeping silent when sharp words rise to the lips, is an achievement of which any one may be proud when all is over and the lights put out upon the gay scene.

Margaret Nourse.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the Delineator compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the March Delineator should reach us before the fifth of January. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

TATTING.—No. 33.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTING AND CROCHET EDGE.

FIGURE No. 1.—This edge may be made with thread in numbers ranging from 40 to 60.

Work the rosettes as follows: Work a ring of 3 d. s., 1

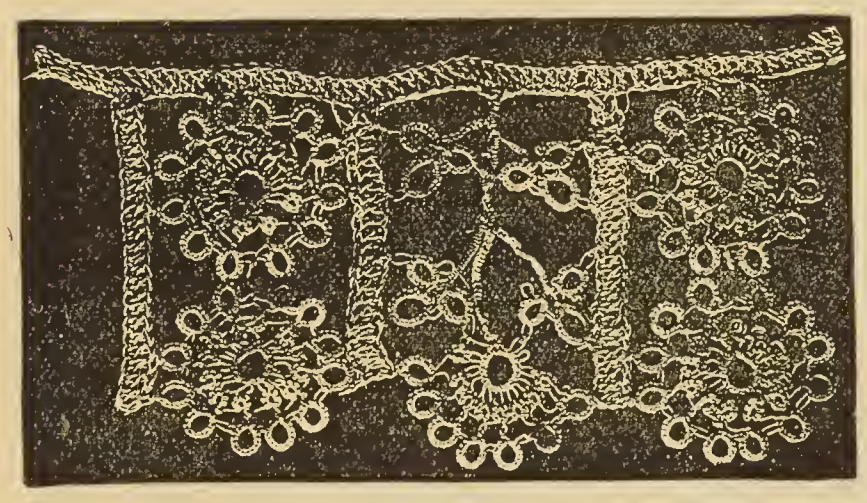


FIGURE No. 1.—TATTING AND CROCHET EDGE.

picot, 3 d. s., 1 picot; repeat until you have 12 picots with 3 d. s. between each picot; close up the stitches. * Leave a short space of thread, make 3 d. s., join to the 1st picot of the center ring, make 3 d. s., close up the stitches. Leave a short space of thread, then make 2 d. s., 1 picot, 14 d. s., 1 picot, 2 d. s.; close up the stitches. Repeat from * until all the picots around the center ring are filled. This makes a rosette; join the rosettes while making, or they can be joined with needle and thread after they are made. The second row consists of a half-rosette, and three-leaved figures, the latter being made as follows: 2 d. s., 1 picot, 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s.; close up the stitches.

Make 2 d. s., join to the last picot of the previous leaf; make 10 d. s., 1 picot, 10 d. s., 1 picot, 2 d. s.; close up stitches; make 2 d. s., join to the last picot of last leaf; make 6 d. s., 1 picot, 6 d. s., 1 picot, 2 d. s., close up stitches and fasten all three leaves together with a knot. Leave two inches of thread for one thread of stem. Make four of these 3-leaved figures. With a crochet needle make a chain of 27 stitches, then make one d. c. in each stitch of chain. Baste the rosettes on a stiff piece of paper,

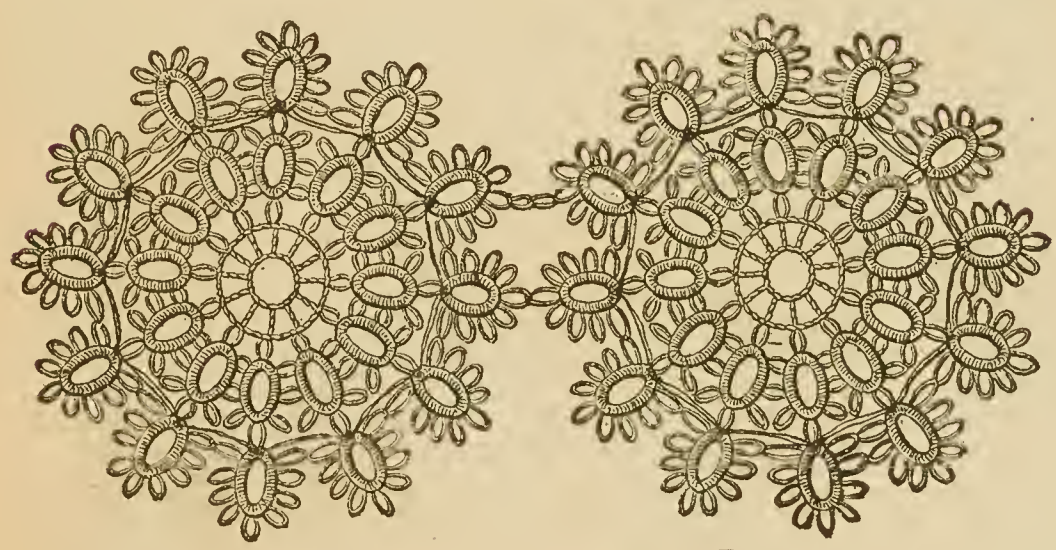


FIGURE No. 2.—TATTED ROSETTE EDGING.

and fasten the crochet to the rosettes with needle and thread. Then baste the half rosette on the paper and fasten to the crocheted strip; with needle and thread make a stem of three threads to the half-rosette and button-hole stitch over the stem; baste the 3-leaved figures on the paper and make stems in the same way; join all the stems together near the end of the main stem. Make alternate rows of the rosettes and the 3-leaved figures, separated by the strip. Finish the upper edge with a crocheted strip.

TATTED ROSETTE EDGING.

FIGURE No. 2.—Begin by making the inner circle of rings thus: Make 1 d. s., 1 long picot, * 3 d. s., 1 long picot, and repeat from * until there are 8 long picots in the ring; then 3 d. s.; draw up and draw the thread through the 1st picot made and tie; * leave a short length of thread (see picture), and make another ring of 1 d. s., 1 long picot, 3 d. s.; join to corresponding picot of last ring; 3 d. s., join to next picot, 3 d. s., then 5 long picots each separated by 3 d. s.; then 3 d. s., draw up and tie as before, only draw the thread through the picot and the thread which connects the rings at the same time instead of through the picot only. Repeat from * 10 times more, drawing the rings out long instead of round; and after the last ring is made, join to the first so as to make a circle, making the joining as neatly as possible.

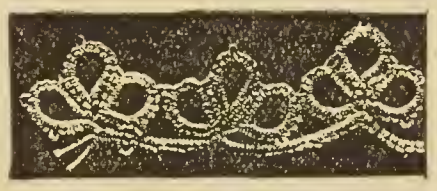


FIGURE No. 3.—CLOVER-LEAF EDGE.

Now for the outer circle of rings, which are somewhat larger, make 2. d. s., then 9 very long picots each separated by 2 d. s., then 2 d. s., draw up and fasten in the middle picot of a ring in the first circle. Carry the thread along so the outer circle will lie flatly, and fasten the thread in the middle picot of next ring; make another ring like the last, being particular to make the picots very long; then after drawing up the ring, tie it again in the same picot and proceed with the next one in the same way. Make 12 large rings, then join neatly to the first one made; tie the last picot of each ring to the corresponding picot of the next ring, and join the rosettes by picots as seen in the picture.

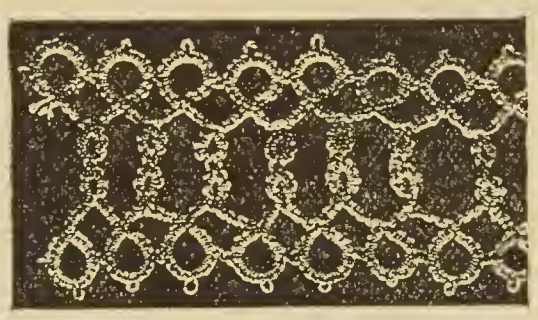


FIGURE No. 4.—TATTED INSERTION.

CLOVER-LEAF EDGE.

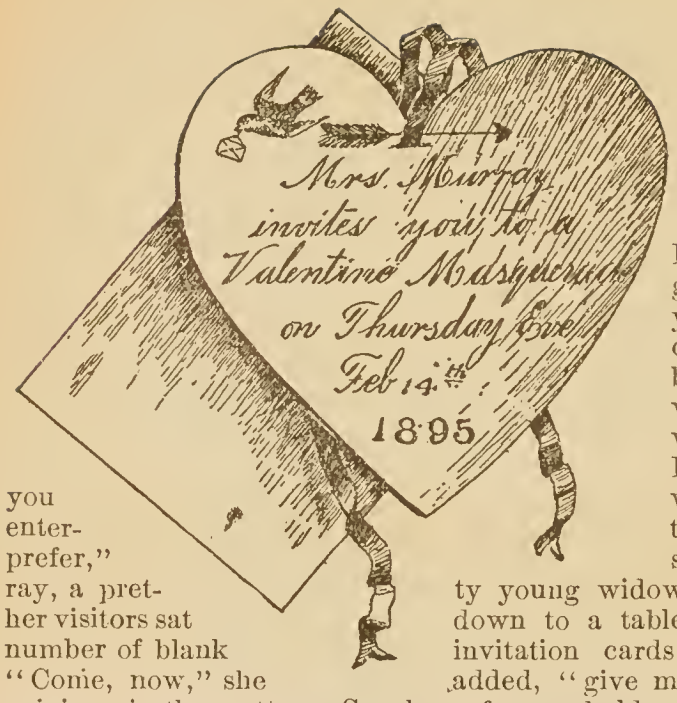
FIGURE No. 3.—The picots in this edging are made short to prevent extra work when washed and ironed. Two threads are used. Make the leaves thus: 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up; make two more rings, and join as shown in the engravings; then make a chain with both threads thus: 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s.; next work the three leaves close together as shown, and repeat.

TATTED INSERTION.

FIGURE No. 4.—This insertion is made with two threads. Begin with the large ring as follows: 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up. Now with both threads, work 4 d. s. Next with shuttle thread, work 3 d. s., 1 p., 3 d. s., draw up. Next with both threads work 4 d. s. Now make another large ring; join the two rings together, with the last p. of the first ring, and the first p. of the last ring.

The second part is made the same as the first, except that you loop the thread in the small ring of 1 p., instead of making 1 p.

A VALENTINE MASQUERADE.



"Well, girls, I am going to give each of you a chance to capture somebody's heart while you are with me, and I want to ask you what sort of an entertainment you prefer," said Mrs. Murray, a pretty young widow, as she and her visitors sat down to a table on which a number of blank invitation cards were piled. "Come, now," she added, "give me your honest opinions in the matter. Speak, or forever hold your peace."

"A dance! a dance! let it be a dance!" exclaimed the girls in full chorus.

"A dance it shall be, then," announced the pretty widow. "Now, what sort of a dance?"

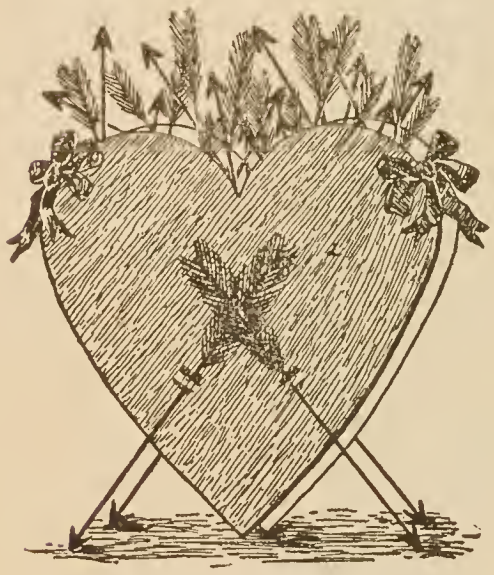
"A Valentine dance," suggested Aileen.

"A masquerade," pleaded Rose.

"I have an idea," chimed in Mrs. Murray. "You shall both be gratified. We will make it a Valentine masquerade, and dancing shall be the order of the evening."

Then, after an animated discussion they fell to work. Isabel folded one of the invitation cards lengthwise and cut out a heart-shaped section; and then, laying this flat upon the other cards, she cut them all in the same shape and passed them to Aileen and Rose, who procured paint-boxes, brushes, India-ink and pens and made on each card a hasty sketch of an arrow, dove, Cupid, hymeneal torch, altar, pierced hearts, Valentine missives, mating robins nestling on a flowering bough, clasped hands or some other design suited to the occasion. As fast as the cards were finished Mrs. Murray wrote upon them the invitations, which were worded as shown by the completed invitation. A plain visiting-card was then tied to each heart with a bow of white ribbon, and on it was written, "To meet Misses Isabel Crofton, Aileen Lewes, Rose Lane and Linda May."

This done, two lists of famous lovers who could be easily represented by the aid of attractive costumes were made out by the industrious quartette, the male characters being put in one list and the female in the other. The personages selected were as follows:



Romeo—Juliet.	Faust—Marguerite.
Lionel—Martha.	Gabriel—Evangeline.
Paris—Helen.	Malcolm—Lady of the Lake.
Leieester—Amy Robsart.	Bassanio—Portia.
Antony—Cleopatra.	Othello—Desdemona.
Rizzio—Marie Stuart.	Orlando—Rosalind.
Paul—Virginia.	Lohengrin—Elsa.
Petrareh—Laura.	Hermann—Dorothea.
Hudibras—Undine.	Pygmalion—Galatea.
Manrico—Leonora.	John Alden—Priscilla.
Hamlet—Ophelia.	Hiawatha—Minnehaha.
Escamillo—Carmen.	Sehahriar—Scheherazade.
Thaddeus—Arline.	Cophetua—The Beggar Maid.
Tamio—Parmina.	Ninus—Semiramis.
Feramorz—Lalla Rookh.	Joe Sedley—Becky Sharp.
Piekwick—Mrs. Bardell.	Alfred Jingle—Miss Rachel.
Sam Weller—Mary.	
Darby—Joan.	
Claude Melnotte—Pauline.	

"Now my idea is this," said Mrs. Murray when the two lists were completed. "We will take the feminine list around tomorrow and let each girl select the character she desires to impersonate; then we will see the men and have each one also make a choice; and we must instruct every person to keep his or her selection a profound secret."

"What, the girls too?" asked Aileen, aghast.

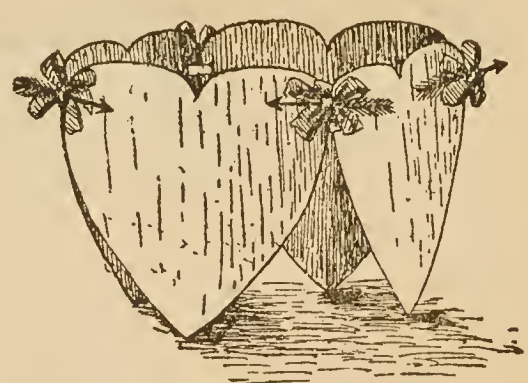
"Those that can," answered the smiling hostess. "Then I will have the young men mark off the names of the young ladies, each according to the character to be represented; and, of course, they must all pair off appropriately. Thus, Romeo must take Juliet, but he will not know who Juliet is, unless he is remarkably clever at guessing, nor will Juliet know Romeo's identity until she discovers it for herself."

"But how can she direct her card of acceptance?" asked Isabel.

"She must bring or send it to me, and I will enclose it in another envelope and direct it to the proper person for her."

"But when he calls for her to bring her here, he will discover her identity."

"That difficulty can be easily overcome," answered the hostess. "Each girl must change her place of residence for a brief while. In her note of acceptance she must state at what house her escort is to call for her, but she must give some friend's address and then exchange homes temporarily with that friend. This will quite mystify the young man, don't you see? He will feel confident that he has discovered the identity of at least one girl, but he will be mistaken."



"What a clever idea," said Isabel. "It takes a charming widow to circumvent the men. I no longer wonder at Mr. Weller's warning."

"Now for the decorations," said Mrs. Murray, paying no heed to this base insinuation. "Don't you think mistletoe and roses would be a pretty and appropriate combination? The red rose is supposed to be the symbol of love, and the mistletoe is one of Cupid's most effective weapons. We could twine the chandeliers with garlands of mistletoe and roses, and from the center of each could be suspended a Cupid or dove bearing tender missives to some of the girls, which could be opened in the course of the evening and read aloud for the edification of the company. Two or three other notes addressed to as many of the men could be hung here and there about the parlor, and these also could be read to the guests. Some of these loving effusions could be written in prose and others in verse; and they could be both humorous and sentimental. Rose is quite skilful with her pen, and I will ask her to attend to this feature of the entertainment."

"And I have some suggestions for the mantel-shelves, mirrors and walls," interposed Aileen. "Before each mirror have a crimson, heart-shaped basket of roses suspended by a chain of smilax or mistletoe. Bank the mantels with green foliage, and on each bank inscribe in gold or crimson letters some such quotation as 'Sweet is true love,' 'O, it is my love!' or 'Call me but love.' On the walls you could arrange quivers of cardboard covered with crimson cloth and filled with gilded arrows."

"I bespeak the decoration of the supper table," cried Rose. "Scattered here and there over the white cloth I would have small crimson satin hearts tied in pairs to arrows cut from cardboard and gilded. Then I would make four larger hearts of cardboard, cover them with red silk or satin, fasten them together to form a square receptacle, and in the center set a dainty bowl filled with crimson roses. Furthermore, I would bank the dining-room mantel with mistletoe or smilax, and on this bed of green lay a long gilded arrow piercing a row of crimson cloth or paper hearts." (The square of hearts is shown at an accompanying figure.)

"Now what about the menu? It should be in keeping with the occasion."

"Oyster patties baked in heart-shaped moulds, with celery grated over them," suggested Isabel. "Then sweetbread sandwiches cut in similar shapes, tiny hearts fashioned from green

cucumber pickles, slices of cold heart served with cranberry jelly, and beaten biscuit."

"Very good," assented the hostess, "What next?"

"Cheese sticks formed like small arrows and served on crimson paper hearts," answered Linda.

"I have an idea about ices," chimed in Rose. "Let them be of vanilla cream and moulded to suggest envelopes; and just before they are brought to table inscribe upon each the initials of the guest to whom it is to be served, making the letters with red icing run through a paper funnel. A list of the guests' initials can be prepared beforehand."

"That is decidedly original," admitted Aileen, "and I would suggest that after the ices there should be egg kisses and love puffs."

"What sort of fruit before the coffee?" queried the hostess.

"*Pears*, of course," said Rose. "They are rare enough at this season to be generally appreciated."

"Quite appropriate," remarked the hostess. "And now for the dance programme. The cards will be heart-shaped, and you girls must help me make out a list of suitable music."

"Have plenty of waltzes," petitioned Rose.

"They are easily selected," said Linda. "I recall 'Love's Dreamland,' 'Love and Duty,' 'Affection,' 'The Kiss,' 'Love's Kiss,' 'Well Beloved,' 'Ever of Thee,' 'Je t'aime,' 'Love's Confession,' 'Mia Cara,' 'Love at Sight' and 'Live and Love'; and there are many more waltzes that are quite as appropriately named."

"Then," said Rose, "Linda and I will make out a list of dances if you wish us to do so."

"By all means," answered Mrs. Murray. "And now if a few minor details are properly looked after, I think our Valentine masquerade will prove a grand success, and, I trust, very profitable to you girls."

A few months afterward Linda and Rose were eagerly scanning a wedding invitation which had been received in the morning's mail.

"Now isn't that always the case!" exclaimed Rose, who was visiting Linda. "We girls positively haven't a shadow of a chance as long as there's a pretty widow in the field."

H. C. Wood.

FLORAL WORK FOR FEBRUARY.

IVY.

"Oh! a dainty plant is the ivy green
That creepeth o'er ruins old!
Of right choice food are his meals, I ween,
In his cell so lone and cold.
The walls must be crumbled, the stones decayed,
To pleasure his dainty whim;
And the mouldering dust, that years have made,
Is a merry meal for him.
Creeping where no life is seen,
A rare old plant is the ivy green."

The English ivy has a wonderful power of suggestion in its dark beauty. It is the plant of poetry, romance and history. Its rich, glossy, evergreen leaves and clinging habit make it invaluable for certain purposes, and it is as sure to retain its great popularity at all times as is the rose or violet.

Ivy is beautiful when trained upon walls, fences or dead trees, but it must be used in quantities to produce a striking effect. To root cuttings of ivy, first remove the lower leaves and insert the cuttings in a wide-mouthed bottle or glass fruit-jar filled with soft water. It is a good plan to shape a piece of thin cardboard a little larger than the top of the vessel, make a suitable number of holes in it, and pass the lower ends of the cuttings through the holes before thrusting them into the water. By this arrangement the slips can be supported at exactly the proper height and the leaves kept out of the water. Place the vessel where the sun will shine upon it as long as possible; and in two or three weeks, if the weather is warm, fine white rootlets will be seen starting from the lower part of each cutting. When the roots have become about two inches long, crumble soil into the water until it covers the roots; pour off the water as well as possible, and let the soil dry out until it is about as moist as that in which plants are ordinarily grown. Let the plants stand for a week or two, at the end of which time the soil will be well filled with roots; then break the glass, and pot the plants as desired.

If ivy is to be grown in a pot, it must be given a rich soil, with several inches of charcoal in the bottom of the pot for drainage; and it must also be plentifully watered. It is said that ivy roots will absorb nutriment from meat, and that onions will prevent the leaves falling off; and certainly the most successful growers are those who accept as facts these practical but very unpoetic statements, and fertilize ivy raised in pots with beefsteak and onions. Their method is to dig every Spring several holes in the soil about each plant, fill them with about a pint of chopped onions and the same quantity of beef bones and meat, and cover closely and firmly with soil. Under this treatment the plants will require no other fertilizer for a year.

A support for ivy that will allow it to arrange and display its beautiful growth as it pleases is a great desideratum. A tall tree trunk will afford ample space, and its shape will make it a most beautiful sight when covered with the waxy green leaves. When ivy grows vigorously, it will in a short time be strong enough to support a decayed trunk, as the many runners will quickly grow to a goodly size and will cling closely to the old support.

Ivy makes an excellent screen, and is much used for that purpose in the cafés of Germany. To make a movable screen, it is simply necessary to plant the ivy in a small tub arranged on wheels, and to train it as it grows upon a wire trellis four or five feet square. It will soon cover the trellis with a growth too dense to be seen through.

Ivy is also very lovely when trained about a window or upon a stone wall, and it is one of the most satisfactory plants to use about a country home, as it lends a picturesque air to any object over which it clambers.

NEW PLANTS.

Many flower lovers are enthusiastic on the subject of poppy culture, and new varieties are constantly being offered by enterprising florists. A recent production called the "Brilliant" is unsurpassed for cutting, as it keeps much longer than the ordinary poppy.

A novel variety of nasturtium that originated in France is being offered this season. The foliage is at once striking and highly ornamental, being marked with green and creamy white. The flowers are scarlet.

ANSWERS TO CORRESPONDENTS.

Mrs. F.:—It is very annoying during the Winter, or indeed, at any other time, to have beautiful and costly blossoms broken from their stems, but with a little care and ingenuity such flowers can usually be so arranged that they can be placed in a vase with others whose stems reach the water, and will last quite as long as though they were uninjured. If the choice camellia, rose, orchid or other flower that has met with a mishap has only a small portion of stem left, bind about the stem a bunch of cotton that has been placed in water and pressed together until thoroughly saturated, and then roll a fresh green leaf over it to conceal it. Secure the leaf with another twist of the wire that holds the cotton in place, and then if the blossom is light and graceful, allow enough of the wire to form a stem, which will hold it in place in the bouquet.

Inquisitive:—In England the crocus has been dedicated to St. Valentine, doubtless because it is in blossom there on St. Valentine's day. The sentiment ascribed to the crocus in the symbolical language of flowers is "Hope and Cheerfulness." Barton writes thus in his apostrophe "To the Crocus"

"Thine is the flower of hope, whose hue
Is bright with coming joy."

Miss H.:—Sweet peas should be planted as soon as the ground can be worked in the Spring.

A. M. Stuart.

MODERN LACE-MAKING.

COLLAR IN MODERN LACE.

FIGURE No. 1.—Collars of lace, be the latter point, Honiton, Battenburg or Bruges, are important adjuncts of the toilettes of the period. Scarcely a bodice but shows in its complete form either such a collar or a collar effect. A lace collar works

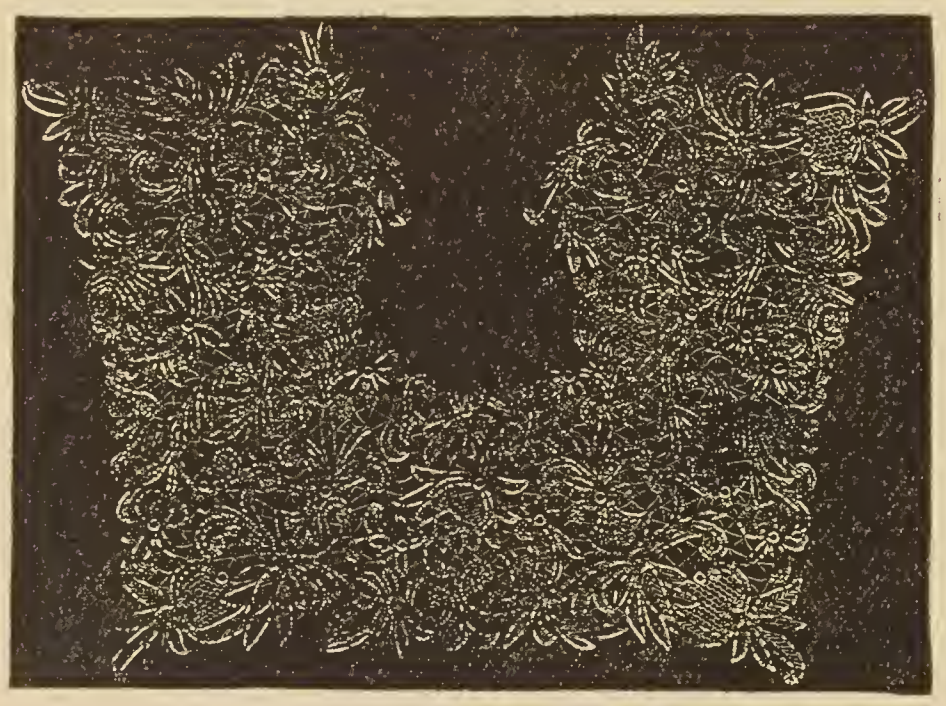


FIGURE No. 1.—COLLAR IN MODERN LACE.

wonders in transforming a simple bodice or waist into one sufficiently dressy for almost any occasion. Ready made, or made to order, a lace collar is a thing of expense as well as beauty; but made by one's own fingers, with a comparatively small outlay for the materials, the lace collar becomes a joy that will endure forever, and in addition possesses the advantages of fitting to perfection and of being in any shape or style desired. To obtain the latter advantage it is only necessary to cut a pattern of the shape and size desired and then, if one is not clever at adapting designs, send the pattern to a professional lace-maker who will arrange the design selected to suit the shape thus designated. Many ladies are making collars for themselves in this manner, and some of the work is exquisite both as to design and effect. Our pamphlet upon The Art of Modern Lace-Making, price 2s. or 50 cents, has been revised and greatly enlarged, and in it are numerous collar designs, as well as designs for many other decorative articles. Among the latter may be mentioned pretty waist ornaments that partake of the nature of collars with tab-ends. These are usually made to order and are of the Bruges variety. Some of the most sumptuous of the latest imported costumes had waist decorations of this variety. Made to order they cost anywhere from forty to fifty dollars. The price prevents their becoming too generally worn; but a small sum expended for braids, threads and a design, and some executive skill, will enable any lady to possess a tab collar.

CORNER IN BATTENBURG LACE FOR TABLE-SQUARE OR TEA-CLOTH.

FIGURE No. 2.—This engraving shows an elaborate border and corner design for a table-square or tea-cloth. It is made with Battenburg braid, rings, etc., and though it appears intricate, it is easily developed. Many other designs for corners, squares, borders, laces, etc., are given in the new Lace-Making pamphlet referred to, and in addition to the designs mentioned over a hundred lace stitches are illustrated and explained, and all of the varieties of braids used in making modern laces, in their actual sizes, are also represented. With this pamphlet on her work-table my lady will not only be able to develop all of the laces given in it, but also those which will be hereafter shown in the pages of the DELINEATOR.

The work of lace-making is most fascinating, and it is a pleasure to watch the development, stitch by stitch, of dainty leaves, buds and blossoms. The finest work requires good sight and should be undertaken only by those having strong eyes. It also requires patience.

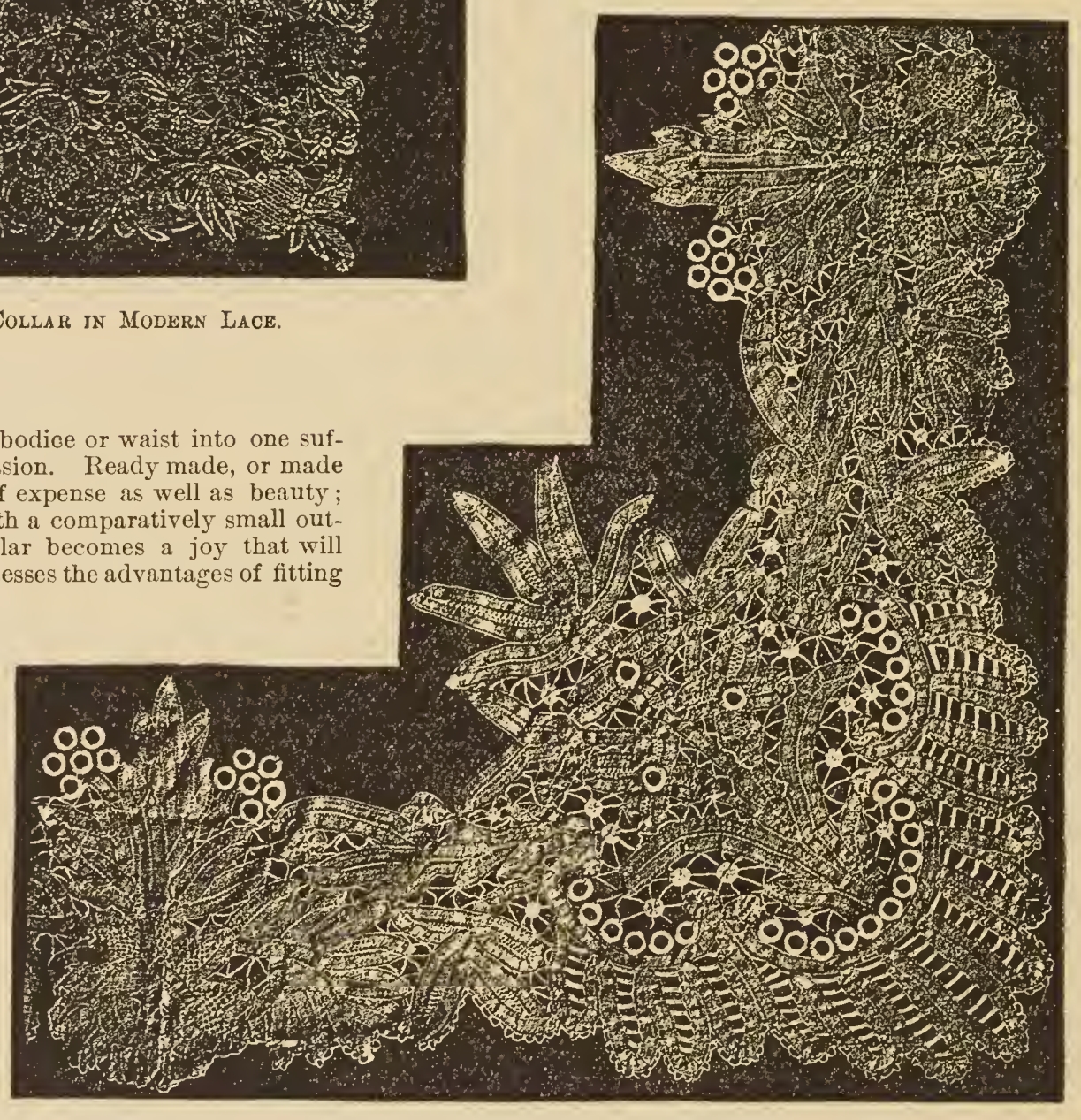


FIGURE No. 2.—CORNER IN BATTENBURG LACE FOR TABLE-SQUARE OR TEA-CLOTH.

It may be of interest to the amateur lace-maker to know that when purchasing a design, she can, if she desire it, have a small portion of the work begun to more fully enlighten her as to method and detail.

For the information concerning lace collars, etc., thanks are due Miss Sara Hadley, lace maker, 923 Broadway, New York.

AMONG THE NEWEST BOOKS.

Of publications having a distinctly holiday flavor that reached us too late for notice in the last issue, the most notable are those of the Raphael Tuck and Sons Company, New York, which are as usual characterized by extreme daintiness and artistic beauty. Special attention is claimed by two companion volumes, entitled respectively *The Year Book of American Authors* and *The Year Book of English Authors*, in which are given appropriate fragments of prose or verse for every day in the year, together with beautiful colored studies suited to the several months. Some of the sentiments are by the author and compiler of the books, Ida Scott Taylor, but the majority are extracts from the works of well known writers. The illustrations are by C. Klein and Frederic Hines.

The same publishers also issue a choice assortment of booklets desirable for holiday gifts and for souvenirs all the year round, and also a numerous array of beautiful illuminated cards that are suited to a variety of purposes, and range from the simplest and least costly to the richest and most elaborate productions of the decorative art. Three booklets, named "Friendship," "Love" and "Kisses," are presented as a set, and very pretty they are. They contain selections from the poets carefully culled and arranged by Volney Streamer, and pretty colored illustrations by F. Corbyn Price and others.

The Greater Glory, by Maarten Maartens, is a story of high life in Holland, that famous land which is always interesting, and which this author declares is so small that it is difficult to step out in it without treading on somebody's toes. The book not only is fascinating as a romance, but is also brimful of social, political and commercial information that will be new to the majority of readers, because few travellers who have written about Holland have understood the Dutch language well enough to reach the heart of the Hollander's life, with his ambitions and ideals, his quaint religious forms and his peculiar social etiquette. Of course, the general usages of the court are the same as those prescribed in similar circles in the other European lands, but among the people at large there are iron-bound customs and proprieties, the importance of which is regarded as almost vital. It is at first difficult to understand the title of the book, but the reason for its choice is made clear as the story progresses, and very beautiful it is. The tale is one of those creations which encourage us to believe that all noble attainments are possible, and its *motif* is a tonic for weak persons that are drifting away from high standards and into compromises with their consciences. Maartens writes his novels in both English and Dutch, the latter being his native tongue; and it is a perplexing curiosity of literature that his English should be so charming in form, so choice in diction and so correct in idiom that his books are lessons in good English literary form. [New York: D. Appleton and Company.]

In *Otto's Inspiration* Mary H. Ford tells of a waif whom the hand of Death had set adrift with a little dog, a violin and an inheritance of musical genius as his only possessions. He showed a hero's courage in the endurance of hunger, cold and buffetings from thoughtless and heartless persons, and through all he preserved his soul in purity, keeping it clean and brave by melody. The author must have had a real model for this character, or some one strongly suggesting him; for she has materialized him with a distinctness little short of marvellous. Indeed, all the personages in the story will seem very real as the reader looks back after turning the last page. All lovers of music, more particularly those who play the violin, will be charmed with this novel. [Chicago: S. C. Griggs and Company.]

A new novel by George Meredith is entitled *Lord Ormond and His Aminta*, and is published by Charles Scribner's Sons, New York. That this author is unpopular with the class of readers who delight in the lightest of society novels cannot be denied; indeed, no one who thinks and feels deeply desires to deny it, because the reason for this lack of appreciation by superficial persons is the very reason that the best intellects almost revere him. Of course, he uses curiously complicated English here and there, but there is no mistaking his meaning, and what he wants to say is well worth attention. Truthfulness demands the admission that the novel is not as interesting as some of its predecessors and has a less satisfactory significance, but the harvest of one year is never just like that of another in quality or quantity, and yet we must be thankful for it as the product of a twelvemonth's rains and suns. Andrew Lang quite naturally finds the book less pleasing than *Diana of the Cross Ways*, or *Rhoda Fleming*, and he tries to excuse himself by admitting that time may have told upon him as a reader. This is sophistic, and no one knows it better than Lang himself. The true cause of the difference lies in the fact that his sense of honor, of fitness and of justice was hurt in the latest story, true though it undoubtedly is to the times in which its events are placed. Nevertheless the romance is artistic and natural, even if it is not a book to be given to maturing boys and girls. Lord Ormond's sister, Lady Charlotte, is a wonderfully vigorous person, a grand and courageous dame, whose performances and whose sayings, wise, witty and angry, greatly increase the action, warmth and interest of the creation.

Very curious, always stirring and sometimes thrilling is *In the Midst of Alarms*, a story lately published by the Frederick A. Stokes Company, New York. The author, Robert Barr, is evidently intimately acquainted with the circumstances of the Fenian fracas that alarmed the borders of Canada and the United States thirty years or so ago, and he has used them very cleverly in his book. The tale has two heroes and two heroines. One man was a vivacious and alert press reporter of New York, the other a staid, grave and silently imaginative college professor of Toronto; and the two were camping out not far from Fort Erie and depending for bread upon two farmers, each of whom had a charming daughter. Out of these circumstances in connection with the Fenian raid Barr has wrought a tale that is both original in conception and admirable in style.

As the title implies, *Costumes of Colonial Times*, lately from the press of Charles Scribner's Sons, is a history of the clothing worn by our forbears, whose wraiths we have wrongly imagined as looking with frowning brows of rebuke upon our latter-day extravagances in gowns and millinery. Instead of being in constant unrest through a desire to remonstrate with their descendants, their ashes must be reposing in profoundest peace for all the disturbance that modern expenditures can cause them. We may have more garments nowadays, but we spend less money than did colonial men, who, by-the-bye, outrivalled their dames in pomps and gorgeousness. Imagine wigs for a lad of eleven and another of nine years that each cost nine pounds sterling, and a charge of five pounds and fourteen shillings for shaving the heads of three little boys "sundry times!" And we are told that the care of a wig often entailed the expense of ten pounds sterling per annum. The daughters of General Huntington, of Connecticut, were sent to a Boston finishing school about the year 1771, and although one of them carried twelve silk gowns with her, her chaperon wrote home to say that the girl must have another dress made of a recently imported rich material, and it was supplied at once, that Miss Huntington's toilettes might accord with her social rank. The school-girls of to-day are not thus lavishly applied with attire, much as we bemoan their vanities. Alice Morse Earle is the author of this clever and interesting work.

The D. Lothrop Company, Boston, publish *Piokee and Her People*, by Theodora R. Jenness, a tale about our Indians and their present condition and prospects that is certain to have a wide reading, by grown folks as well as children. The heroine, Piokee, is an Indian girl who, having been reared from infancy in a civilized home, goes back to her people eager to teach them all the good things she has learned. As may be supposed, her task is not an easy one, and there are many discouragements, but there is as much humor as pathos in the story, and above all, a world of human interest that every one can feel. A dozen excellent illustrations by Maria L. Kirk materially increase the value of the book.

After reading *The Man in Black* by Stanley J. Wyman, thoughtful folk will be grateful that they live in the present century and not at the time of the tale, when cruelty, intrigue, superstition and oppression ruled, not all the universe, perhaps, but at least France, which sent its customs as well as its costumes to the world in general during and even before the last century. Those who have perused *A Gentleman of France* and other recent novels by the same author, will be sure not to miss this curious story, which is issued by the Cassell Publishing Company, New York.

By Reef and Palm, a group of tales by Louis Becke, with an interesting introduction by Lord Pembroke, is among the latest publications of the J. B. Lippincott Company, Philadelphia. Becke, who is an Englishman, longed for the sea when a lad, and went to Samoa and to the Sandwich, Philippine, Caroline, Friendly and other groups of far-away islands. What with shipwrecks, enforced servitude, illness and injuries, he passed many a year on and by the South Seas and in the North Pacific Ocean, learning much that was savagely romantic and romantically savage. He gives the reader the benefit of this experience in a most delightful way, writing about certain phases of life with a gracefulness that is semi-poetic. Many of his tales are of love and fidelity or of love without fidelity, and in every case his material would serve a troubadour of the sea as the soul of a song. It is a volume of natural heathenism that is refreshing after too much mawkishness. [New York: F. A. Stokes Company.]

There doubtless has never been an author who could write more charmingly of the sea and its happenings than W. Clark Russell. His language is so vivid, and his knowledge of life at sea is so exact that whether he tells of storm or calm, of mutiny or tranquillity aboard ship, he is always strongly fascinating. His attracting power is felt with particular force in his latest story, *The Romance of a Transport*, in which the faithfulness of a brave, wise girl to one who was unjustly pursued by evil fortune provides many lessons of heroic endurance. This tale also presents lovely pictures of tropical islands where heathen folk sometimes practised Christian virtues, and as a foil for his descriptions of the world's natural beauty-spots and of kindly savages, the writer depicts fetid places and criminal people in Christian London that the reader blushes with shame to think of. To those who like to read of experiences in which they are thankful to have had no part, *The Romance of a Transport* is especially commended. [New York: The Cassell Publishing Company.]

In *The Rich Miss Riddel*, Dorothea Gerard has given us a very satisfactory novel. The heroine is plain of face and not fascinating in manners or figure, and she cannot help herself to beauty; but she is rich, and she strives to assume the role of poverty or, at least, of "limited means," if anybody knows just how the boundary of this sort of fortune is fixed. She has a fine, sturdy character that is wholesome to study, and she lays out for herself "meets and bounds" which nature combines with sweet-hearted loyalty to break through. So real and so interesting is this young Scotchwoman that every generous reader will be happy when circumstances and not her own "contrivances and reserves" compel her to be happy. The story is most refreshing, if only as a relief from the metaphysical dissections which we have lately had of the feminine character. [New York: D. Appleton & Company.]

More than a dozen short stories of Georgia life, told by Richard Malcolm Johnston, are published together by the D. Lothrop Company, Boston, the title of the volume being that of the initial tale, *Little Ike Templin*. This writer's imaginings have a tender charm, and his characters are distinctly human. His heroes and heroines are clear and finished portraits, and although most of them are uneducated they are by no means unintelligent, their knowingness being largely founded upon experience and their conduct upon impulses of kindness or at the worst upon the instinct of self-preservation, which is an almost unevadable force in the lives of self-supporting persons. "Poor Mr. Brown" is a brief but emphatic sermon on considerateness, which is the only safe foundation for agreeable manners, being a quality without which no one can be truly well bred. In "Little Ike Templin" a lesson was given in gentleness, and the manner in which it was received showed a homely wisdom that is capable of lifting the lowliest high in worthy men's respect.

A girl of seventeen and her brother, who is a year or two older, are respectively the heroine and hero of *Sirs, Only Seventeen*, a tranquil tale of life near Boston and at Harvard College, by Virginia F. Townsend. It is a story descriptive of character building, showing what conditions and events helped to mould certain fine personalities; and readers who do not crave undue excitement in a novel will be interested in every page, but never deeply stirred. Wholesome home affairs are pleasantly described, and natural ideals that have been refined by education and subdued by religious convictions are dwelt upon impressively but without fervor. The author could not write an unwholesome story or a highly dramatic one; she simply sets forth her narratives as if every word in them were true, and in this lies their charm, because she makes it seem as though what she tells might easily have happened. [Boston: Lee and Shepard.]

A. D. Worthington and Company, Hartford, Conn., publish on subscription *Our Journey Round the World*, an illustrated account of a year's travel in India, China, Japan, Australia, New Zealand, Egypt, Palestine, Greece, Turkey, Italy, France, Spain and various other lands. The body of the work is by Rev. Dr. Francis E. Clark, president of the United Society of Christian Endeavor; and his wife has contributed an addendum of fifty pages, which she calls "Glimpses of Life in Far Off Lands as Seen Through a Woman's Eyes." The latter portion of this comprehensive volume will interest quite as many readers as the more extensive part, as it relates the minor, every-day experiences and adventures of an observant woman in strange lands. As both writers are leaders in a distinctly religious movement, the spiritual condition of the various countries they visited naturally claims much of their attention, but there is also an immense amount of general information that the average reader will appreciate. The illustrations are really uncommonly good and are less familiar in subject than those usually found in books of "globe trotters."

A Century of Charades is the name of a book by William Bellamy that will please those who are gifted with the faculty of discovering concealed meanings. The book contains one hundred metrical charades, which will all doubtless be clear to ingenious brains, since answers are not given. There is, however, a curious key at the back of the book which tells you if your guesses are correct, although it does not help you in the least if an incorrect answer is selected. Some of the verses are as pretty and musical as they could be if they had no concealed significance. [Boston: Houghton, Mifflin and Company.]

The announcement of a new book by Mrs. Molesworth is indeed good news to the host of children who love her for the sweet appreciation of their likes and cravings which is displayed in all her tales, and also to parents who wish to place none but wholesome reading in the hands of their little ones. Her latest production, entitled *My New Home*, is at hand from the press of Macmillan & Company, New York, and is a most delightful story—fresh, breezy, and full of life and action.

One can truly envy the children when such books as *Jolly Good Times To-Day*, by Mary P. Wells Smith, are written for their delectation. This story is, as the author states in her preface, a description of the pleasures enjoyed by the great body of American boys and girls at the present time, and it tells in particular of the doings, indoors and out, and at all seasons of the year, of a group of little folks who managed to have "jolly good times" wherever they went. The children's sports on all sorts of occasions are depicted with truthfulness and a rare understanding of the juvenile spirit, and all their occupations and diversions were wholesome without being any the less enjoyable on that account. A Saturday holiday, the formation of a children's club, a Hallowe'en entertainment, amateur theatricals, Christmas shopping, a birthday party, the children's doings on St. Valentine's Day and at Easter, the "collection mania," and some pleasant experiences in the country are all depicted by a pen that is wonderfully sympathetic, and the incidents and characters bear unmistakable evidence of having been drawn largely from real life. [Boston: Roberts Brothers.]

The Little Lady of the Horse is the appropriate title of a tale for children by Evelyn Raymond that will appeal strongly to all healthy-minded youngsters by its simple naturalness and the quaintness and beauty of many of its pictures. The heroine is a little California girl who possesses a wonderful knowledge of horses, and some of the prettiest descriptions in the book tell of her achievements as a rider and her skill in managing and subduing refractory members of the equine race. The scenes of the tale are laid partly in California and partly in an old Eastern town, and the plot is ingenious and yet wholly probable, and simple enough to suit the youngest reader. The book is pleasingly illustrated. [Boston: Roberts Brothers.]

The current issue of the *Quarterly Illustrator*, the "Holiday Number," commences the third volume of that most interesting publication, and it more than fulfils the high expectations which previous numbers have induced us to form, some of the best names in literature and art being found upon its pages. As usual, distinctly artistic subjects are given chief attention, being treated by well known writers, whose papers are admirably supplemented by pictures provided by themselves or by popular illustrators; and there is also much matter of general interest, including a paper entitled "The Origin of a Type of the American Girl," by Richard Harding Davis, an instalment of George Parsons Lathrop's novel, *Monda*, a short story by Boyesen and another by Kate Carter. No student or amateur of art should miss this truly beautiful magazine.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

ALINE:—If you wish to ornament cake prettily, cut flowers and leaves from unruled writing paper, dip them in the white of an egg, not frothed, and sprinkle with granulated sugar, using a sifter. Allow them to dry, and then arrange on top of the cake. Or, ice the cake on the top and sides, and when nearly dry stick in blanched almonds with the points upward, large raisins and, here and there, thin strips of fig.

Gadsden, Ala.:—To wash blankets proceed as follows:—Pour into a tub half a pint of common household ammonia, lay a blanket lightly over it, and immediately pour in enough warm water to entirely cover the blanket. This sends the fumes of the ammonia through the fibres of the wool, and loosens the dirt in a way that is little short of marvellous. The blanket should then be pressed and stirred about with a stick until the water seems to have acquired its darkest hue, when a second tub of clear water of about the same temperature as the first should be used in the same way, after which the blanket should be run lightly through the wringer and hung out to dry.

E. AND L.:—In regard to garnishes, parsley is most liked for all kinds of cold meats, boiled poultry, broiled steak, and fish of all sorts. Horseradish is sometimes preferred on roast beef, and slices of lemon are liked by many on boiled fish or boiled calf's-head. Mint is generally used with roast lamb, and currant jelly with game, duck, etc.

MRS. J. C. M.:—The following recipe for plain raised waffles was taken from "The Pattern Cook-Book," published by us at 4s. or $1.00:

1 quart of flour. 1 tea-spoonful of salt.
3 eggs. 2 table-spoonfuls of butter.
½ cupful of yeast, or ½ cake of compressed yeast.
1½ pint of milk.

Scald the milk, and let it cool. Rub the butter into the flour, and add the salt, the cool milk and the yeast. Beat the mixture well for three minutes, cover, and let stand in a warm place until light, over night if possible. In the morning beat the whites and yolks of the eggs separately, and add the yolks to the batter first, and then the whites, stirring well. Let the batter stand for fifteen minutes, and cook in a waffle-iron.

MRS. C.:—To clarify fat for fine or toilet soap, heat it in a clean iron or copper kettle, applying just heat enough to melt it thoroughly; then filter it through fine linen or muslin. The recipe for bar soap given "Anxious" in the "Housekeepers' Department" of the July DELINEATOR is an excellent one, and we are inclined to think that you did not follow the directions with exactness. As you were not successful with it, we present a simpler one that is equally good. Measure the following ingredients:

15 pounds of fat. 3 pounds of potash.
3 quarts of water. 3 table-spoonfuls of powdered borax.

Set the fat on the stove and let it slowly melt, being careful that it does not attain any appreciable degree of heat, but simply becomes a clear, warm oil. Place the potash in a stone or earthenware jar, add the borax and water, and stir with a stick until the potash is entirely dissolved. When the fat is melted pour it into a wooden tub, and slowly add the potash mixture, pouring it into the fat in a thin stream and stirring continually. The potash should be perfectly cold before being added to the fat. Stir the mixture until it begins to look thick and ropy, and then pour it into a box or several deep pans. After it has stood a few hours, cut it into bars, and the bars into pieces of convenient size for handling. It will still be quite soft and should not be removed from the pans for at least two days. It will then be a hard white soap of excellent quality.

SUBSCRIBER:—Clean a white felt hat by rubbing it with fine pipe-clay, applying the clay with a flannel rag.

A YOUNG HOUSEKEEPER:—Boiled apple-dumplings are made thus:—To two cupfuls of sour milk add a tea-spoonful of soda, the same of salt, half a cupful of butter, lard, and flour enough to make the dough a little stiffer than for biscuit; or make a good baking-powder crust. Peel and core the apples, roll out the crust, place the apples on the dough, fill the core cavities with sugar, encase each apple in a coating of crust, press the edges of the latter tightly together, tie a cloth about each dumpling, place in a kettle of boiling, slightly salted water, and boil for half an hour, taking care that the water always covers the dumplings. They are also very nice steamed.

Baked apple-dumplings are made in the same way, a soft dough being used. Place them in a shallow pan, bake in a hot oven, and serve with cream and sugar. Or arrange them in a pan that is four or five inches deep, seeing that they do not touch one another; pour in hot water, leaving the tops of the dumplings uncovered; and to a pan of four or five dumplings add a tea-cupful of sugar and half a tea-cupful of butter. Bake for from a half to three-quarters of an hour; and if the water cooks away too much, add more. Serve the dumplings on a platter, and the liquid in a sauce boat for dressing. Fresh or canned peaches may be used instead of apples.

Hard sauce is excellent for apple-dumplings, and is made of the following:

½ cupful of butter. 1 cupful of powdered sugar.
Flavoring to suit.

Beat the butter to a cream, and gradually add the sugar. The flavoring may be of any preferred variety. If wine is chosen, use three table-spoonfuls of it, and beat it in gradually. If lemon or vanilla extract is preferred, add a scant tea-spoonful; or the rind and juice of a fresh lemon may be used. As soon as the sauce is finished, heap it lightly and roughly on the dish in which it is to be served, and set it in the ice-chest until needed.

J. J.:—The following recipe for tomato soup is taken from "The Pattern Cook-Book," published by us at 4s. or $1.00: Take equal parts of tomatoes and water. If fresh tomatoes are available, pour boiling water upon them to loosen the skins, let them stand for one minute, plunge them quickly into cold water, remove the skins, cut the tomatoes into slices so they can be more accurately measured, and allow as above. Cook the tomatoes rather slowly in the water for half an hour, and strain through a fine wire sieve, such as is commonly used for sifting flour, pressing through all the soft part of the tomatoes, and leaving only the seeds in the sieve. Return to the fire, season with butter, salt and pepper, and thicken with corn-starch wet in some of the soup, allowing a table-spoonful of starch to every three pints of soup. Boiled rice, macaroni or vermicelli may be added, with good effect.

Mushroom brown sauce is one of the most delicious sauces known, and is made as follows: For a pint and a half of sauce use a quart of rich consommé, half a pound of fresh mushrooms, a baked sour apple, six table-spoonfuls of butter, five of flour, a slight grating of nutmeg, two level tea-spoonfuls of salt and half a tea-spoonful of pepper. Put the butter into a stew-pan and place it on the fire; and when it begins to brown, add the flour and stir until the mixture is dark-brown. Draw the stew-pan back to a cool place, stir until the contents are slightly cooled, and then gradually add the stock, stir until it boils, put in the seasoning, the baked apple and half a cupful of chopped mushrooms, and set back where the sauce will just bubble at one side of the stew-pan for two hours. At the end of that time skim off the butter, and strain the sauce into another stew-pan. Add the remainder of the mushrooms and three table-spoonfuls of consommé. The mushrooms should be nicely pared and cut into small pieces, and they should simmer for ten minutes in the hot sauce.

BARBERRY:—Prepare eggs à *la Lucchese* as follows: Fry an onion nearly brown, and add half a pint of milk and six halved hard-boiled eggs. Stir over a slow fire for three or four minutes, and add the beaten yolks of two eggs, a dessert-spoonful of chopped parsley, an ounce of grated cheese and a pinch each of cinnamon, pepper and salt. Stir over a slow fire for six or eight minutes, squeeze lemon juice over the whole, and serve very hot.

UNWITTING:—To keep jam or jelly from moulding, place an even half inch of sugar on top after the substance has cooled, and then cover the jar or pot with thick paper that has been coated with white of egg.

PUBLISHERS' DEPARTMENT.

THE MARCH DELINEATOR.

THE DELINEATOR for MARCH, 1895, will be the *FINEST NUMBER OF THE PUBLICATION THAT HAS EVER BEEN ISSUED*, and, to secure a copy of this issue, intending subscribers should send in their names before February 10th.

In this number the **SPRING FASHIONS** will be elaborately illustrated and described, and there will be many novel and original designs in the various **FANCY-WORK DEPARTMENTS.** Of general reading there will be:

Chapter I. of THE SOCIAL CODE.
MRS. ROGER A. PRYOR.
This will be the initial chapter of a comprehensive series on The Etiquette of Polite Society, by an authority known and acknowledged throughout the entire country.

EXPERIENCES OF A TRAINING-SCHOOL LIFE.
Arranged by MRS. FREDERIC RHINELANDER JONES.
The first of a series supplementing the article on Trained Nursing as an Employment for Women.

WOMAN AS A MUSICIAN.—A Conversation.
With **Verses** by EDITH M. THOMAS.

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF MICHIGAN. (College Series.)
JOSEPHINE ADAMS RATHBONE.

TEACHERS OF COOKERY. (Employments Series.)
CARRIE M. DEARBORN.

FLORALWORK. - - - - - A.M.STUART.
KINDERGARTEN PAPERS. - SARA MILLER KIRBY.
AROUND THE TEA-TABLE. EDNA S. WITHERSPOON.
HOW TO BE WELL. - - - A. B. LONGSTREET.
MOTHER AND SON. - - - - MAUDE C. MURRAY.

IN THE HANDCRAFTS SERIES.

BURNT WORK. - - - - - - H. K. FOBES.
CRÊPE AND TISSUE PAPERS.
TILLIE ROOME LITTELL.
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BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.

TO OUR CONTRIBUTORS.—We are again ready to inspect Fancy Work and useful articles in Knitting, Netting, Tatting and Crochet, with a view to their publication in the DELINEATOR at our regular rates for such work.

To insure inspection and possible acceptance, all work submitted must be either new, or original with the sender, and accompanied by correct directions.

Write the directions upon one side only of your paper, with the lines far enough apart to allow sufficient space for making any necessary changes in the manuscript.

As far as possible follow the method of abbreviations and general arrangement used in those departments of fancy work in the DELINEATOR in which the class of work wanted appears.

Work is often returned as "unavailable" because of the carelessly written or incorrect directions accompanying it.

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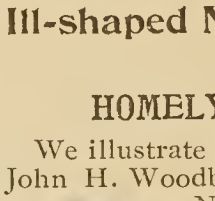
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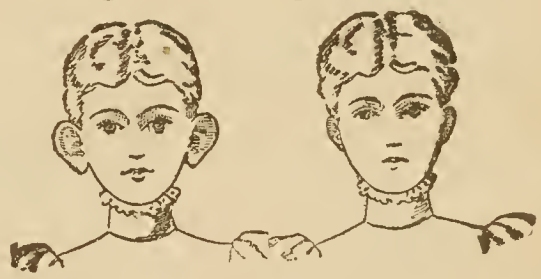


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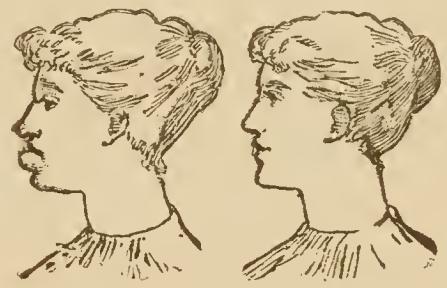


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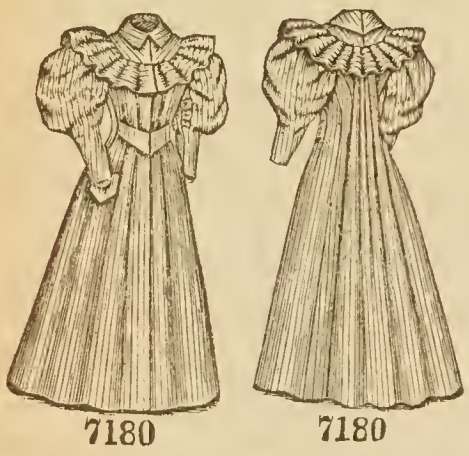
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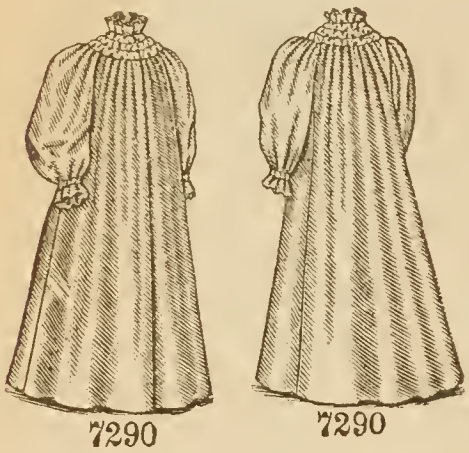
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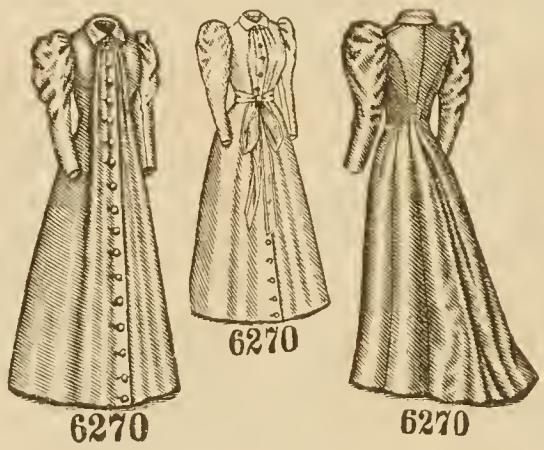
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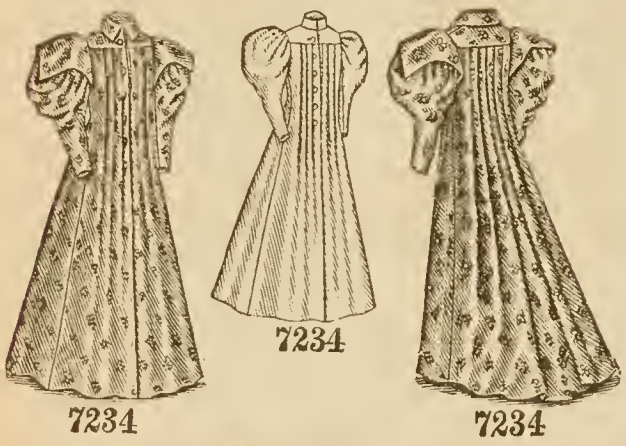
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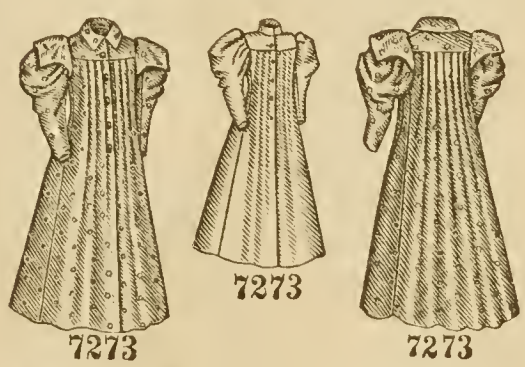
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ANSWERS TO CORRESPONDENTS.

Intending subscribers should not miss the March number of this magazine. It will be the most interesting issue ever published. A brief notice of its contents is given on Page 274.

BEAULESS:—Your suggestions regarding remodelling your plush jacket are very good. The habit of biting the nails is one which often clings to an individual from infancy to old age. Rubbing a little extract of quassia (which is very bitter) on the finger tips might cure one of the habit.

AN OLD ADMIRER:—Write to H. C. F. Koch, & Co., West 125th Street, New York City, for a planchette board, mentioning this magazine in your communication.

PEGGY:—A bride may keep on her wedding veil until she dons her travelling dress.

AN OLD SUBSCRIBER:—To secure the fashionable flaring effect, line your skirt to the top at the back with hair-cloth, and tack straps underneath to draw the fulness together. Sometimes hair-cloth petticoats are worn for the same purpose.

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VERA MAY:—Only a surgeon's knife will reduce the size of the nose. We have no personal knowledge of the advertisement referred to, but have had no reason to question its reliability. Write for references, mentioning this magazine in your correspondence.

MABELLE:—Try the system for increasing weight described in "Beauty," published by us at 4s. or $1.00.

BOX 15:—We do not understand your postal card. Kindly state your wishes plainly, and we will answer to the best of our ability.

VINEL:—We cannot supply exact words suited to hypothetical occasions; follow your own judgment, and let your words be well chosen, simple and gracious. When it becomes necessary for two ladies and a gentleman to occupy the same seat in driving, the gentleman usually sits between the ladies, but such an arrangement would be resorted to only when no other was available.

The Missing Word

Why is ——— the best Shortening?

Pshaw, but this is too easy. Everyone knows that the missing word is "Cottolene," and that it is the best shortening because unlike lard, it is made of pure vegetable oil and beef suet, and is wholesome and digestible.

COTTOLENE

is sold in three and five pound pails by all grocers. Refuse all substitutes. Genuine is made only by

The N. K. Fairbank Company,

CHICAGO, ST. LOUIS, NEW YORK, BOSTON, PHILADELPHIA, MONTREAL, SAN FRANCISCO.



I'm sure You'll be glad to know of a binding that will keep your dress skirt from becoming wet and draggled. It's the

"Duxbak" Rainproof

a new brand of the famous

"S.H.&M." FIRST QUALITY

Bias Velveteen Skirt Bindings,

which last as long as the skirt.

Look for "S. H. & M." First Quality on the label of every bolt you buy.

"S. H. & M." Dress Stays are the Best.



.....BARGAINS IN.....

Suits and Cloaks.

We desire to close out our entire line of Winter Cloths before laying in our Spring Stock, and in order to do this we offer great bargains in Tailor-Made Suits, Jackets, Capes and Furs. We make every garment to order, thus insuring a perfect fit, and prepay all express charges.

Jackets and Capes from $5 up, actually worth $10 up; Tailor-Made Suits, $10 up, real value, $18 up.

Write for our Winter Catalogue of Cloaks, Suits and Furs, and samples of Cloths, Plushes and Furs to select from. Postage, 4 cents; you will get them by return mail. We also sell Cloth by the yard.

Our New Spring Catalogue of Suits, Capes, Jackets and Waists, will be ready February 14th. Write now, enclosing four cents postage, and we will mail you a copy, with a full line of new samples, as soon as it is issued. Be sure to mention that you wish the Spring Catalogue.

THE NATIONAL CLOAK CO.,
152 and 154 West 23d St., New York.

Lillian Russell

Delightful, Refreshing, Sweet.

THE MOST FRAGRANT

Perfume.

JUST OUT. ENTIRELY NEW.

Satisfaction Guaranteed.

For sale by druggists. Send 50c for one ounce, or $1.00 for two ounce bottle.

Seely the American Perfumer
DETROIT, MICH.



Delsarte Waists,

Corsets and Strophuns,
—also—
Silk Sponge Flannel Underwear.

The most delightful hygienic fabric. Never shrinks, very durable, cheaper than spun silk.

DELSARTE M'F'G CO.'S AGENCY,
124 West 23d Street, New York.

Honiton

OFFER! ALL THE CRAZE IN FANCY WORK.

We send a 6in. Fine Linen **Honiton** Doily, with Honiton Lace Braid and Silk to work, with Printed Instructions. Also Perforated Patterns for a *Round* 20in. Honiton Centerpiece, others for Doilies, Mats, Pin Cushions or Toilet Articles and our Catalogue of Patterns. We send all postage paid for **only 25c.**

Walter P. Webber, Lynn, Mass. Box M.



MAGIC LANTERNS AND STEREOPTICONS

afford the best and cheapest means of object teaching for **Colleges, Schools, and Sunday Schools.** Our assortment of Views, illustrating ART, SCIENCE, HISTORY, RELIGION and TRAVEL is immense. For **Home Amusement and Parlor Entertainment,** etc., nothing can be found as instructive or amusing. ☞ **Church Entertainments, Public Exhibitions and Popular Illustrated Lectures PAY WELL.** ☜ *A very profitable business for a person with small capital.* We are the largest manufacturers and dealers, and ship to all parts of the world. If you wish to know how to order, how to conduct Parlor Entertainments for pleasure, or **Public Exhibitions,** etc., for **MAKING MONEY,** name this paper, and send for our **265 PAGE BOOK FREE.**

McALLISTER, Mfg. Optician, 49 Nassau Street, New York.



50c Trial Sets Of Choice Seeds, Plants and Fruits.

Our GEM COLLECTION of 10 Elegant Roses valued at $1.00 prepaid by mail for only 50c.

Good thrifty plants on their own roots that will bloom freely during the summer and autumn planted out, or in pots and boxes. All are of the beautiful **fragrant ever-blooming classes** that cannot fail to please and charm you. This most liberal offer is made to introduce our goods. We want your trade and feel certain that if you **once deal with us** you will again and again. Names with short descriptions of Roses in our **GEM SET,** which covers a delightful range of colors: **Clotilde Soupert,** Pearl White, shading to Rosy Pink. **Ernest Metz,** Soft Carmine Rose. **Marie Guillott,** White tinged delicate shade of Lemon. **Etoile de Lyon,** Brilliant Chrome Yellow, finely cupped. **Marie Van Houtte,** Creamy White, outer petals suffused bright Rose and Pink. **Madam Welche,** Apricot Yellow shaded Canary Yellow. **Papa Gontier,** a magnificent Red Tea, glowing Carmine Crimson. **Queen's Scarlet,** Rich Velvety Crimson. **La France,** Delicate Silvery Rose. **Bridesmaid,** an exquisite Clear Delicate Pink.

ORDER THESE SETS BY THE LETTERS AND NUMBERS.

Set **U**—2 elegant **Palms,** strong plants, 2 sorts...50c
" **B**—16 pkts choice **Vegetable Seeds,** 16 sorts 50c
" **E**—20 pkts choice **Flower Seeds,** 20 sorts...50c
" **G**—10 prize winning Chrysanthemums, 10 sorts 50c
" **H**—4 superb **French Cannas,** 4 sorts.....50c
" **K**—10 large flowered **Geraniums,** 10 sorts..50c
" **L**—30 fine **Gladioli,** all flowering bulbs.....50c
" **N**—10 **Tuberoses,** double sorts all flowering 50c
" **O**—10 flowering plants all different.....50c
" **P**—6 Hardy Ornamental **Shrubs,** 6 sorts.....50c
" **Q**—6 hardy **Climbing Vines,** 6 sorts.....50c

FRUIT TREES, ETC. MAIL SIZE.

Set **103**—8 **Peaches,** 4 sorts.....50c
" **104**—8 **Apple,** 4 sorts.....50c
" **105**—2 **Pear,** 2 sorts, 2 **Cherry,** 2 sorts.....50c
" **106**—6 **Grapes,** 3 sorts.....50c
" **107**—8 **Grapes,** all Concord.....50c
" **108**—4 **Gooseberries,** 4 sorts.....50c
" **109**—10 **Currants,** 3 sorts.....50c
" **110**—30 **Raspberries,** 5 sorts.....50c
" **111**—50 **Strawberries,** 5 sorts.....50c
" **112**—1 each, **Japan Chestnut & Walnut** 50c

One half each of any two of these sets 50c, 3 sets $1,25, 5 sets $2.00.

By mail postpaid, safe arrival and satisfaction guaranteed. Order from this advertisement **NOW,** as these are introductory sets, not in catalogue, **an Elegant Annual of 168 pages,** which will be sent free with first order. If none of these sets suit you and you want anything in our line send for catalogue—free. About 60 pages devoted to **Vegetable** and **Flower Seeds,** 70 to **Plants,** the balance to the **Cream of the Fruits. Everything of the best for Orchard, Vineyard, Lawn, Garden, Greenhouse and Conservatory. Millions of Trees, Shrubs, Vines, Roses, etc.**

41st YEAR. 1,000 ACRES. 29 GREENHOUSES.

THE STORRS & HARRISON CO., Painesville, O. Box 6

Do Your Part.

Do your part, and do your best—
Nature then will do the rest.
Part of your part is to secure the best Seeds. Ask your dealer for

FERRY'S SEEDS.

They always fill the bill. If you would know the best methods of planting and growing them, send for *Ferry's Seed Annual for 1895*, Free.

D. M. FERRY & CO., DETROIT, MICH.



SPECIAL OFFER

Seven Varieties of NEW ASTERS for 35cts.

Two Collections for 50 Cents.

Giant Jacqueminot Aster
" Rose Pink "
Purple Jewell "
Dark Crimson Crown "
Comet, Azure Blue "
Comet, Pure White "
Vick's Branching Aster
(Pure White.)

35 Cents.

A full description of these is given in our **1895 Catalogue,** together with many other kinds, and a complete list of the **leading** and **most reliable Flower** and **Vegetable Seeds,** illustrated with cuts, which we have endeavored to produce as near as possible to nature, and several **full page illustrations; also colored plates painted from nature.** It is full of information to all interested in Flowers or Gardening, and contains **all** the **latest** and **most reliable Novelties,** some of them can be obtained **only from us.** If you have not already received it, send your order now for the above grand collection of Asters, and you will also receive *Rawson's Illus. Hand Book for the Farm and Garden,* by mentioning the *Delineator.*

W. W. RAWSON & CO.,
BOSTON, MASS.



ROSES, PLANTS, SEEDS

THAT WILL GROW AND BLOOM.

A Trial Will Convince You of Their Superiority.

Largest collection of Roses, finely grown stock. Thousands say **"they are the Best."** We have **Chrysanthemums** in all the different colors and forms of this wonderful queen of autumn flowers. The largest collection of **Begonias** in America. They positively have no superiors. We have quantities of other house and bedding plants, including **many novelties.** Pure flower and vegetable seed that are sure to grow. We offer the greatest inducements for you to buy flowers of us; we can save you money. Remember we guarantee satisfaction in every instance.

20 Roses, all different, - - $1.00
20 Chrysanthemums, all different, $1.00
20 Geraniums, all different, - $1.00
14 Rex Begonias, all different, - $1.00

Write for our beautiful Illustrated Catalogue, sent free to all applicants, including a check for a valuable present free with your order. Address,

G. R. GAUSE & CO., BOX 44, RICHMOND, IND.

Answers to Correspondents,

(*Continued*).

Miss Fannie M.:—You failed to enclose a stamp for a reply by mail. Black silk like your sample will make you a stylish and becoming gown.

Carrie:—Strictly speaking, white and black are not colors, but are, as the representatives of light and darkness, very useful in modifying colors and the hues arising from them, their attenuating and neutralizing effect producing all manner of tints and shades. We are not aware of any contrivance that will alter the shape of the thumbs.

An Old Subscriber:—Send your Angora rug to a practical furrier to be dyed. You could not do the work successfully yourself.

A Subscriber:—It would be decidedly bad form to wear a tea-gown out of doors. For the proper forms of business cards, see some competent printer or stationer. The Jewel Card Co., Clintonville, Conn., does such work.

Dr. W.:—To make rose-sugar for flavoring cake, spread rose-leaves on a flat dish, and dry them in the oven; put a pint of the dried leaves in a mortar with half a pint of granulated sugar, pound the whole to a powder, rub the latter through a sieve, and place in a bottle or a self-sealing jar.

Blue Bell:—Your material is poplin, but as the color is not fashionable, we would not advise making up the dress. Large pores may sometimes be contracted by applications of alcohol.

50c. BARGAINS IN ROSES and PLANTS.

We want your trade, hence we offer these cheap bargains well knowing that once a customer of ours, always one. Please tell your neighbors about it.

Set A—10 Ever-blooming Roses, 10 Colors.. 50c
" B—10 Prize Winning Chrysanthemums 50c
" C—10 Lovely Fuchsias, all different.... 50c
" D—8 Fragrant Carnation Pinks 50c
" E—15 Choicest Rainbow Pansies..... 50c
" F—12 Sweet Scented double Tube Roses 50c
" G—10 Elegant Geraniums, all different 50c
" H—8 Flowering Begonias, choice kinds 50c
" J—10 Vines and Plants, suitable for Vases and Baskets..... 50c
" K—12 Magnificent Coleus, bright colors 50c
" L—4 Choice Decorative Palms, elegant 50c
" M—4 Dwarf Ever-blooming Fr. Cannas 50c
" N—20 Packets Flower Seeds, all kinds 50c

NO TWO ALIKE IN THESE SETS.

Any 3 sets for $1.25, any 5 for $2.

By mail postpaid, safe arrival and satisfaction guaranteed. Order by the letters from this advertisement **now** as these introductory sets not in catalogue. This book contains everything you need for the garden and house. We mail it for 10c. in stamps. We are the largest rose growers in the world. Over one and a half million roses sold each year.

The COOD & REESE CO.,
Champion City Greenhouses.
Box H SPRINGFIELD, OHIO.

Delicate, Dainty, Lovely

SWEET PEAS

20 Varieties of the Newest Large Flowering Sorts for **10c.** mixed in one large one ounce packet—together with our handsome and original **SEED CATALOGUE.** Send at once.

Johnson & Stokes,
217 and 219 Market Street, **Philadelphia.**

SEEDS FREE Send 12c. for "Favorite Flowers" and get these seeds FREE. 5 pkts. Giant Cyclamen, Tuberous Begonia, Royal Aster, Fancy Pansy and Excelsior Sweet Peas: also 1 Fine Bulb, seeds of the Wonderful Chinese Tea Plant and the charming premium book "Floral Treasures." All for 12c. A. C. Anderson, Leigh, Nebr.

HERE IS Something IN Flowers, Both new and distinct.



NEW SWEET SCENTED PANSIES.

New Hybrids in which are blended the perfume of the Violet, with the beauty of the Pansy.

This new class is the result of crossing the pansy with the sweet alpine violet; the resulting hybrids, in addition to retaining the delightful violet perfume, produce the most beautiful pansy-like blossoms, 2 to 2½ inches across. The solid or selfs include white, lemon, orange, claret, crimson, maroon, lavender, purple, rose, black, blue, etc., etc. The fancy varieties are exquisitely tinted, striped and blotched. Many critics consider the combinations and blendings of color in the NEW SWEET-SCENTED PANSIES to be more beautiful than the ordinary strains of Pansy.

The NEW SWEET-SCENTED PANSIES are hardy, of easy culture, and, planted in masses or lines, they form perfect mats covered with myriads of flowers. They begin to make the garden gay in early spring and continue to bloom with marvelous freedom until autumn. The flowers are borne on long stems which shoot up like the violet directly from the roots, rendering the flowers of special value for cutting purposes.

PRICE PER PACKET (MIXED COLORS) 25 CENTS.

A complete description of this new floral beauty will be found in our **1895 Catalogue of "EVERYTHING for the GARDEN,"** which we will send **FREE** with every order from this advertisement, when this paper is mentioned. If Catalogue alone is wanted, it will be mailed on receipt of 20 cents. As every copy, however, with postage, costs us 25 cents, you will find it more advantageous to order the NEW SWEET-SCENTED PANSY and get for nothing a Catalogue of 160 pages, containing nearly 500 engravings and 8 beautiful colored plates—in fact, the most superb publication of its kind ever issued. Postage stamps accepted as cash.

PETER HENDERSON & CO.,

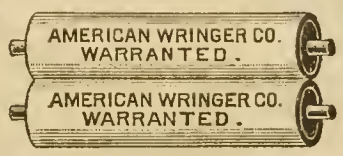
35 & 37 CORTLANDT ST., NEW YORK.

SCOTT'S CATALOGUE OF ROSES AND OTHER FLOWERS FREE

Brighter and handsomer than ever with special features of Premiums, Discounts, Club Offers and Low Prices with full description of the latest varieties and profusely illustrated. IT IS SENT **FREE.** WRITE TO-DAY.

ROBERT SCOTT & SON, 19th and Catharine Sts., PHILADELPHIA, PA.

WRINGING WET



Clothes is a part of every wash. Does your wringer wring dry? Do the rolls wear well? Be sure on both these points, when purchasing a Wringer, by insisting on having the **WARRANTED ROLLS** of the AMERICAN WRINGER CO., the largest manufacturers of Wringers and Rolls in the world, with a capital of **$2,500,000** back of their warrant. See our name and warrant stamped on Rolls. Books of useful wringer information FREE. Address 99 Chambers Street, New York.



ALL FOR TEN CENTS.

Giant German Pansy, 40 sorts.
Finest Nasturtion, 10 varieties,
Choicest Double Aster, 100 sorts.
Hyacinth Larkspur, 13 vars.
Basket Lobelia, 30 superb kinds.
Splendid Marigolds, 30 vars.
Choicest New Phlox, 50 kinds.
Superb Indian Pinks, 50 sorts.
Large Double Poppies, 30 sorts.
Large-fl'w'd Portulaca, 15 sorts.
Sweet Fern, delicious foliage.
Complete Mixture, 1,000 kinds.

☞ **10** cts. pays for these 12 pkts. *first-class, warranted* seeds, enough for a whole garden of choice flowers, also cultural GUIDE and PARK'S FLORAL MAGAZINE 3 mos. on trial. They are not cheap seeds, but the best to be had; worth a dollar. New French Zinnias, Bedding Petunias, Margaret Carnation, Sweet Peas or Verbenas for club of two, or all for club of five. Club with friends. This is my best offer. Don't miss it. Order at once. ☜ **GEO. W. PARK, B 20, Libonia, Pa.**

SPLENDID TUBEROUS BEGONIAS, and other fine bulbs at bargain prices. See my offers and save money.

ANSWERS TO CORRESPONDENTS,

(Continued).

JENNIE AND LOU:—It is always proper to acknowledge New Year or Easter cards by a similar attention. When the hands chap and crack from the use of hard water, they will be less liable to the trouble if a little ammonia or borax is thrown into the water; but one must be careful not to use too much or the effect will not be beneficial. Camphor ice is a good remedy for chapped hands and lips.

WILD ROSE:—If a man friend escorts you home, a simple "Thank you" is sufficient acknowledgement for the attention. It is not necessary to invite him into the house after nine o'clock, though you might express a wish to have him call at some future time. Follow advice given "Anxious" in the December DELINEATOR for the removal of blackheads.

IGNORANCE:—Address a physician as "Doctor Blank." There are several methods of cultivating the memory, all based more or less upon systematic exercise of the faculty itself. Try committing a certain small number of words to memory; on the following day recall them, and add several more; the next day similarly increase the list, and so on. Other methods are on much the same lines.



Four Steps

are all that stand between you and successful rose growing. First you write for the **New Guide to Rose Culture** which is sent free. It fully describes, accurately pictures and plainly directs you how to grow the famous **D. & C. Roses** and a thousand other beautiful flowers. Shows you how to take the next step—to get them by mail on their own roots ready to grow and bloom in pot or garden. Take the first step to-day. A sample of our floral magazine—"Success with Flowers." also sent if requested.

THE DINGEE & CONARD CO.
West Grove, Pa.

NEW FLOWERS, Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only **10c.** ALFRED F. CONARD, Box 5, West Grove, Pa.

Lovely Flowers Given Away

To introduce my **SEEDS** and **BULBS,** I will mail **2 New Excelsior Double Dwarf Pearl Tuberose Bulbs,** sure to bloom early; **4 Gladioli Bulbs**—fancy mixed, lovely spikes all colors, nothing can equal these; **1** packet **Marguerite Carnation,**—give elegant flowers in 4 mos. from seed; **1** pkt. **Pansy—The Alice,** finest mxd., every color imaginable; **1** pkt. **Poppy—Golden Gate,** nothing makes a grander show; **1** packet **Sweet Peas—Eckford's Choice,** mixed, over 30 sorts, simply grand; **1** pkt. **Phlox,** fancy mxd., includes many wonderful cols.; **1** pkt. **Chinese Pinks,** all colors, and a flower everyone wants; **1** pkt. **Mixed Flower Seeds for Wild Garden**—over 100 kinds that will grow and bloom freely.

The above are selling for $1.00, but as I have grown 100,000 collections simply to introduce my Seeds and Bulbs, will mail the complete lot, for only 25 cents to pay postage, packing, etc. They will bloom this season and make a great display. Order at once before all are taken. Catalogue of Vegetables and lovely Flowers FREE with each order. Full of Bargains. ☜

☞ If you send silver or Money Order, a Floral Work of art in ten colors and 50 cent certificate is sent free. Address

F. B. MILLS, Box 119, ROSE HILL, N. Y.

BURPEE'S FARM ANNUAL for 1895

"The Leading American Seed Catalogue."

A handsome book of 174 pages with many **new features** for 1895—hundreds of illustrations, pictures painted from nature—it tells all about **the BEST SEEDS that grow**, including rare novelties that cannot be had elsewhere. Any seed planter is welcome to a copy **FREE.** *Send your address to-day on a postal.*

W. ATLEE BURPEE & CO., Seed Growers, PHILADELPHIA.

STRAWBERRIES AND FINE FRUIT.

Do you intend planting any **Strawberries, Raspberries, Blackberries** or other **Small Fruit Plants, Roses, Grapevines** or **Novelties?** For Strawberries try the **Fountain**; it's a great leader. The **Noble** is said to be larger than the largest Strawberry ever before known. Try the **Marlon Raspberry**; also the **Oregon Blackberry**—it grows on an arbor like a grapevine. Catalogue and report on Strawberries free.

Address: **D. BRANDT, Box 300, Bremen, Ohio.**



RELIABLE SEEDS



Awarded World's Columbian Grand Prize Medal for Purity. Always Fresh and Reliable.

SPECIAL OFFER: For only 10c, I will send a liberal package each of New Holland Cabbage and New Dixie Water Melon. Beautiful Seed and Plant Catalogue **FREE. Address at once H. W. BUCKBEE, Rockford, Ills.**
P. O. Box 519, Rockford Seed Farms.



CHOICEST SEEDS FREE!

If you did not try my seeds last year, send four cents in stamps for my Catalogue of Seeds and Plants, before March 1st, and I will send you **Three Packets Choice Flower Seeds** for trial, worth 25 cents, including a packet of the best mixed Pansy Seeds in the world—the famous **Diamond Strain**; blooms 2 to 3 inches across; over 50 distinct sorts and an endless variety of rich and delicate shades, some with bands of red, white, blue, gold, etc., others elegantly striped, spotted and blotched in combinations not found in any other strain. I offer the best standard varieties and novelties in Flower and Vegetable Seeds, Roses, Chrysanthemums, and all kinds of Aquatic Plants, including nearly 50 varieties of Water Lilies of all shades, of pink, blue, yellow, purple, white and crimson. Catalogue tells all about them and every lover of rare flowers should see it.

L. W. GOODELL, Seed Grower, Pansy Park, Dwight, Mass.

A FINE ROSE

and packet of Beautiful Flower Seeds, 100 kinds, with Catalog, **only 10c. * 3 Fine Roses, 25c.; 7, 50c.; 16, $1.00.** Choice varieties, all labeled.
ALFRED F. CONARD, Box 5, West Grove, Pa.

PERFECTION CAKE TINS



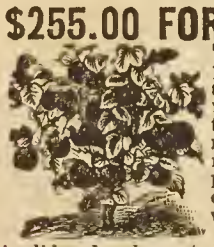
DELICATE CAKE.

Easily removed without breaking. **Perfection Tins** require no greasing. 10 styles, round, square and oblong. 2 layer tins by mail 30 cts. Circulars FREE.

CAUTION.—Our Trade-Mark "Perfection" stamped on all Improved Perfection Tins. Beware of imitations made without the Groove. They will leak batter.

AGENTS WANTED. Richardson Mfg. Co. 8 St., Bath, N. Y.

$255.00 FOR EARLY TOMATOES.

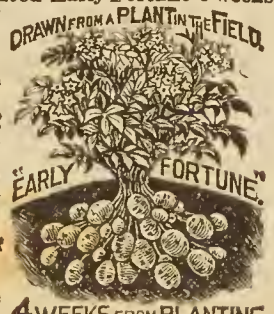


This wonderful Early Tomato has proved a great success for earliness, smoothness and quality. Perfect ripe fruit has been produced in less than 50 days. We offer **$255** for ripe Tomatoes grown in the least number of days from day seed is planted. All climates and soils have equal chance. Full instructions with seed. We own it all.

SUREHEAD CABBAGE—is all head and sure to head, of large size, excellent quality and a good keeper. Single heads have weighed **60** lbs.

JAPANESE CLIMBING CUCUMBER—A wonderful variety from Japan, and will climb a trellis, wire netting, or any support 5 to 8 feet. Fruits early and continues throughout season; long, tender, excellent for pickling. Pleases all, and a wonderful curiosity.

EARLY FORTUNE POTATO, 51 bbls. given away—Earliest Potato grown, and has proved it. A Potato Grower writes: "Planted Early Fortune 5 weeks after Early Rose, and they matured together, Fortune yielding over three times as many, quality excellent, and sure to be a great favorite." We want a great test made in 1895 and will give **Free** one barrel of seed to growers of the largest yield from one whole potato in each State and Territory. Instructions with Potato. Cannot be obtained elsewhere. One Potato is worth $1.00 to any person.



We will send a package each of Early Tomato, Surehead Cabbage, Japanese Climbing Cucumber, and one whole Early Fortune Potato (packed from frost) with a Garden Annual, (nothing published like it) for only 25 cents.

☞ If you send silver or M. O. we will add **Free** a Floral Calendar for 1895, a work of art in colors. Order at once. Address **FAIRVIEW SEED FARM, Box 42, Rose Hill, N. Y.**

Seeds and Bulbs GIVEN AWAY.

The Choicest Collection and best offer ever made. We want every reader of this paper to try this collection: 1 pkt. Lovely Marguerite Carnation, 1 pkt. Fuller's Perfection Pansy, 1 pkt. Snow Queen Pansy, pure satin white; 1 pkt. Balsam, 1 pkt. Floral Park Giant Phlox, 1 pkt. Sweet Pea, 1 pkt. Mignonette, 1 pkt. Giant Zinnia, 1 pkt. Poppy Bridesmaid, 1 pkt. Aster, 1 Bulb Lovely Tuberose, 1 Bulb New Seedling Gladioli, 8 Bulbs Oxalis, free bloomers. The above collection, 10 packets seeds, 10 Bulbs and our Bargain Catalogue mailed free on following conditions: Send us **25** cents to pay postage and packing. We will include in each collection a check good for 20 cents.

J. ROSCOE FULLER & CO., Floral Park, N. Y.



CHOICE DECORATIVE PLANTS.

Palms, Ferns, Orchids, Cactus, Bamboos, Orange trees, Tropical Fruit trees, Economic plants, etc., in immense variety. Safely shipped everywhere, by Mail, Express or Freight. Special low rates. New Catalogue, finely illustrated, tells all about this subject. Sent Free.

REASONER BROS., Oneco, Florida.

CHOICE BULBS, WARRANTED TO BLOOM.

New Spanish Iris, 3 for 10c., 7 for 20c. French Hybrid Gladiolus, 5 for 10c., 13 for 25c. Lovely Dbl Pearl Tuberoses, 3 for 10c., 7 for 20c. The 11 bulbs 25c. Catalogue with every order. **Alfred F. Conard, Box 5, West Grove, Pa.**

4 CHOICE ROSES

4 pkts. popular Flower Seed with Cat. and Cultural Directions **30 cts.** 1 Rose and pkt. Seed with Catalogue, **10 cts.**
WM. B. REED,—Box 282—Chambersburg, Pa.

"A Hard Times Boom" in

VAUGHAN'S SEEDS

We have prepared for it by doubling our supply and reducing prices on Plants, Small Fruits, and on all standard kinds of Vegetables and Flowers to

3 CENTS PER PACKET

regular size, and 7 cents per ounce instead of 5 cts. per packet, and 10 cts. per oz. as before. Quarts and pounds in same proportion. Our 1895 catalogue TELLS THE WHOLE STORY for the garden, lawn and farm. ½-OUNCE SPECIAL MIXED SWEET PEAS for 6 cents, stamps, if you mention this paper.

VAUGHAN'S SEED STORE

26 Barclay St., NEW YORK
or 88 State St., CHICAGO

Answers to Correspondents,

(*Continued*).

A. N. D.:—A cheviot dress will develop stylishly for a tall, slender young woman of seventeen by pattern No. 7309, which costs 1s. 8d. or 40 cents. A pretty cape of the same material, for wear with it, may be cut by pattern No. 7274, price 1s. or 25 cents; line it with shot taffeta silk. For use with best dresses, we would suggest a black cloth coat made according to pattern No. 7314, price 1s. 3d. or 30 cents. All the patterns mentioned are illustrated in the December DELINEATOR.

MRS. N. P.:—The most favorable tints for women with red hair are the bright, sunny tones of brown and all the Autumn-leaf shades. After these may be mentioned pale or very dark green, pale-yellow, and black unrelieved by colors. Solid-hued fabrics are much more becoming than those that show mixtures of tints. If one has a pale complexion, the most trying tones are the light grays and tans, which impart a yellow tinge to the face.

A. D.:—Only the most reserved use of perfumes is permissible among people of good taste. A faint aroma of violet or some other choice scent rarely offends any one, while a heavy fragrance of even the choicest flowers is often too overpowering to be constantly inhaled.

H. C. G.:—Some of the new fob chains for ladies are of gold, with pendants of various patterns enamelled or ornamented with gems. The ladies' vest chain with a bar is also much used, and is of gold and platinum in a thin rope pattern, and about seven inches long.



New Chrysanthemum Seed

These charming new types of Chrysanthemum from Japan bloom the first year from seed. They embrace all styles, varieties and colors, including the exquisite new Ostrich Plume types, Rosettes, Globes, Fimbriated, Miniature and Mammoth. Sow the seed this spring and the plants will bloom profusely this fall, either in pots or in the garden. From a packet of this seed one may have a most magnificent show of rare beauties. Price **25c.** per pkt., or **FOR ONLY 30c. WE WILL MAIL ALL OF THE FOLLOWING:**

1 pkt. NEW JAPANESE CHRYSANTHEMUM Seed.
1 pkt. BEGONIA VERNON, mixed, finest of all.
1 pkt. GIANT WHITE SPIDER FLOWER, new.
1 pkt. JAPANESE WINEBERRY, king of berries.
1 pkt. NEW SPOON GOURD, curious and useful.
5 bulbs NAMED GLADIOLUS, 1 each of White, Pink, Scarlet, Yellow and Variegated.
3 bulbs MAMMOTH OXALIS, different colors.
1 bulb VARIEGATED TUBEROSE, Orange flowers.
1 bulb ZEPHYR FLOWER, a perfect fairy-like gem, and our **GREAT CATALOGUE** with 9 magnificent colored plates and covers, and sample copy of the MAYFLOWER with two great chromo plates. These 5 packets of seed Novelties and 10 choice Bulbs (worth $1.35) will all flower this season, and we send them for **30 CENTS** only to introduce our superior stock. 4 collections for $1.00. Catalogue will not be sent unless asked for, as you may already have it.

Order at once, as this Offer may not appear again.

Send us the names of 5 or 10 of your neighbors who love flowers and we will add a fine Novelty, **FREE.**

OUR CATALOGUE of Flower and Vegetable Seeds, Bulbs, Plants and Rare new Fruits is the finest ever issued; profusely illustrated with elegant cuts and colored plates. We offer the choicest standard sorts and finest Novelties. We are headquarters for all that is New, Rare and Beautiful. This elegant Catalogue will be sent for 20c., or FREE if you order the articles here offered.

JOHN LEWIS CHILDS, Floral Park, N. Y.



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SWEET PEAS

Small Quantities at Wholesale Prices.

40 CENTS A POUND, POSTAGE PAID.

We have grown tons of Sweet Peas the past Summer of a very fine quality to be able to give our friends a real treat. Think of it, a pound only 40 cents; half pound 25 cents; quarter pound 15 cents; ounce 10 cents. If interested in new Flowers, Vegetables or Fruits, send for VICK'S FLORAL GUIDE for 1895, which contains colored plates of Vick's Branching Aster, Sweet Peas, Vegetables, Hibiscus, and Hypericum. Honest illustrations; descriptions that describe, not mislead; hints on sowing and transplanting. Printed in 17 different colored inks. Mailed on receipt of 10 cents, which may be deducted from first order.

Vick's Seeds contain the germ of life.

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FOR NATURAL WOOD FLOORS

Is the Only Perfect Floor Finish.

It is transparent, and so will not obscure the grain of the wood, but will develop its beauty and preserve it.

Superior to any wax preparation. Finish needs renewing under ordinary conditions only once a year. Wiping with a damp cloth the only care needed.

For sale generally by dealers in painters' supplies, but where not obtainable from local dealers we will supply consumers direct. Write for pamphlet giving valuable hints on finishing old floors, &c., and finished specimens of wood mailed free for the asking.

BERRY BROTHERS (Limited),
VARNISH MANUFACTURERS,
DETROIT, MICH.



Homely Faces Grow Beautiful

BY USING

WRISLEY'S Cucumber Complexion Soap

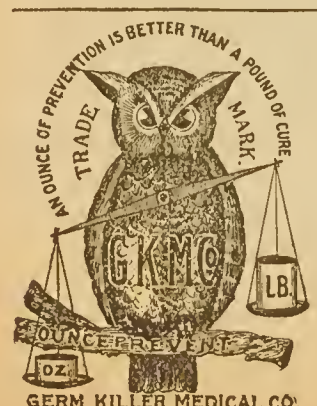
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Combines pure, sweet soap with cooling beautifying CUCUMBER JUICE. Send 12 cts. stamps for full size cake by mail and test it for yourself.

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The best local curative remedy ever prepared. $1.00 box of 12 suppositories. Ladies write for descriptive matter and samples.

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KIRTLAND BROS. & CO., 62 Fulton Street, New York.



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SENSATION—Deep red, scarce.
SWANLEY BLUE—Light blue, fine.
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The Oldest And the Best

"In the Fall of '93, my son, R. B. ROUZIE, had a huge carbuncle on his neck. The doctor lanced it, but gave him no permanent benefit.

AYER'S Sarsaparilla

was then resorted to, and the result was all we could have wished for. The carbuncle healed quickly, and his health is now perfect."
—H. S. ROUZIE, Champlain, Va.

The Only Sarsaparilla At World's Fair.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

EMILY:—Each number of the DELINEATOR illustrates the prevailing styles of skirts. Velvet sleeves are stylish.

A YEARLY SUBSCRIBER:—By scanning the advertising pages of leading magazines, you will find many advertisements offering home employment. Some such appear in the columns of the DELINEATOR.

EDNA:—Cut your covert suiting by costume pattern No. 7378, which costs 1s. 8d. or 40 cents, and is illustrated in the January DELINEATOR. Do not trim with velvet, but finish in tailor style with machine-stitching.

YOUNG LADY:—It would be perfectly proper for you to give your teacher a birthday present. Books are always acceptable. You can make a good selection by referring to the book reviews in the January and February DELINEATORS.



TAKEN, 1864.

Mitchell's Original Kidney Plasters.

Absorb all diseases of the Kidneys and restore them to a healthy condition. Old chronic Kidney sufferers say they received no relief until they tried Mitchell's Kidney Plasters.

Cheap articles are dear at any price. When a person offers real genuine gold dollars for fifty cents, beware! something must be wrong. Same with KIDNEY PLASTERS. When unscrupulous druggists offer you others in place of Mitchell's and say they are just as good, even superior, and larger, at half the price, beware! something must be wrong. Get Mitchell's and take no others, if you want a SURE CURE. Sold by all druggists and dealers in medicines everywhere, or sent by mail on receipt of Fifty Cents.



Manufactured by the

NOVELTY PLASTER WORKS,

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G. E. MITCHELL, *Founder and Sole Proprietor.*

Founded in 1864.

THE HEARTHSTONE

is a very large and very interesting illustrated literary and family publication, eight mammoth pages, forty-eight columns.

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These Twenty Novels are bright, breezy and very interesting, are printed in good readable type, from new electrotype plates on good quality of paper, and handsomely illustrated. The Twenty Complete Novels comprise two large quarto volumes, 128 pages. We manufacture the books ourselves and therefore save all intermediate profits. The Twenty Novels are as follows:

ALTHOUGH HE WAS A LORD,
BY MRS. FORRESTER.
IN DEADLY EARNEST,
BY ELLA CHEEVER THAYER.
MISS RIVER'S REVENGE,
BY HUGH CONWAY.
A WOMAN'S PLOT,
BY AMANDA M. DOUGLASS.
TWICE SAVED,
BY AMELIA B. EDWARDS.
HE LOVED AND RODE AWAY,
BY MRS. J. H. RIDDELL.
THAT LAST REHEARSAL,
BY "THE DUCHESS."
THE LIFTED VEIL,
BY GEORGE ELIOT.
SHE LOVES AND LIES,
BY WILKIE COLLINS.
HIS LITTLE MOTHER,
BY MISS MULOCH.

LUCY'S LOVER,
BY KATHERINE S. MACQUOID.
NORMAN PINKNEY,
BY EDGAR FAWCETT.
HOW COULD HE HELP IT,
BY MATTIE DYER BRITTS.
WIFE AND FORTUNE,
BY GEORGE L. AIKEN.
A MISSING HUSBAND,
BY GEORGE R. SIMMS.
THE FAMILY TERROR,
BY FRANK LEE BENEDICT.
A POSSIBLE TRAGEDY,
BY AMANDA M. DOUGLASS.
STORY OF DOROTHY GRAPE,
BY MRS. HENRY WOOD.
DOROTHY, WIFE OF—
BY "RITA."
OUTGROWN IT,
BY ANNIE THOMAS.

Make No Mistake! The literary matter contained in the Twenty Complete Novels would ordinarily make twenty books similar to those sold at ten to twenty-five cents a copy, and would therefore cost $2.00 to $5.00.

Upon receipt of **Thirty Cents**, in silver, postage stamps or postal note, we will send THE HEARTHSTONE for a whole year, and **all the novels mentioned above.** Not one novel but the whole list of *Twenty*. This vast amount of reading matter will afford you entertainment and pleasure for months.

Address THE HEARTHSTONE COMPANY, 285 Broadway, New York.

Answers to Correspondents.

(Continued).

MRS. D.:—We have no theory as to massage movements for developing the bust and neck; that is within the province of professionals, who treat different individuals according to the requirements of their particular cases. We have heard that a circular motion is the proper one for developing the bust, and that upward strokes will develop the neck. Write to Mrs. Gervaise Graham, 1424 Michigan Avenue, Chicago, Ill., on the subject. A child of three years is too young for advanced calisthenics. To develop the chest at that age, let the child stand for a few minutes daily with its back firmly braced against the wall and the chest well thrown out, and for a few minutes more with the hands placed upon the hips, akimbo. As an inducement, you might offer a reward for taking these exercises.

MRS. M. J. R.:—You might have your purple flannel dress dyed one of the dahlia shades. Leave the waist as it is, but cut the skirt over by circular skirt pattern No. 6983, price 1s. or 25 cents. Your beaver cloak is sufficiently modern to wear without altering. The latest styles in coiffures are illustrated and described in the December DELINEATOR.

EVA M.:—It is impossible for us to give correspondents exact forms for letters on given subjects. Under the existing circumstances express regard for your pastor, and also regrets for his impending departure, wording the letter as cordially as your acquaintance with him warrants.



FICTION MONTHLY

No. 27, February, NOW READY, contains, complete, a Thrilling Novel, New and Original, entitled

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Containing Five New and Complete Stories, and the beginning of the New Serial Story, entitled,

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together with much entertaining miscellany of practical value in the household. This is one of the MOST ATTRACTIVE and LOW-PRICED family magazines ever published.

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83 and 85 Duane St. (one door East of Broadway), New York.

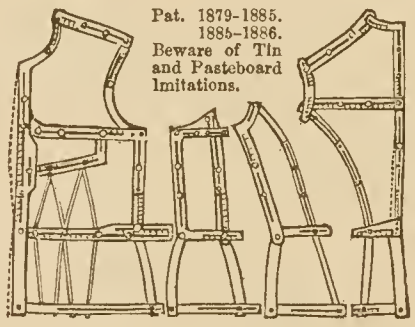
$3 JACKSON'S Tailoring System
Highest Award at the World's Fair.
Accurate, Simple, Easily Learned. Mailed Free on 30 days trial.
JACKSON, 207 State St., Chicago.

EVERY BOY OR GIRL, LADY, Who wishes to make money fast at home, should write us. No canvassing. New Plan. Valuable outfit free. Cheerful Moments. 132 Nassau St., New York City.

DRESSMAKING SIMPLIFIED.

Any Lady Can now Learn to Cut Perfect-Fitting Dresses.

The ONLY Improvement on The Tailors' Square Ever Invented.



Pat. 1879-1885. 1885-1886. Beware of Tin and Pasteboard Imitations.

Madam, show this to your Dressmaker; it is just what she has always wanted.

Easy to Learn. Rapid to Use. Follows Every Fashion.
All first-class Dressmakers are adopting this Wonderful Garment-Drafting Machine.

ITS SUCCESS HAS NEVER BEEN EQUALLED.
You can test it at your own house for 30 days Free. Write now for Illustrated Circular and Liberal Offer.
The McDowell Garment-Drafting Machine Co.,
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TO BUILD BEAUTIFULLY

See the 200 Designs in **"Houses and Cottages."** Classified into 4 Books, Nos. 6-7-8-9, of about 50 Designs each. No. 6 Designs range from $250 to $1500, 7--$1600 to $2500, 8--$2600 to $3500, 9--$3600 to $12,000, and 12 Stable Designs, $250 to $1600. Give price of House you want and any Book will be mailed you for $1.00, any two $1.50, all four $2.00. 30 popular Designs from above Books, of all Costs, Hints and Helps how to build right, etc., 25 cents in Silver.

D. S. HOPKINS, Architect,
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Solid Gold Spectacles $3.50

or **SOLID GOLD EYE-GLASSES** fitted with our perfect **DIAMANTA** lenses, *sent on receipt of* **$3.50** per pair, usual retail price, $5.00. Send old glasses for exact size. *Safely box for mailing same sent free* on request. Old glasses will be returned. If you have never worn glasses or are badly fitted, write for our **Sight-Tester,** free, which assures exact lenses needed.

Est'd. 1878.

Satisfaction guaranteed or money refunded.

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The best Journal for Ladies and Families.

The Latest and Best Fashions; Profusely Illustrated. A New and Original Serial Story in every number, besides Numerous Complete Stories, New Music, Embroidery Designs, etc.

The most complete Magazine for Ladies published.

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5 NEW NOVELS for 15 Cents.

All complete in the FEBRUARY NUMBER of the

FAMILY LIBRARY MONTHLY.

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ANSWERS TO CORRESPONDENTS,
(*Continued*).

JACQUELINE:—Frequent washings will remove the sizing from your new linen handkerchiefs. At a certain time of the year the birch tree sheds its bark naturally, and the outer bark can then be easily stripped from the inner.

MRS. B. W.:—A delightfully fragrant mixture to put into sachets may be made of the following:

Lavender flowers,	1 ounce.
Pulverized orris,	2 drachms.
Bruised rosemary leaves,	½ ounce.
Musk,	5 grains.
Attar of roses,	5 drops.

Directions for making different sachet powders, such as heliotrope, violet, poudre d'iris, peau d'Espagne, etc., are contained in "Extracts and Beverages," published by us at 6d. or 15 cents.

C. L.:—The following are appropriate sentiments for blotters:

"Of all the arts in which the wise excel
Nature's own gift is writing well."

"Poets lose half the praise they should have got,
Could it be known what they discreetly blot."

Among shorter sentiments are, "The last and greatest art—the art to blot," and "Blot me not from thy memory."

AMBITIOUS MOTHER:—Read answer to "Violet" elsewhere in these columns, in reference to reducing flesh.

ALIETTE:—At a geographical social the gentlemen are given the names of the United States, and the ladies the capitals. Each State then seeks its capital, and when this is consummated, the States with their capitals form in line, and all are formally presented to the President and his cabinet, who have been previously appointed. At the table where refreshments are served political speeches are in order.

MAB:—Cut your black silk costume by pattern No. 7315, which costs 1s. 8d. or 40 cents, and is illustrated in the December DELINEATOR. Trim with black accordion-plaited chiffon, and have a stock collar of cerise velvet.



Get the Genuine

See that the twins are on each package.

For cleaning floors, windows, glassware, dishes, pots, kettles, for all kinds of cleaning, scouring and scrubbing **GOLD DUST WASHING POWDER** has never been equaled. Its wonderful success has led many manufacturers to try and imitate it. Get only the genuine, which does better work, does it easier and cheaper than any other.

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THE N. K. FAIRBANK COMPANY,

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The EVERETT PIANO.

contains new and desirable improvements. It is an ideal instrument. To it alone of all pianos can be attached the

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by means of which the beautiful and popular effects of mandolin, guitar, harp and zither can be produced at will by the piano player.

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The Plectra-phone can be attached to Upright Everett Pianos only.



"CHARMANT" Turkish Wonder Balm

Will positively cure all face blemishes, freckles, pimples or blotches of every character, rendering the skin soft and velvety. Unsurpassed for Eczema and kindred troubles, checking irritation without harmful results. Is composed of balsam and herbs, and guaranteed harmless. This is no patent medicine, but comprises a salve and soap that have been used in Turkey for thousands of years and are now imported solely by us. Can furnish unquestionable testimonials as to their healing and beautifying properties.

Price $1.00 each for Soap and Salve, or $2.00 for both. Sent by mail on receipt of price.

Turkish Balm Co., 19 Union Square, New York.

Beautiful Teeth, Fragrant Breath.



DR. TARR'S CRÈME DENTIFRICE

in tubes. Beautifies the teeth, perfumes the breath and hardens the gums. Positively keeps the teeth free of Tartar Deposits. Is more desirable and economical than Powder or Liquid. Sold by druggists or by mail postpaid for 25 cents.

Dr. W. W. TARR, Rooms 6-10, 146 State St., Chicago.



The Greatest Invention of the Century for Woman's Comfort.

SOUTHALL'S "SANITARY TOWELS"

Antiseptic, Absorbent and of Downy Softness.

Entirely Superseding the Old Fashioned Diaper.

SOLD AT COST OF WASHING ONLY.

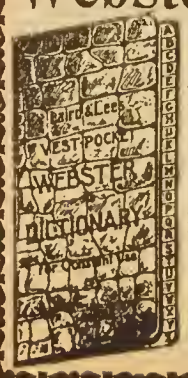
Southall's "Sanitary Towels" can be obtained in most of the leading Dry Goods Stores (Corset, Ladies' Underwear or Notion Dep't.) If your Dry Goods House does not keep them, they can obtain them for you by addressing

MANAGERESS, 364 Broadway, N. Y. City.

Patentees and Manufacturers, SOUTHALL BROS., & BARCLAY, Birmingham, England.

LAIRD & LEE'S VEST POCKET

Webster's Dictionary



Silk Cloth 25c. Russia Leather 50c. *To any address.*

GENUINE AUTHORITY on pronunciation, definition, accent, capital letters, spelling, punctuation. Gazetteer of world; useful facts and tables, forms of notes, due bills, etc. Parliamentary rules, rules of etiquette, apt speeches and toasts, meanings of Latin phrases; *up-to-date*. 27,500 wds. indexed; a book everyone wants from farm laborer to professional man.

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THE HIGHEST AUTHORITY

On Voice Culture in the United States,

will write a series of articles on "How to Train My Voice," for

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These articles will furnish new ideas, thoroughly practical. No such opportunity for self culture has ever before been given the public.

Subscription Price, $1.00 Per Year.

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THE COLUMBIA PAD CALENDAR



For * * * 1895

You Need It.

A Desk Calendar is a necessity—most convenient kind of storehouse for memoranda. The Columbia Desk Calendar is brightest and handsomest of all—full of dainty silhouettes and pen sketches and entertaining thoughts on outdoor exercise and sport. Occasionally reminds you of the superb quality of Columbia Bicycles and of your need of one. You won't object to that, of course. The Calendar will be mailed for five 2-cent stamps.

Address **Calendar Department,**

POPE MFG. CO.,

Mention this paper. **Hartford, Conn.**

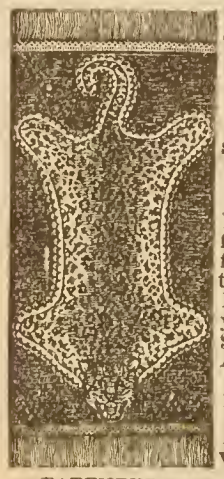
ANSWERS TO CORRESPONDENTS,

(Continued).

ETTA S.:—We give below a few couplets which may be appropriately used in a fortune book, the construction of which is described in "Around the Tea-Table" in the December DELINEATOR:

The Fates have said You soon will wed.	A sky that's bright, A heart that's light.
Much joy for you, And troubles few.	Be not afraid Of fate, sweet maid.
Roses for thee Is thy destiny.	Through all your days Lie tranquil ways.
A lover true Is seeking you.	Fates mar your plan To catch a man.
Your days shall be Passed happily.	A bachelor's fate For thee doth await.
A happy life, A loving wife.	A carriage and pair Will be your share.

MRS. E. N.:—Send your sample of silk to a dyer, who will advise you what to do with it. The Staten Island Dyers, 12 John Street, New York City, are reliable. Please mention the DELINEATOR in corresponding with them.



PATENTED.

A handsome Leopard, Tiger, Lion or Black Bear

RUG

size 2 feet 6 inches by 5 feet 8 inches, sent anywhere

C. O. D. for $2.90.

Regular retail price $6.00. Made from fine wool, handsomely fringed and reversible. A beautiful rug for the parlor or hall. Pr. fine **Lace Curtains,** 3½ yds. by 54 in. sent *C. O. D.* for **$2.50**—retail price $5.00. Sole Agents wanted in every town.

60 page colored illus. catalogue of Lace and Chenille Curtains and Covers, Smyrna Rugs, etc., free on request, if you mention this paper.

W. T. SMITH & SON, Mfrs., 3d & Lehigh Ave., Philada.

SEEDS 12 pkts, 10c. Vegetable—6 pkts. 10c.

Pansy, Phlox, Poppy, Pinks, Sweet Alyssum, Mignonette, Marigold, Sweet Peas, Asters, Morning Glory, Balsams, Hollyhocks. 1 **Rose and pkt. Flower Seed, 10c.** Two names. Catalogue. **BYER BROS.** (Box D) Waynesboro. Pa.

A New Dress for 10 Cents

And as Pretty as if It Cost $10.

THE GREAT MONEY-SAVERS!

Diamond Dyes Used Daily in Thousands of Homes All Over the World.

It was only her old gray serge dyed a stylish navy-blue, and worn with a cardinal silk vest made out of last year's blouse dyed over, although it was as pretty as if it cost $10. Not only that, but the beautiful bunch of tips in her hat were old faded gray feathers dyed over into new ones.



She began it all just to see if ***Diamond Dyes*** really *would* do all that people said. She had no faith in home dyeing, and sending it to a dyer's was so expensive—but once begun, she did not stop until she had an entire new outfit, and now even the children's old cotton school dresses and faded stockings are dyed as fast as they become shabby.

She finds the colors strong, beautiful and absolutely fast, and knows that home dyeing is a success if done with the ***Diamond Dyes***—you may know it too.

Here Is the Woman Who Did It.

"Last fall I had a dress dyed at the dye shop and paid $2.50 for the work. I could use only part of the goods, as they were not all the same color. Now, last week I bought a package of Diamond Dyes for ten cents, and dyed a whole dress with it. The dress is just lovely, and the smallest pieces are as good as the large ones, everything being an even color." MRS. A. L. ERION, 1482 Antoine Street, Detroit, Mich.

Old Dresses Mistaken for New.

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ANSWERS TO CORRESPONDENTS,

(Continued).

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ANXIOUS INQUIRER:—After an evening at the theatre you should certainly invite your escort to visit you at some future time. It would be best to make concessions and write him that you would be glad to see him.

CLAIRE D.:—Such subjects as "Ideal Womanhood," "Social Progress," "Higher Education," etc., are interesting for essays.

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COUNTRY SEAMSTRESS:—There is no set rule for the matching of plaids, stripes and figures, but valuable information on the subject may be obtained in "The Art of Garment Cutting, Fitting and Making," which we publish at 2s. or 50 cents.

MRS. T. W. B.:—You can purchase galbanum at a drug store.

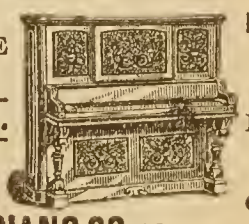
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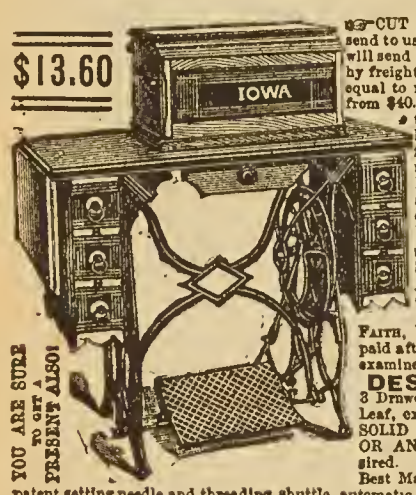
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ANSWERS TO CORRESPONDENTS,

(Continued).

IDA:—A unique match-receiver can be made with a broken electric-light bulb, which may be obtained at any electric-light station or at certain large dry goods stores. The broken lower end should be covered with a silk cap secured to a small metal ring. Fluffy pompons should be tacked at intervals to the top of the cap and one at the point. The upper part of the globe should be covered with a netting of coarse knitting silk, from which threads should be caught to the top of the cap, these threads connecting the netting and cap and securely holding the globe. From every fourth hole in the lower part of the netting should be carried a long thread of silk; these threads must be fastened to every other one of a circle of crocheted rings sewed to the top of a small Japanese basket, which may be further decorated with pompons and crocheted rings. The receiver may be hung from a chandelier. The silk cap, pompons and rings may be of the same color, or two tones may be used; and the basket may be gilded or embroidered.

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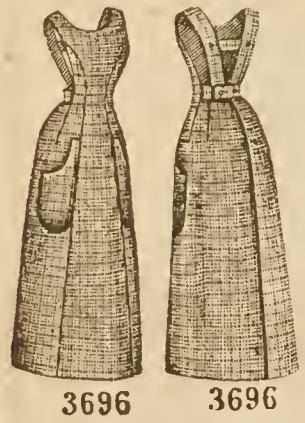
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992

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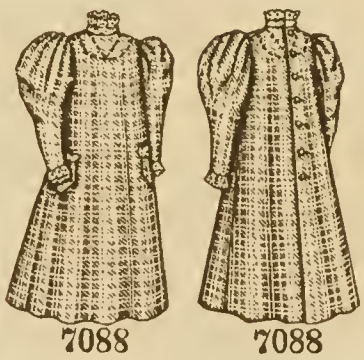
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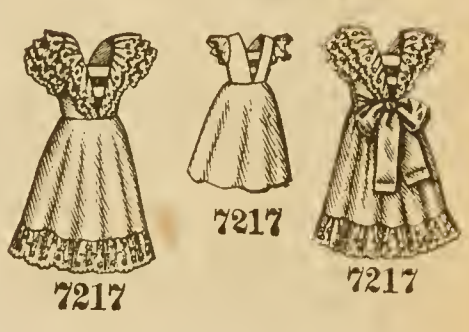
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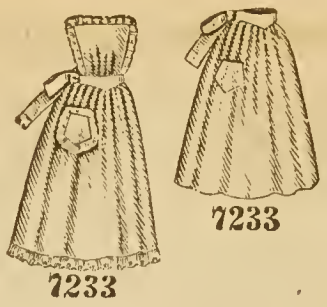
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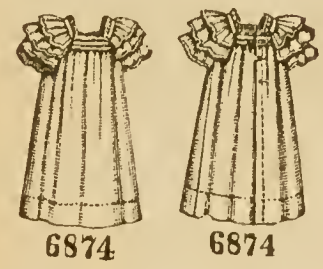
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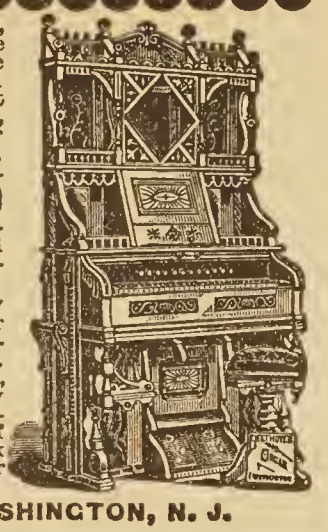
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

LLOYD:—A betrothal is announced in various ways. The girl may mention the matter to her friends who are near at hand and may write to those who live at a distance; but if she can afford it, the pleasantest method is to make the announcement the occasion for a general entertainment of her girl friends. The man, of course, announces his engagement to his family and near friends, and he asks them to call on his *fiancée*, although people who are well informed would not wait for an invitation, but would call as soon as possible. The extent of the bride's wardrobe depends entirely upon her circumstances. Tea-gowns, matinées and lounging-robes are variations of the same garment and are never worn after the evening dinner hour. A dressing-sack is only to be assumed in the privacy of one's own room.

A NEW SUBSCRIBER:—We publish two pamphlets which will prove of service to you. "Mother and Babe" is devoted to the interests of young mothers and treats of the necessities belonging to the comfort and care of ladies in delicate health. "Nursing and Nourishment for Invalids" includes explicit instructions and valuable advice regarding the best methods and necessary adjuncts of the sick room. Care, comfort and convalescence are fully discussed, and many recipes for the most nourishing foods for invalids are given. Each pamphlet costs 6d. or 15 cents, and can be obtained from any of our agents, or direct from us, post-paid, on receipt of price.

MRS. JENNIE C.:—The processes of stuffing birds, animals, etc., are more or less complicated, and we could not inform you regarding them within the limits of these columns. An excellent work on taxidermy is issued by Charles Scribner's Sons, New York City. In writing them, please mention the DELINEATOR.

A SUBSCRIBER:—Serve brandied peaches as dessert.

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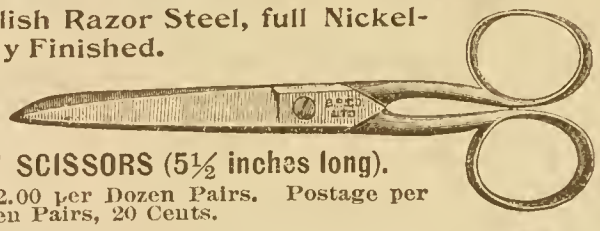
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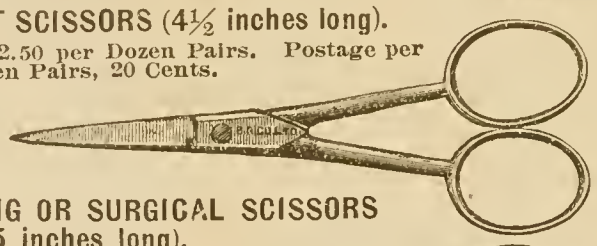
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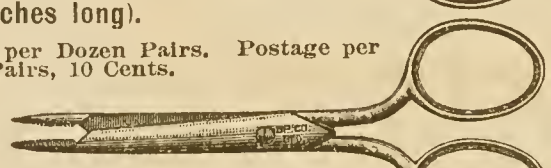


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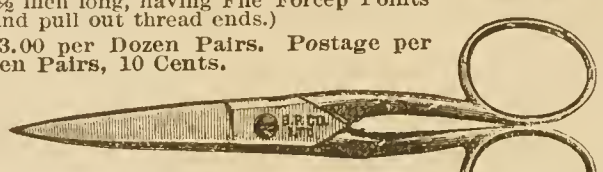
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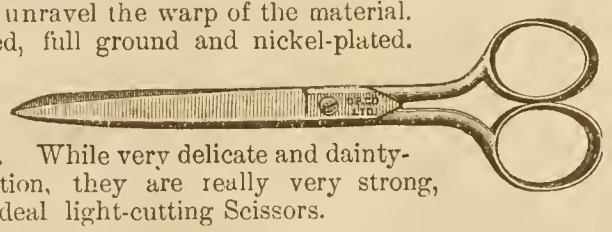
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These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-tempered, they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.



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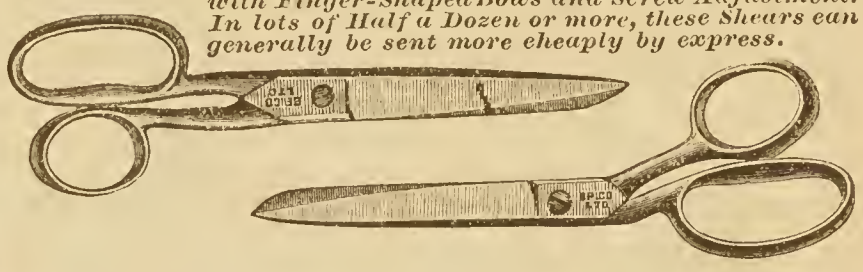
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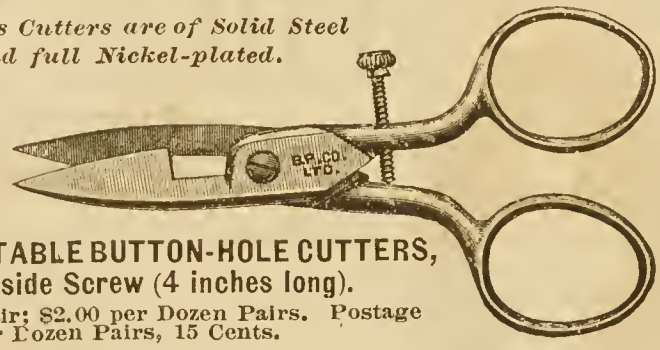
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These various Cutters are of Solid Steel throughout and full Nickel-plated.



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No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



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No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching* in the goods when in use.



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If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

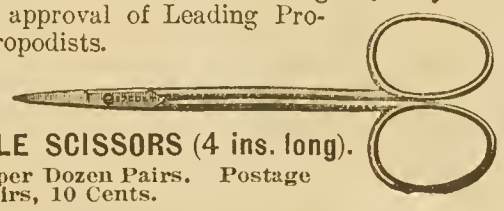
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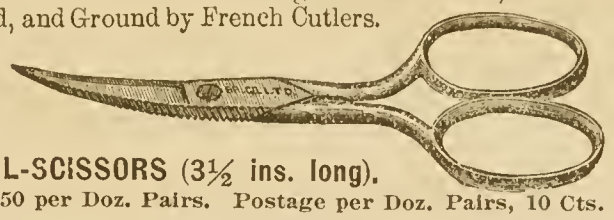
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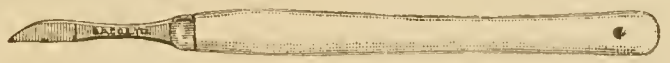
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No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.



No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
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No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
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No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
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No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



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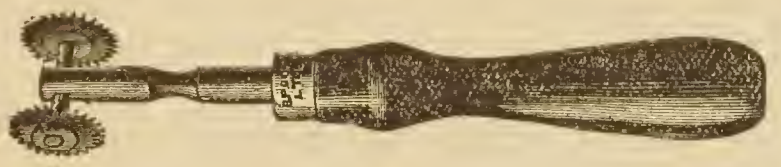
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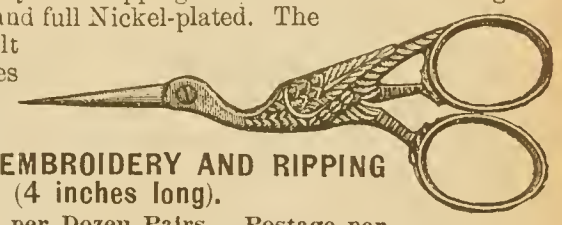
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The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickelled Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



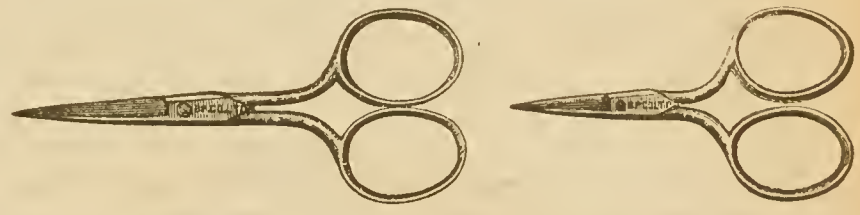
No. 23.—GLORIANA SCISSORS (5½ inches long).
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The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).
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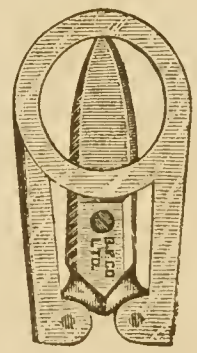
The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.

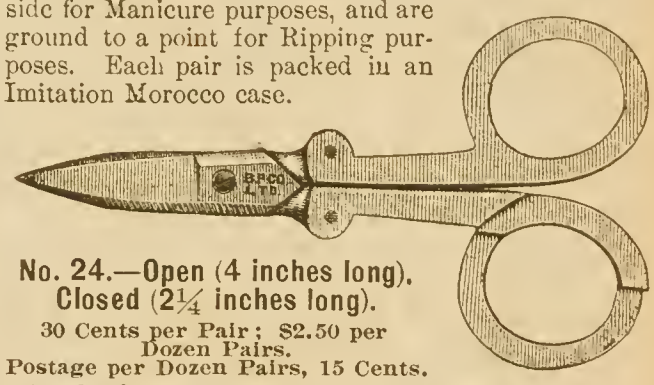


No. 9.—EMBROIDERY SCISSORS (3½ inches long).
20c. per Pair; $1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).
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The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.





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No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

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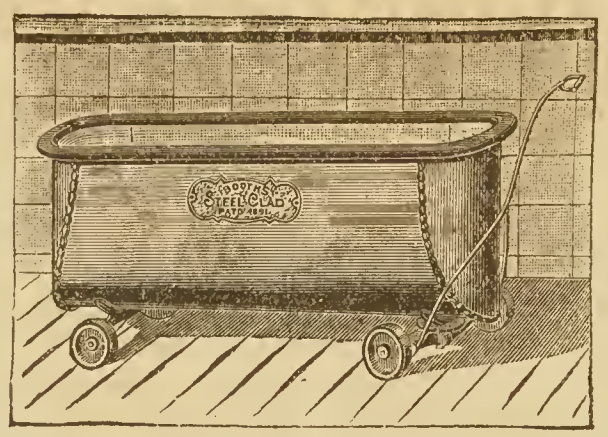
INDESTRUCTIBLE, INEXPENSIVE.

It is light, durable, cleanly, low in price, never rusts out, cannot break. Can be decorated to suit individual taste. A boon to country householders, who by its use can enjoy a comfortable bath without expensive piping or the labor of carrying water.

There are many styles and sizes of the **Steel-Clad Bath,** but only one quality. Don't buy an imitation. Get the **Steel-Clad.** All plumbers and jobbers have it, or the

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FOR HOSPITALS AND THE SICK ROOM.



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We will pay $100 to any person securing the arrest, sentence and incarceration, for a period of not less than three months, of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

Our Authorized Representatives.—There is no one of our Authorized Representatives who is not at all times able to produce abundant evidence of his authority to act for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen (we have no lady travellers), and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a Justice of the Peace or other magistrate.

SPECIAL WARNING:—We specially warn the Public against the following pretended canvassing agents: C. B. Mack, who has been operating in Canada, and who has been giving receipts as agent of the "Toronto Union Subscription Co."; J. F. Williams, in Indiana, who claims to represent "The New York Union Subscription Co."; and C. F. Wilson in Maine, agent for "New York Fashion Co."; also J. F. Wood, in Illinois, giving receipts as agent for "New York Fashion Supply Co."; H. A. Parsons and Miss Smith, whose operations have been conducted in Wisconsin; F. James, in Minnesota; W. N. Gawbre, and Ben. Abelsted, in Illinois; C. H. Lewis, J. A. Manning, M. I. Harvey, and J. M. Mise, in Iowa; Chas. Adams, in Colorado; E. L. Rogers, Frank Hastings, and Geo. Caldwell, in Michigan; Edward Phillips, in Maryland; E. H. Evans and C. Ross, in Indiana; Frank Reade and T. M. Dittman, in New Jersey; T. Jones, Danes Bros., R. H. Wood, F. Rodgers, and Watson D. Morris, in New York; R. H. Wood, M. Rippy, Chas. Wolsir, Chas. Collins, A. H. Simons, E. K. H. Sanford, R. H. Porter and A. H. Good, in Pennsylvania; Mrs. Porter, J. E. Sims, Geo. Pendleton, and H. M. Wallace, in Kansas; Paul Guerin, in Quebec, and George Byron, in Manitoba, Canada; A. R. Chesney, J. E. Sims, and A. Moore, in Missouri; F. A. Davis and L. Lane, in Nebraska; C. H. Davis, C. H. Hutson, T. J. Ebbitt, and R. H. Laird, in Ohio; E. H. Walsin, and A. H. Simpson, in West Virginia; Brewster Bros., in Conn.; M. Sophers, in Oklahoma Terr.; M. Gray, in Georgia; C. Bidwell, and Jas. Cushman, in California.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

DAISY:—If the parents of the bride are deceased, the invitations may be issued in the name of her brother, thus:

Mr. James Dash
requests the honor of your presence
at the marriage of his sister
Grace
to
Mr. William Blank,
on Wednesday, May sixth, at twelve o'clock.
St. Luke's Church.

WILD ROSE:—A Spring wedding breakfast may include:

Sliced Pineapple.
Broiled Shad. *Sliced Cucumbers.*
Fresh Fried Potatoes.
Chicken Cutlets. *Mushroom Sauce.*
French Peas.
Omelet. *Radishes.*
Cream Waffles. *Maple Syrup.*
Tea. *Coffee.*

WHITE ROSEBUD:—Iron is the tonic generally given to supply red blood, and charcoal is an able assistant, since it purifies the stomach and thus prevents debility of the blood from that source. A most excellent iron mixture may be made by throwing into a gallon of hard cider a couple of handfuls of the scales of iron that fly off when a blacksmith hammers red-hot bars on his anvil. A few nails may be substituted for the scales, if the latter are not easy to obtain. A small wine-glassful of this tonic taken before each meal is said to work wonders in bringing a permanent glow to usually pale faces.

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ESTABLISHED 1851
PIANOS

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Highest Award Columbian Exposition, 1893, for Tone, Touch, Scale, Action, Design, Material, Construction.

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direct from Importers to Consumers. For 18 years we have been offering Premiums to Clubs and large buyers of Dinner, Tea and Toilet Sets, Silverware, Table Linen, Lace Curtains, etc., *all of our own importation,* and bought for *Cash* direct from manufacturers. Large discounts on goods *without* premiums. Our fully illustrated 150-page Catalogue will interest, and we will be pleased to mail YOU one upon receipt of your address.

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CONSUMPTION

TO THE EDITOR—Please inform your readers that I have a positive remedy for the above named disease. By its timely use thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T. A. Slocum, M.C., 183 Pearl St., New York.

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Here is a chance to test the wonderful merits of Massageo, the original skin food, tissue builder and beautifier. A dainty, fragrant, snow-white histogenetic facial dressing. Harmless as milk; delightful to use; marvelous results! Nourishes and restores youthful texture, feeds cushion tissues of the skin and banishes wrinkles. Not a cosmetic. **Wrinkles, Pimples, Blackheads,** freckles, tan eradicated. **Stop looking old while you feel young.**

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For ONLY 10 Cents we send prepaid (1) Trial size Massageo, (2) the exquisite Medico-dermal Massageo Facial Cream Soap, price 50c., (3) Illus. book Toilet Topics, (4) Col'd litho "Sylvan Toilets." **THE SYLVAN TOILET CO.,** 727 Woodward Ave., Detroit, Mich.

WANTED, Manager in each locality to superintend distribution of our fine samples, books, cards and circs. Pleasant position. Pays well. Send 10c. for samples, soap, &c., and receive special offer to you.

IS YOUR BABY A KICKER?

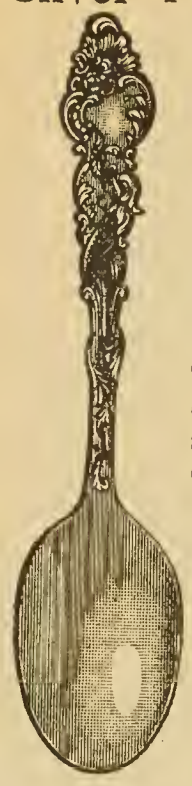


You won't have to sleep with one eye open to keep the children covered if you use Acme Bed-Clothes Holder. Simple and durable. No pins to tear clothing. For children and sick people. Sent, postpaid, on receipt of price (50 cts. per pair, 3 pair $1.25) anywhere in U. S. Send U.S. or express money order. Ag'nts wanted. Write for circular

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There are other "Rogers." The mark 1847 identifies the old original quality of Rogers silver plate, famous the world over. Made only by

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If you cannot procure genuine 1847 goods of your dealer, write us, and we will give necessary information.

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SKIN TORTURES

A warm bath with **Cuticura Soap**, and a single application of **Cuticura**, the great skin cure, afford instant relief, permit rest and sleep, and point to a speedy cure in every form of torturing, disfiguring skin humours.

Sold throughout the world, and especially by English and American chemists in all the principal cities. British depot: F. NEWBERY & SONS, 1, King Edward-st., London. POTTER DRUG & CHEM. CORP., Sole Props., Boston, U. S. A.

ANSWERS TO CORRESPONDENTS,

(Continued).

SCHOOL MA'AM:—Have the walls of your boudoir tinted old-rose. and the floor stained to imitate oak. The sash curtains may be of white mull adjusted on brass rods. Rose-tinted Liberty silk lambrequins may hang from oak cornices above the windows, and a chiffonier with an oval swinging mirror may be placed between the windows. A couch covered with rose denim, a cherry dressing-case and a few chairs and pictures may be added to the furnishings. Cover the floor with a carpet rug. If you are tired of pillow-shams, we would suggest a French roll and an embroidered plush or velours spread. Cover the roll to match the spread.

VIXEN:—For ordinary use we should not advise heavy dumb-bells. A better result can be obtained by practising often with light-weight bells, say of four pounds each, than by exercising at infrequent intervals with heavy ones.

SUBSCRIBER:—Velvet is not a mourning fabric, and a crape hat and veil would be entirely out of place with a velvet coat.

To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address, together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING CO. (Limited):
"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with August, 1894, desires her address changed to Manchester, Delaware Co., Iowa."

To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. A convenient form for such a complaint is as follows:

"THE BUTTERICK PUBLISHING CO. (Limited):
"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the December number of the DELINEATOR, for which she subscribed commencing with the number for August, 1894. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator.

To secure the filling of orders for DELINEATORS of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing the DELINEATOR for March will be certain to secure copies of that Edition by sending in their orders by the Tenth of February.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

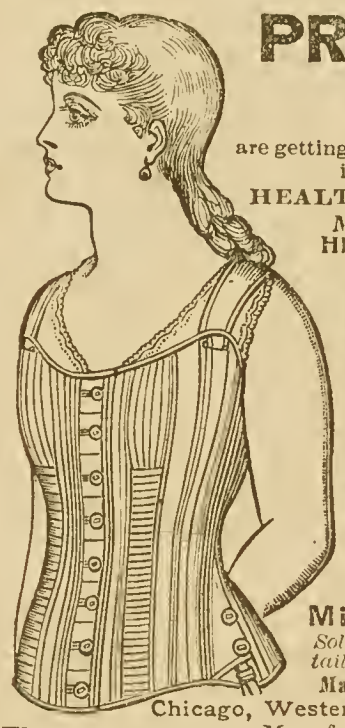
Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

Bank Drafts or Checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

THE BUTTERICK PUBLISHING CO. (Limited),

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PRETTY GIRLS

are getting plenty, and it is fashionable to be HEALTHY and STRONG. MODERN Ideas of HEALTHFUL Dress are Perfected in

Ferris' Good Sense Corset Waist.

For Ladies, Misses, Children.

Sold by all Leading Retailers. Send for Circular.

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Send for circular.

GUARANTEED to do as good work as any high-priced machine. Specially adapted for use in private correspondence. Sent by mail or express prepaid on receipt of $2.75. In handsome walnut box, nickel-plated handle and hinges, 50c. extra.

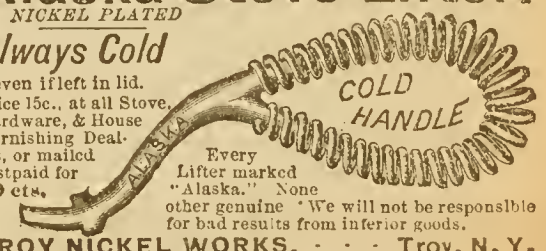
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Always Cold

even if left in lid. Price 15c., at all Stove, Hardware, & House Furnishing Dealers, or mailed postpaid for 30 cts.



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This Ladies' Solid French Dongola Kid Button Boot delivered free anywhere in the U.S., on receipt of Cash, Money Order, or Postal Note, for $1.50. Equals every way the boots sold in all retail stores for $2.50.

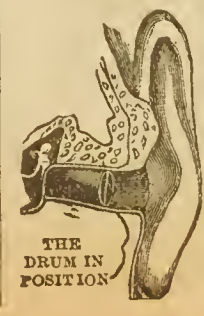
We make this boot ourselves, therefore we *guarantee* the *fit, style and wear*, and if any one is not satisfied we will refund the money or send another pair. Opera Toe or Common Sense, widths C, D, E, & EE, sizes 1 to 8, and half sizes. *Send your size; we will fit you.* Illustrated Catalogue FREE.

DEXTER SHOE CO. (Incorp'd, Capital, $1,000,000.) 143 Federal St., Boston, Mass.

FITS CURED

(From U. S. Journal of Medicine.)

Prof. W. H. Peeke, who makes a specialty of Epilepsy, has without doubt treated and cured more cases than any living Physician; his success is astonishing. We have heard of cases of 20 years' standing cured by him. He publishes a valuable work on this disease which he sends with a large bottle of his absolute cure, free to any sufferer who may send their P.O. and Express address. We advise anyone wishing a cure to address, Prof. W. H. PEEKE, F. D., 4 Cedar St., New York.



DEAFNESS

and head noises relieved by using Wilson's Common Sense Ear Drums. Entirely new, scientific invention; different from all other devices; the only safe, simple, comfortable, and invisible ear drum in the world. Hundreds are being benefitted where medical skill has failed. No string or wire attachment to irritate the ear. Write for pamphlet.

WILSON EAR DRUM CO. 117 Trust Bldg. LOUISVILLE, KY.

DON'T PEEL POTATOES!

Boil them and put them, SKINS AND ALL, into a



Fruit Press, Colander, Strainer, Etc.

Get it from your dealer, or we will send you one, prepaid, for 50c.

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PEELED and MASHED.

Send for our free booklet,
"About Vegetables, Berries and Fruits."



Special Offer to Purchasers of Patterns.

To any retail customer sending us by mail, at one time, $1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

Or, to any retail customer sending us by mail, at one time, 50 Cents for Patterns, with 10 Cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

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BEAUTY ON TRIAL

Here is a chance to test the wonderful merits of Massageo, the original skin food, tissue builder and beautifier. A dainty, fragrant, snow-white histogenetic facial dressing. Harmless as milk; delightful to use; marvelous results! Nourishes and restores youthful texture, feeds cushion tissues of the skin and banishes wrinkles. Not a cosmetic. **Wrinkles, Pimples, Blackheads,** freckles, tan eradicated. **Stop looking old while you feel young.**

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WANTED. Manager in each locality to superintend distribution of our fine samples, hooks, cards and circs. Pleasant position. Pays well. Send 10c. for samples, soap, &c., and receive special offer to you.





300,000 Ladies are now using The Rushforth Hair Curling Pins.

Will Curl, Crimp or Frizz the hair almost instantly without heat or moisture, whether long or short. Small, compact and easily carried in the pocket, ready for use at any time or place. Complete set of six pins sent prepaid for 15c. Six sets for 75c. Sample pin and agent's terms, 4 cents in stamps.

Address THE RUSHFORTH PIN CO., LAWRENCE, MASS.

FIGARO LICORICE

Imported from Spain.

ABSOLUTELY PURE.

If you desire to try the finest Licorice ever imported into the U. S., *send eight cents in stamps for three sticks* and *beautiful colored calendar*



FIGARO IMPORTATION OFFICE,
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WHAT A WOMAN CAN DO!

I want my lady friends to know of the new field now open for them. In the past 6 months we have made a profit of $907.02 after paying all expenses. All our sales have been made at home, not having canvassed any. My official duties calling me away most of the time, I left the Dish Washer business in my wife's control with the above results. The business is rapidly increasing, and will continue to grow until every family has a Climax Dish Washer. Not a day passes but what we sell one or two, and some days fifteen or twenty Dish Washers. It's easy selling what everybody wants to buy. You can wash and dry the dishes perfectly in two minutes. For full particulars, address the Climax Mfg. Co., Columbus, Ohio. Get a sample washer and you can't help but make money. They only cost $5. You may just as well be making $5 a day as to be doing nothing.



CLEAN HANDS.

Every lady buys a STOVE POLISHING MITTEN at sight. Polishes the stove better and quicker than a brush. Sample by mail. 35 cents a set; 4 sets, $1.00. New England Novelty Mfg. Co., 24 B Portland St., Boston, Mass.

AGENTS can make $3 to $5 per day. Circulars free.

ANSWERS TO CORRESPONDENTS,

(Continued).

CLARETTA:—Try "Charmant Turkish Wonder Balm," sold at 19 Union Square, New York City, for removing the spots on the face left by black-heads or pimples. Please mention the DELINEATOR in your correspondence.

ALTOONA:—To clean feathers, proceed as follows: Cut white curd soap into small pieces, pour boiling water on them and add a little pearlash. When the soap is dissolved and the mixture cool enough for the hand to bear, plunge the feathers into it, draw them through the hand till the dirt appears squeezed out of them, pass them through a clean lather containing some blue, and rinse in cold blued water to give them a good color. Beat them against the hand to shake off the water and dry by shaking near a fire; when perfectly dry, curl each flue separately with a blunt knife.

PEACH:—The following exercises for mitigating abdominal corpulency were recommended for home practice by the medical director of a physical development institute. Stand normally; slightly but firmly contract the abdominal muscles; raise the arms laterally to the level of the shoulders, with the hands extended, palms upward; keep the arms and hands in this position and slowly bend the torso to the right side. After holding the position a moment, raise the torso to its normal poise, and then let the arms sink to the sides as the breath is gently exhaled. Next inhale and raise the arms as before, twist the torso to the right and bend baekward in a direct line with the right arm. After holding the position for a moment, raise the torso, untwist it, and then let the arms sink to the sides as the breath is exhaled.

VELUTINA

Wonderfully like Silk Velvet.

THE BRIGGS PIANO OF PIANOS

ESTABLISHED 1868

Every essential quality of piano construction, tone, touch, scale, design, and beauty of finish are combined in the **BRIGGS.** They are absolutely and unequivocally one of the standard pianos of the world. Old instruments taken in exchange. Catalogue with full information free on application.

BRIGGS PIANO CO.,
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THERE'S NO EXCUSE



For having freckles, blackheads, tanned, red, spotted, mothy, ugly or muddy skin, pimples, tetter, eczema, rashes, etc., when

Derma-Royale

—Mild and harmless as dew.—

easily, quickly and forever removes and cures every blemish and makes the skin clear, white and beautiful. There is nothing like it. For sale at all Druggists, or sent to any address upon receipt of price, $1 for a large 8 oz. bottle. Hundreds of testimonials, with portraits of leading actresses, professional beauties, society ladies, and people of refinement everywhere, sent free to everyone who writes for them. Address

THE DERMA-ROYALE CO., Cincinnati, Ohio.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

TOOTS:—Write to the J. W. Scott Co. (L't'd), 40 John Street, New York City, for a stamp and coin catalogue, mentioning the DELINEATOR.

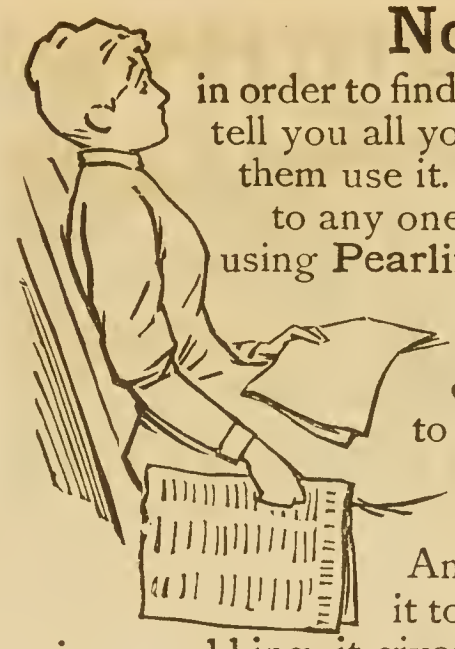
IGNORANT HOUSEWIFE:—There are many societies formed to promote systematic study at home. If your early education has been neglected, we would suggest enrolling your name upon the books of the Chautauqua Literary and Scientific Circle, the object of which is in a great measure to help those to whom the privileges of a good education have been denied. Write to the Chautauqua Central Office, Buffalo, N. Y., for a prospectus, which will tell you how to join the circle and obtain the literature.

KATHRYN:—The genealogies of certain well known families have been published, and may be ordered through a bookseller.

BRUNETTE:—Select white Duchesse satin for your wedding gown, cutting it by pattern No. 7251, which costs 2s. or 50 cents. Trim with Brussels point.

MISS S.:—The hair tonic given in "Around the Tea-Table" in the November DELINEATOR is perfectly harmless. Mix the sage tea with the other ingredients while cold. Your sample is navy-blue novelty wool goods.

ALICE H.:—Tan kid gloves may be satisfactorily cleaned by the following dry process: Put on the gloves, take a handful of pulverized cracker-crumbs, and rub the hands together as if washing them. Write to the Peter Henderson Co., 35 Cortlandt Street, New York City, for hyacinth bulbs, kindly mentioning the DELINEATOR in your letter.



No need to Read,

in order to find out about **Pearline**. Your friends can tell you all you want to know. You'll find most of them use it. Ask them about it. We'll leave it to any one of the millions of women who are using **Pearline**, if it isn't the best—the most economical thing, for washing and cleaning. But all the **Pearline** users don't get its full benefits. Some seem to think that it's only for washing clothes or cleaning house.

Pearline washes **everything**. And with almost every use you can put it to, besides the labor it saves and the ruinous rubbing, it gives you better work—better results.

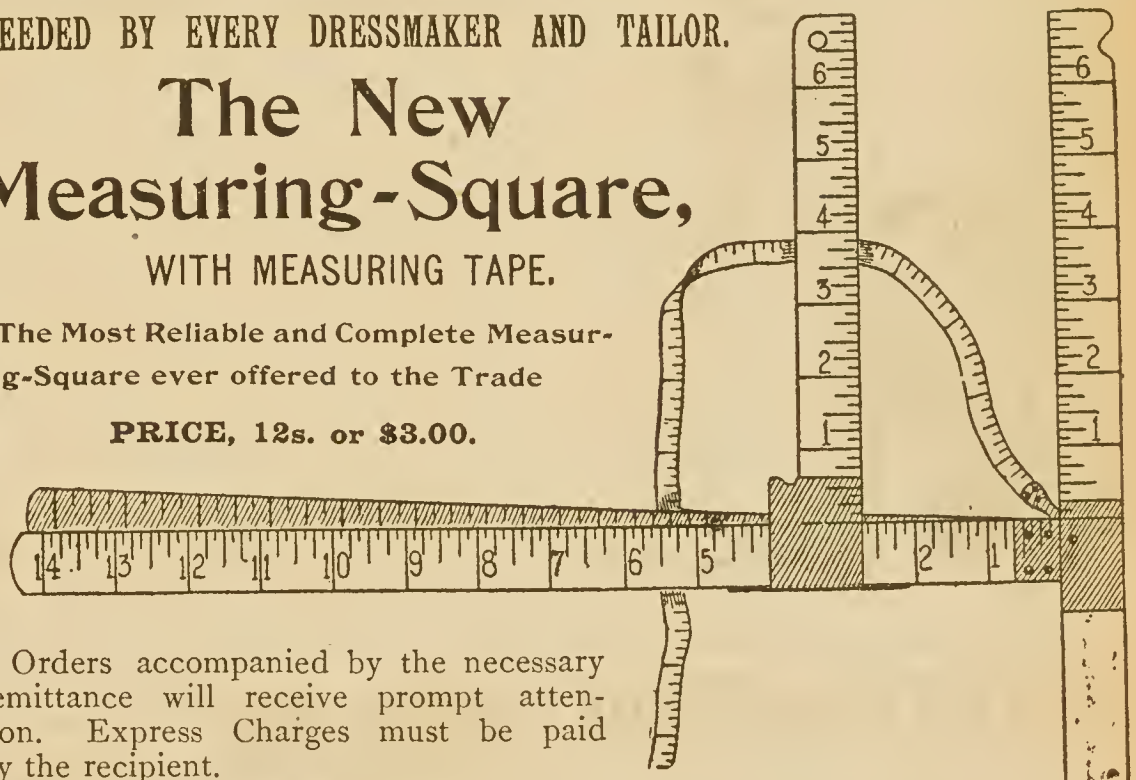
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The New Measuring-Square,

WITH MEASURING TAPE.

The Most Reliable and Complete Measuring-Square ever offered to the Trade

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Our Cutting School for Tailors.

THIS School is under the management of cutters of the highest reputation, not only as skilled workmen, but as teachers capable of properly imparting their knowledge to others. The course of study includes practical illustrations of measuring and drafting by various methods, and explanations of the causes of faults, as well as the proper remedies for their correction. A very interesting innovation is the exhibition to pupils of the practical results to be achieved by the methods in which they have been instructed. This is done by MEASURING, DRAFTING AND CUTTING THE GOODS, MAKING THEM UP, AND TRYING THEM ON THE FORM MEASURED.

TERMS FOR INSTRUCTION.

PAYABLE IN ADVANCE.

For a complete course of instruction in cutting and making gentlemen's garments, including drafting by scale, **$100.** To cutters in practice, desirous of changing their methods: For a course occupying from three to six days, **$50;** for a Coat System only, **$25;** for a Trousers System only, **$15;** for a Vest System only, **$10.**

Pupils may begin their studies at any time. Cutters in practice, desirous of private instruction, will be taught in rooms prepared for that purpose.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

Fat People

can easily reduce their weight 10 to 15 lbs. a month by a new herbal remedy. Dr. Isaac Brooks, a noted physician says: "It's a safe and powerful fat reducer, yet so simple that **ANY CHILD** can take it." Mr. C. E. Perdue, with **SECRETARY** of **STATE** Springfield, Ill., writes, "You have a good remedy.



I lost 135 lbs. and feel splendid." MRS. STELLA LEWIS, Dunkirk, O., writes: "It *reduced me* 68 *lbs.* and I feel better now than I have for years."—It is "purely vegetable" and absolutely the safest and best remedy for Obesity. No starving. No sickness. A sample box and full particulars in a plain (sealed) envelope sent **FREE** to anyone for 4c. Address HALL & CO., "L" Drawer 404, St. Louis, Mo.




Non-Breakable Corset Waists and Corsets.




The finest in the World. Small investment leads up to a good business. Lady Agents wanted in every city and town. Price Lists and Art Journal free.

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FEATHERBONE CORSET WAISTS

Latest Model. Gives Support and Shape to the Form. Button or Clasp Front. Best Sateens.

White, Drab, Ecru or Fast Black

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Featherbone Corset Co.,
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Wedding and Visiting CARDS.

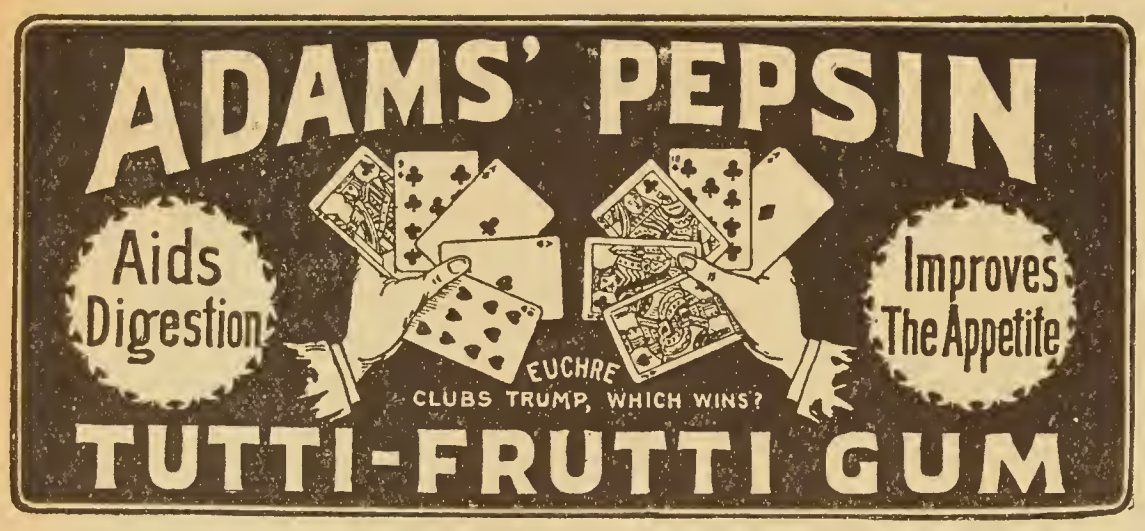
Monograms, Crests and Coats of Arms. Badges, Menus, Souvenirs, Orders of Dance.

ROB'T SNEIDER, 145 Fulton St., New York.



INVALIDS, if you can't find at SARGENT'S what you need in all such things as Rolling, Reclining, Carrying and Commode Chairs, Tricycles, Invalids' Lifts, Beds, Back Rests, Bed Trays, Tables and invalids' conveniences generally, you may as well give it up. Write, stating just what you want. No charge. Address, Geo. F. Sargent Co.,
814 Broadway, New York.

Mention DELINEATOR in your letter when you write.





THE

"Rapid" Ripping Knife.

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; $2.00 per Dozen Knives; $21.00 per Gross. Postage per Dozen Knives, 15 Cents.

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ANSWERS TO CORRESPONDENTS,
(*Continued*).

L. C. S.:—When a picture-frame that is gilded has been defaced by insects, the spots may be removed by applying a soft camel's-hair brush that has been dipped in alcohol. A soft sponge moistened with alcohol will remove dust and that soiling which is caused by humid weather following a dusty season. The sponge must not be too wet and must be lightly used. Dead gilding should first be very carefully dusted, then cleansed with a chamois skin dipped in not too strong wood lye, and lastly dried quickly and thoroughly with a piece of linen. This method may be relied on. If bits of the stucco have peeled off and cannot be replaced, the spots will become scarcely noticeable if painted over with the "liquid gold" sold in paint shops.

COUNTRY:—A black satin dress is suitable for day wear, and a black hat, and white Suède gloves showing black stitching may accompany it. Punch is a beverage made by mixing spirits with water, sugar and the juice of lemons; it is so called, perhaps, from the *pungency* of the lemon.

MRS. W. R. S.:—A mother's maiden name is frequently chosen for the oldest son. Alan, Edmond, Cyril, Horace, Alvin, Roger and Hubert are pretty names and will go well with your surname.



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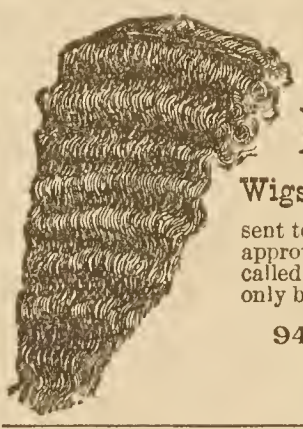
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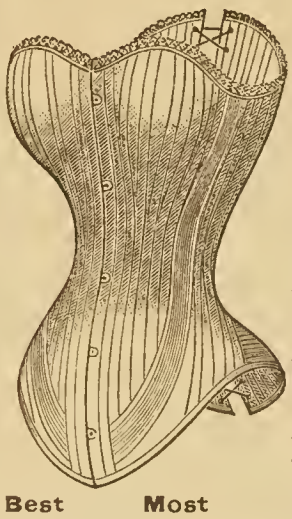
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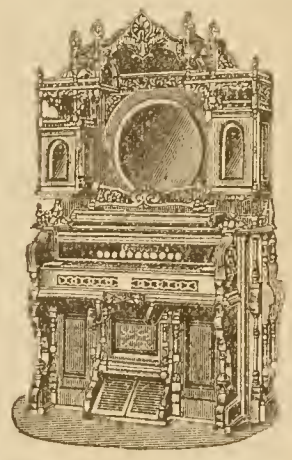


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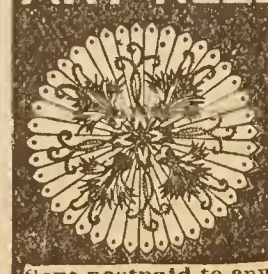
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Answers to Correspondents,

(*Continued*).

Dora H.:—The yellow spots on your face are suggestive of liver trouble. Unless this organ acts normally and one's general health is good, the spots cannot be successfully treated. Consult a physician.

Celeste:—A business directory will furnish you with a list of publishers to whom you might send your MS. for approval. MS. submitted should be as nearly perfect as possible in regard to punctuation, legibility, etc. "Periodicals that Pay Contributors," published by Eleanor Kirk, 786 Lafayette Avenue, Brooklyn, N. Y., will also assist you in selecting publishers.

Queenie:—A lady always takes a gentleman's arm; the reverse is bad form. The article on "Fashionable Hair-Dressing" in the December Delineator will give you the desired information.

Ignorance:—Joanna Southcott was born in 1750 and died in 1814. She was a Devonshire woman who founded a religious sect.

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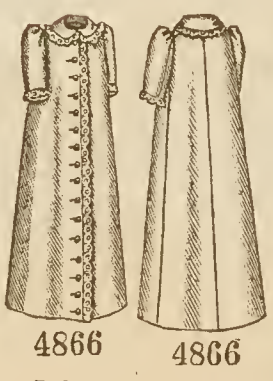
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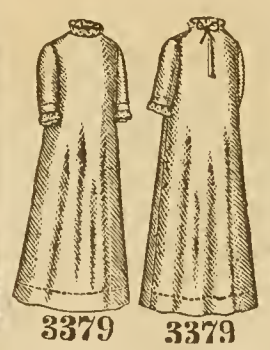


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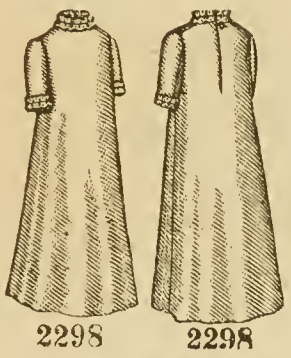
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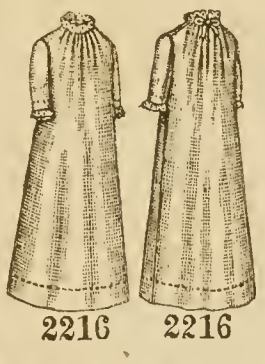
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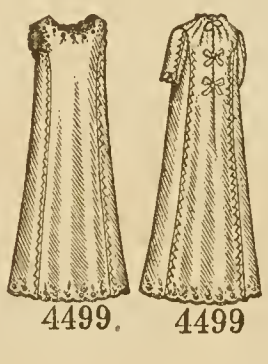


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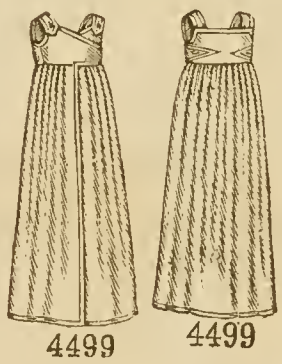
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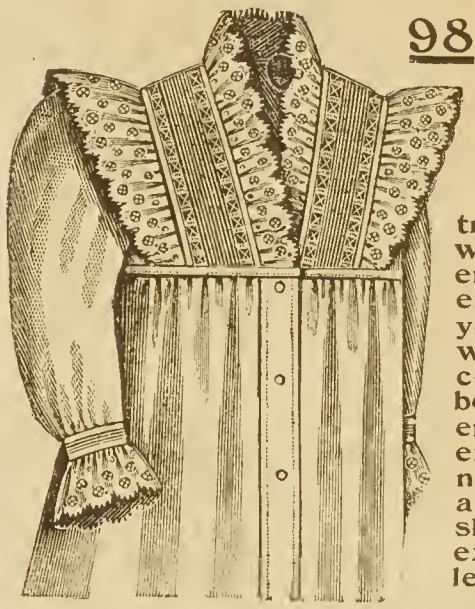
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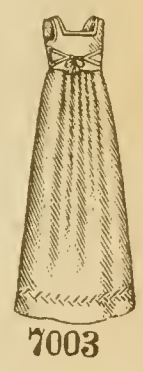


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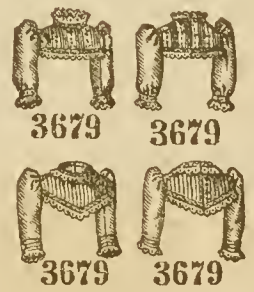
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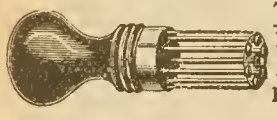
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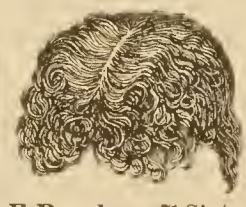
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Does not nauseate, creates appetite, feeds the tissues, promotes digestion and assimilation of food, and cures Consumption, Scrofula, Coughs and other wasting diseases. Small doses effective. Sold by all Druggists.

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Made of natural CURLY HAIR, guaranteed "becoming" to ladies who wear their hair parted, $6 up, according to size and color. Beautifying Mask, with preparation, $2; Hair Goods, Cosmetics, etc., sent C. O. D. anywhere. Send to the manufacturer for illustrated Price-Lists.

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Will. G. Rood's MAGIC SCALE, the popular Ladies' Tailoring System sent to you post-paid, on thirty days trial, on one easy condition, without requiring any money in advance. Cuts all garments, for all forms, and no refitting

CHEAP, SIMPLE, DURABLE, PRACTICAL,

and easily learned. 145,000 sold. Full particulars and a Mammoth Illustrated Circular free. Will pay you to investigate. **THE ROOD MAGIC SCALE CO., Chicago, Ill.**

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and CALLOUSES on soles of the feet can be avoided by wearing our

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The FRENCH TRANSFER DESIGNS can be used on Silk, Satin or other Fabrics, Plaques, Panels, Lamp-Shades, etc. Anyone can become an expert in the Art. In many respects it is superior to hand-painting. Never fails to give satisfaction. Full directions and complete outfit, which contains Varnish, Brushes, Roller and an assortment of Pictures, mailed on receipt of $1.00. Agents Wanted.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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LILLIE MAY:—Stains by pitch, resin and other substances of a resinous nature may be removed with pure alcohol, which will dissolve the resin. The stains should first be moistened with alcohol and allowed to remain soaked for a few minutes, after which fresh alcohol should be applied with a sponge and with a slight rubbing motion. The material should then be wiped as dry as possible and afterward permitted to dry perfectly in the open air. You can purchase weights for dresses at any place where tailors' trimmings are sold or at a general dry-goods store. Five feet three inches is the average height of women.

SNOWFLAKE:—To prevent a child biting its nails, rub a little extract of quassia on the finger tips; it is very bitter.

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A Two-Step Dance in which the characteristics of the Two-Step, Polka and Galop are portrayed in musical setting. This novel idea in piano-forte music has been enthusiastically welcomed by the musical world, the well-known author, Mr. MONROE H. ROSENFELD, constructing the whole on a composite theme, making it, by a slight change of tempo, fit any movement of the dances named.

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(ME-GRIM—A Half Headache.) the only pleasant, prompt, perfect relief and permanent cure for all forms of
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BUGGIES SLEIGHS & HARNESS AT HALF PRICE.

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ANSWERS TO CORRESPONDENTS.

(*Continued*).

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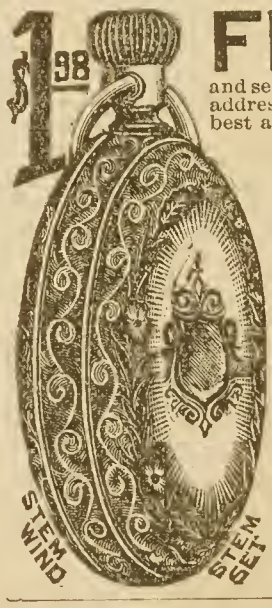
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Salts of tartar,.....1 ounce.
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No gems save garnets should be worn;
They will insure her constancy,
True friendship and fidelity.



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This is a better shoe than Retail Stores sell for $2.50, and, being our own make, we *guarantee the style, fit, and wear.* If not satisfactory we will refund money or send another pair. WE CAN FIT YOU in **Opera Toe** or **Common Sense,** or Opera Toe with Patent Leather Tip, widths C, D, E, and EE; whole and half sizes 1 to 8. *Catalogue free.*

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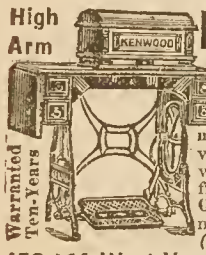
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

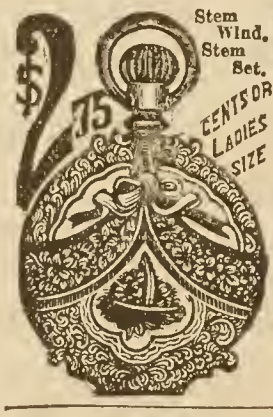
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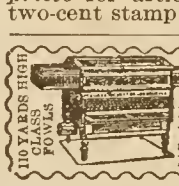
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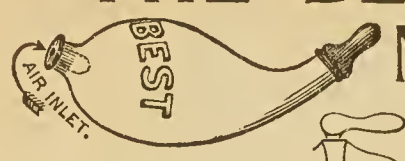
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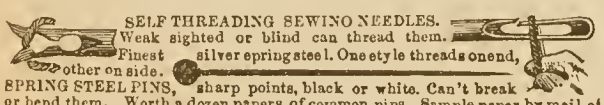
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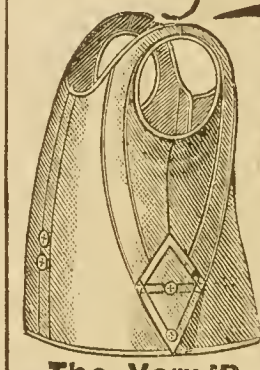
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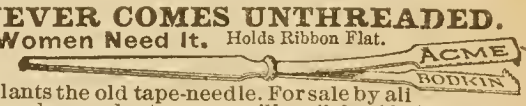
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THIEVERY.

SONG.

By CHARLES NOYES.

Moderato.

1. I

f

giocoso.

met a lit - tle maid - en fair, With heart and fan - cy free, And
some time ere I told her how She stole my heart from me, But she

p

ere I was a-ware of it, She stole my heart from me.
had a guilt - y conscience, That was plain e - nough to see.

I

When I

rit.

espressione.

loved this maid with all my heart, This maid so ve - ry won-drous fair; A-
told her that my heart was gone, She look'd so in - no-cent and shy, And

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stretto.

-las! she seem'd to know it not Or else she did not care, Or .....
won-der'd who the thief might be, With a twin-kle in her eye, With a

stretto

rit.

else she did not care.
twin-kle in her eye

Be

rit. p

-ware of all the maids you meet, So in-no-cent and gay; Be-

mf

-fore you are a-ware of it, They'll steal your heart a-way. Be-

-ware of all the maids you meet, So in-no-cent and gay; Be-

f

stretto.

-fore you are a-ware of it, They'll steal your heart a-way.

rit.

stretto.

1. 2.

2. 'Twas Be-

Lento. *p*

fore a Judge the thief they brought, Stern jus - tice to mete out; The

Lento. *p*

peo - ple shook their heads and said, "Con-vic - tion, with - out doubt!"

'Tis

true she was con - vict - - ed, And sentenced then and there for life; But

stretto.

not in - to a pris-on cell, But to be my own dear wife, But to

stretto.

ff

be my own dear wife, But to be my own dear wife.

ff

So be-ware of all the maids you meet, So in-no-cent and gay; Be-

f *mf*

-fore you are a-ware of it, They'll steal your heart a-way. Be-

ware of all the maids you meet, So in-no-cent and gay; Be-

f

8

rit. *stretto.*

-fore you are a-ware of it, They'll steal your heart, they'll steal your heart, they'll

rit. *cres.* *stretto.*

rit.

steal your heart a-way.....

rit. *ff*



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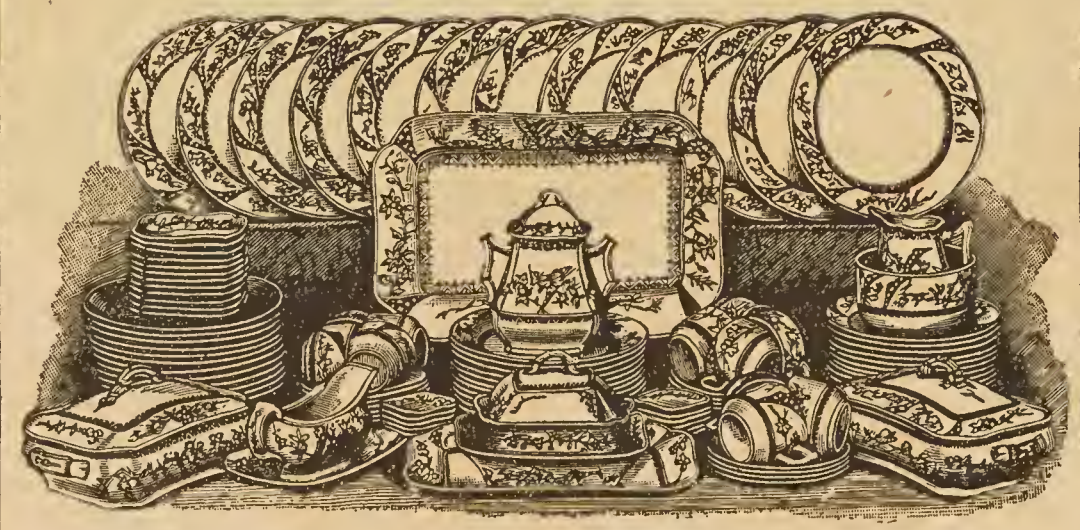
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☞ If you desire the RING sent by Registered Mail to guard against loss, you might give us six two cent stamps for postage, registration, etc., otherwise we will pay the postage. For the reason that we are placing this notice in 20 different papers at this time, it is more than likely that within 20 days the entire 100,000 Names will have been given us, hence you had best attend to this matter at once. Names coming to us other than distinctly prepared will have no attention whatever. Use Pen and Ink in your correspondence and write distinctly.

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FIGURE NO. 1.—FANCY COLLAR.



FIGURE NO. 6.—SILK COLLAR.



FIGURE NO. 4.—LACE YOKE.



FIGURE NO. 2.—LADIES' ROUND YOKE.

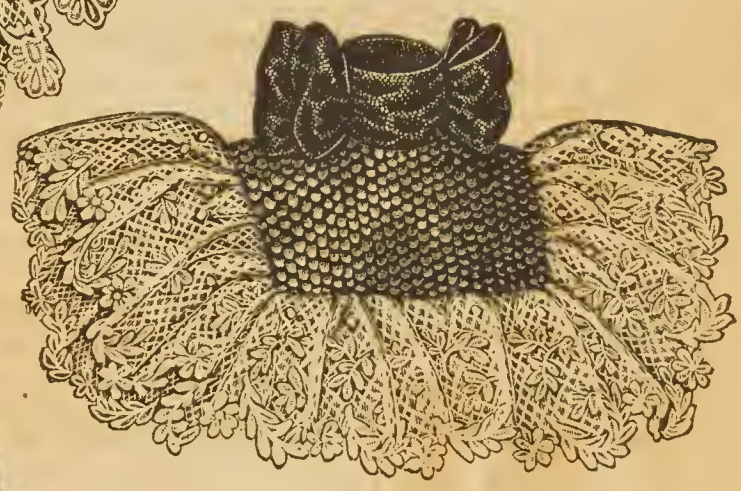


FIGURE NO. 7.—FANCY YOKE.



FIGURE NO. 5.—ELABORATE WAIST-GARNITURE.

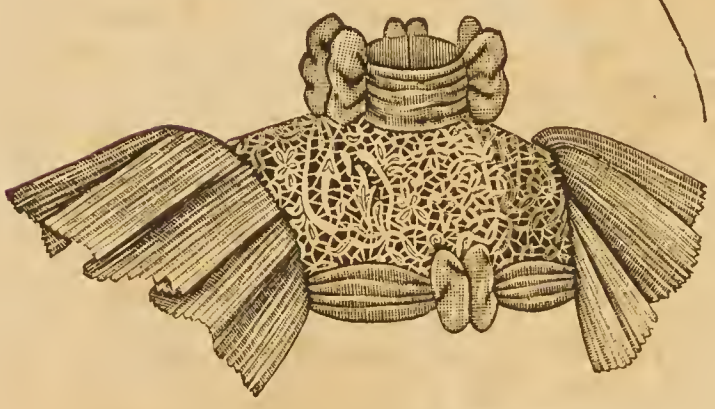


FIGURE NO. 3.—FANCY SQUARE YOKE.



FIGURE NO. 8.—FANCY POINTED YOKE.

STYLISH LINGERIE.

(For Descriptions see Page 358.)

NO PATTERNS ARE PROVIDED FOR THESE ARTICLES.

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FIGURE No. 1.—YOUNG LADIES' SATIN HAT.



FIGURE No. 5.—THEATRE CAPOTE.



FIGURE No. 8.—YOUNG LADIES' HAT.



FIGURE No. 2.—LADIES' TURBAN.



FIGURE No. 6.—LADIES' CARRIAGE HAT.



FIGURE No. 9.—YOUNG LADIES' POKE HAT.

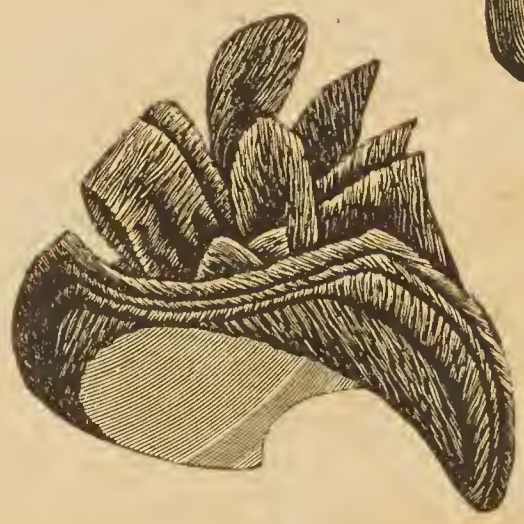


FIGURE No. 3.—LADIES' MOURNING HAT.



FIGURE No. 7.—YOUNG LADIES' HAT.



FIGURE No. 10.—LADIES' BONNET.



FIGURE No. 4.—YOUNG LADIES' PROMENADE HAT.

FASHIONABLE HATS AND BONNETS.

(For Descriptions see Page 365.)

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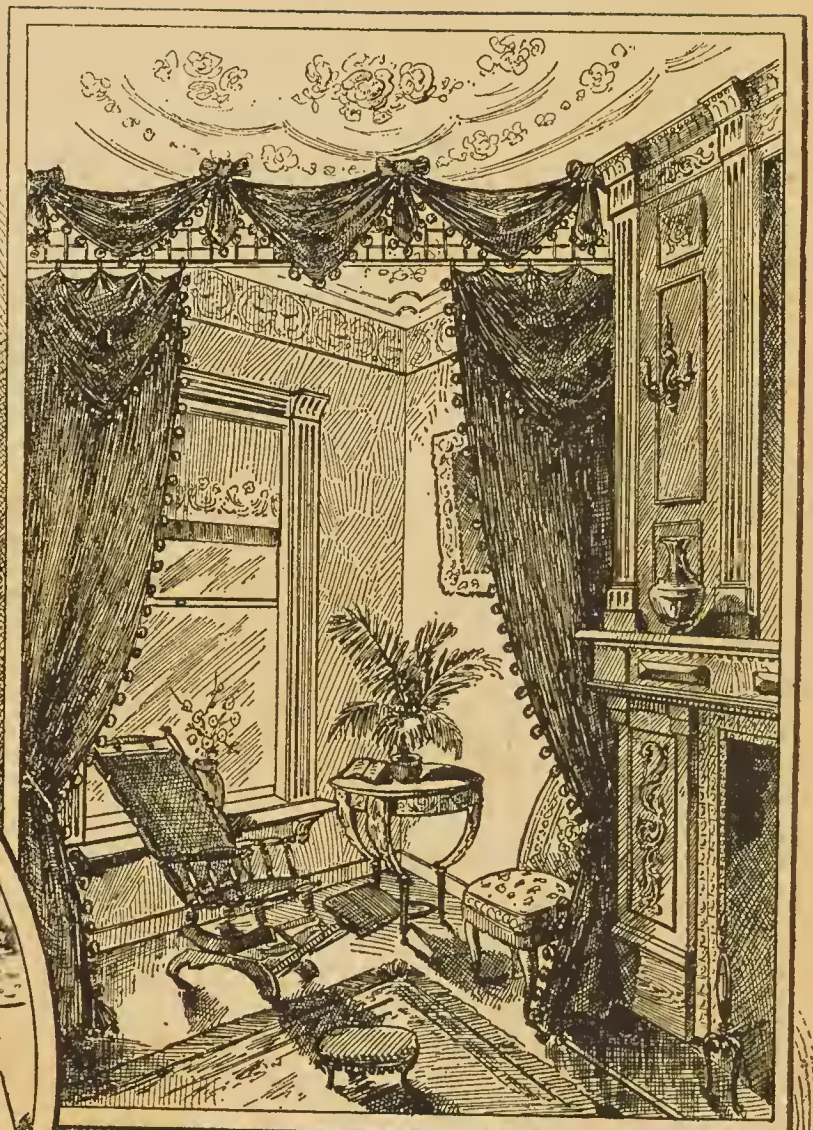






FIGURE NO. 264 L.—LADIES' MOURNING COSTUME.—This illustrates Pattern No. 7492 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 294.)

The Delineator

Vol. XLV. March, 1895. No. 3.

Fashions of To-Day.

Many of the Spring fashions differ more in detail than in general appearance from those of the season just passed.

Godets are still seen in skirts, whether the latter are formed of many or of few gores.

Some of the latest skirts are made with three and others with four or more of these stately tubular folds.

In a gored, demi-trained skirt the *godets* sweep out with unusual attractiveness.

The novel feature of a shapely three-piece skirt lies in a deep, full flounce of the Spanish type.

The blazer costume, with its flaring skirt, jaunty jacket and trim waistcoat, is once more given prominence.

An exceptionally smart air distinguishes a costume that consists of a three-piece skirt with *godets*, and a moderately long, double-breasted coat-basque made with laps and plaits like a man's coat at the back.

Bretelles and a soft yoke exert a charming influence upon a new Princess costume, the skirt portion of which is made with the inevitable *godets*.

Pointed and square flaring cuffs are again disposed upon *gigot* sleeves.

A blouse front with a box-plait, arranged in a very stylish costume, gains attractiveness from the coquettish boléros which frame it.

The reversed fronts of a short basque that forms part of a simple costume disclose a double-breasted vest.

The square-yoke waist is quite plain in design, but is capable of very effective developments.



Figure No. 265 L. Figure No. 266 L.

Figure No. 265 L.—Ladies' Shirt-Waist.—This illustrates Pattern No. 7513 (copyright), price 1s. or 25 cents. Figure No. 266 L.—Ladies' Blouse-Waist.—This illustrates Pattern No. 7491 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 295.)

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FIGURE No. 264 L.—LADIES' MOURNING COSTUME.

(For Illustration see Page 292.)

FIGURE No. 264 L.—This illustrates a Ladics' costume. The pattern, which is No. 7492 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 314 of this DELINEATOR.

The costume is here shown made up for deep mourning in black Henrietta cloth and crape, with crape cffectively disposed for garniture. Thc skirt, in accordanee with prevailing styles, is of great width at the bottom and is fitted smoothly at the top of the front and sides without the aid of darts or gathers. It is formed of six gores —a front-gore that is quite narrow, a wide gore at caeh side, and three back-gores that are wide at thc bottom and very narrow at the top, where they are box-plaited, the box-plaits spreading into *godets* that present a stateliness of pose that can only be preserved by thc use of an interlining of hair-cloth. The skirt falls at the sides in ripples that become quite prominent at the lower edge; and the distendcd appearance, whieh is one of the salient points of this skirt, is emphasized by a deep underfacing of hair-cloth applied to the front and sides. The seams joining the front-gore and side-gores are covered with bands of crape, at the lower ends of which short bands of crape are knotted at the center and spread to form quaint kerchief cnds.

The basquc-waist is of the fashionable short, round varicty. Its fronts open over a vest, which is covered its entire length with lapped folds of crape and arranged upon the dart-fittcd fronts of lining, the vest being sewed to position at the right side and sccured invisibly at the left side. The fronts are smooth above the bust, and the fulness below is plaited nearly to a point at the lower edge, the plaits flaring becomingly upward. Under-arm gores separate the fronts from the seamless back, which is smooth at the top and has slight fulness at the bottom, plaited to a point, the plaits flaring upward and being secured by tackings to the closely fitted body-lining. The deep cape-collar of crape contributes a touch of quaint elegance to the costumc; it is slashed on the shoulders and scolloped at the lower edges, and its ends are joined to the front edges of the fronts. Rising above this collar is a stylishly high curate collar covered with soft folds of crape. The sleeves are fashioned in the exaggerated style demanded by present fashions. They are shaped by inside seams only, and are mounted upon smooth, coat-shaped linings, thc fulness, which is arranged in gathers at the top and in down-turning plaits near the upper end of the seam, spreading with decidedly bouffant effect to the elbow. The sleeves are encircled at the wrists with folds of crape, and the lower cdge of the basque-waist is covered with a band of crape, the ends of which are concealed by kerchief ends that spread gracefully at the center of the front.

While the costume is admirably adapted to the sombre fabrics selectcd for its devclopment in the present instance, it is quite as appropriate for bright-colored silks and woollens. It will make up exquisitely in goat's-hair crépon, and also in crépon of lessexpensivcvalue, as well as in Fayetta, and the new silk-and-wool mixtures which show change-



FIGURE No. 267 L.—LADIES' EVENING TOILETTE.—This consists of Ladies' Circular Cloak No. 7477 (copyright), price 1s. 8d. or 40 cents; Demi-Train Gored Skirt No. 7489 (copyright), price 1s. 6d. or 35 cents; and Basque-Waist No. 7429 (copyright), price 1s. or 25 cents.

(For Description see Page 296.)

able, marbled and other fancy effects. Combinations of materials and colors are in order in a costume of this kind; and for decoration, spangle-and-jet gimp, passementerie, point de Venise insertion, etc., may be chosen, and may be applied in a simple or a fanciful manner, as is best suited to the figure.

The turban is handsomely adorned with crape and dull jet.

FIGURE No. 265 L.—LADIES' SHIRT-WAIST.

(For Illustration see Page 293.)

FIGURE No. 265 L.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 7513 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 328 of this magazine.

A trim shirt-waist which will be a favorite for every-day wear is here shown made of fancy zephyr gingham. The adjustment is perfectly simple, being accomplished by shoulder and under-arm seams; and a pointed yoke is applied upon the back. The closing is made at the center of the front with gold studs through a box-plait formed at the front edge of the right front. Pretty and becoming fulness at each side of the box-plait results from a short row of gathers at the top, and the fulness at the waist-line is drawn as closely to the figure as desired by tapes inserted in a short casing across the back underneath and tied over the fronts. The waist is encircled by a leather belt having a fancy silver buckle. The sleeves are fashionably full at the top and are shaped by inside seams only. They are gathered at the top and bottom and finished with straight cuffs that close with link buttons. The neck is finished with a standing collar, and a satin band-bow is worn. The pattern also provides for a turn-down collar, and for a sailor collar having round or square front corners, and also for reversed cuffs, which may have square or round corners.



FIGURE No. 268 L.—LADIES' COSTUME.—This illustrates Pattern No. 7501 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 298.)

Shirt-waists have become such important factors in feminine attire that many fabrics are now manufactured expressly for them. Oxford cloth, cotton cheviot, Madras, percale, lawn, cambric, batiste, dimity, chambray and gingham are some of the most popular shirt-waist materials for general utility, and India and China silks, surah and silk gingham are well liked for dressy wear. A simple finish of machine-stitching is usually seen upon cotton shirt-waists, but those developed in silk permit more elaborate decoration, such as one or two rows of feather or other fancy stitching done with silk to match the fabric hue or of a contrasting shade.

The tiny *capote* is prettily adorned with ribbon, flowers and jet.

FIGURE No. 266 L.—LADIES' BLOUSE-WAIST.

(For Illustration see Page 293.)

FIGURE No. 266 L.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 7491, and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be observed in two views on page 329 of this DELINEATOR.

This blouse-waist promises to divide favor with the shirt-waist, as it combines a semi-*négligé* effect with a really close adjustment that will give it a large following among tasteful dressers. Light figured taffeta was chosen for its development in this instance, with plain bluet velvet for the

crush collar and for decoration. The front falls in soft folds at each side of a broad box-plait arranged at the front edge of the overlapping front, the fulness, which is collected in short rows of gathers at the neck and gathers along the shoulder edges and shirrings at the lower edges, drooping softly over a band of velvet, which simulates a girdle and is decorated with kerchief ends of velvet arranged at each side of the center. The box-plait is ornamented with similar kerchief ends placed at regular intervals, and beneath it the closing is made. The seamless back is smooth at the top, and the slight fulness at the bottom is plaited to a point at the lower edge, the plaits flaring prettily and being tacked to the close-fitting body-lining. The lining is closed at the center and, in conjunction with under-arm gores, produces a perfectly trim adjustment. The one-seam *gigot* sleeves are fashionably bouffant above the elbow and follow the outline of the forearm closely. They are arranged upon smooth, coat-shaped linings and are gathered at the top to stand out with balloon effect on the shoulders, and the wrists are trimmed with kerchief ends of velvet. At the neck is a stylishly high curate collar covered with a velvet crush collar, the gathered ends of which are closed at the center of the back under a loop bow.

The blouse-waist is extremely dressy, and may appropriately accompany one of the new flaring skirts to complete a graceful toilette for the theatre, for the promenade or for visiting wear. It will make up handsomely in the various fancy plaid, striped, checked and shot silks that are so extensively used for garments of this class, and it is likewise adaptable to all seasonable woollens, and to such fashionable cottons as are employed for blouses and shirt-waists. It may be elaborately decorated with lace insertion, ribbon, passementerie, etc., or it may be quite simply completed, as individual fancy may dictate.

The fanciful hat is faced with bluet velvet and trimmed with ribbon.



FIGURE NO. 269 L.—LADIES' PRINCESS DRESS.—This illustrates Pattern No. 7508 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 299.)

FIGURE NO. 267 L.—LADIES' EVENING TOILETTE.

(For Illustration see Page 294.)

FIGURE No. 267 L.—This consists of a Ladies' circular cloak, demi-train gored skirt and basque-waist. The cloak pattern, which is No. 7477 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently made up by referring to page 323 of this publication. The skirt pattern, which is No. 7489 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is again pictured on page 334. The basque-waist pattern, which is No. 7429 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and



FIGURE NO. 270 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Shirt-Waist No. 7513 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7487 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 300.)

is shown differently developed on its accompanying label.

There is an air of sumptuous elegance about this toilette that makes it entirely appropriate for reception, ball and opera wear. The cloak is here shown made of handsomely brocaded silk having black figures on an olive-green ground, and plain velvet, with a lining of terra-cotta satin and an elaborate decoration of feather trimming and jet. The circular fronts of the cloak are fitted by darts on the shoulders, and between them at the back are inserted two gores that are laid in two box-plaits, the plaits widening gradually toward the lower edge. Sometimes the top of the gores will be gathered instead of plaited. The velvet capes pass into the seam which joins the front and back, the lower cape falling to the waist-line in pleasing ripples which result entirely from its shaping. The high collar is of the Medici order; its ends roll softly, and its free edges, like those of the upper cape, are decorated with cream feather trimming. The deeper cape is all-over adorned with jet, the effect being very elegant.

The demi-train skirt is of lustrous black silk and comprises a narrow front-gore, a gore at each side and four gores at the back. The gores at the fronts and sides fit smoothly at the top, and the gores at the back are each laid in a box-plait or *godet* at the belt, the *godets* widening gradually to the lower edge, where the flare is emphasized by an interlining of hair-cloth or crinoline.

Yellow silk was selected for the development of the basque-waist, which is arranged over a lining that is fitted by the usual darts and seams and closed at the center of the front. The full front is supported by a fitted lining and closes along the left shoulder and under-arm seams; it is separated from the full back by under-arm gores that insure a smooth adjustment at the sides. The front is gathered at the neck and shirred at the waist-line, the fulness being drawn well to the center, and drooping prettily in blouse style. The fulness at the back is similarly disposed, but does not droop, and the waist is encircled by a fitted belt that is covered with a wrinkled section of silk and closed at the left side. A rosette of silk is placed on the belt at each side of the front. The standing collar is concealed by a crush collar of silk and closed at the left side. The coat-shaped sleeves are covered to the elbows with enormous balloon puffs, which are gathered at the top and bottom and gracefully draped.

For either evening or day wear, especially when one is attending a reception, wedding or other function where full dress is required, a cloak made in this style will be the perfection of grace, convenience and comfort. It can be inexpensively or extravagantly made and decorated, but for long-continued service smooth-faced cloth and fancy cloaking are most desirable. Velvet, plush or plain or brocaded silk may be chosen when a more dressy development is desired. A lining of silk, satin or silesia should be provided, and decoration may be supplied by fur, feather bands, braid or passementerie. The waist may be of any variety of plain, fancy, shaded or brocaded silk or satin or of chiffon over any pretty light silk or satin; and the garniture may consist of spangled jet, ribbon, rosettes, lace or insertion applied in any way to suit the fancy. For the skirt, satin, silk, velvet, crépon, moiré or any of the stately brocades may be selected, and the fancy just now is for a perfectly plain finish; if trimming is desired, however, it should be applied only at the lower edge.

The toque is a fanciful shape, suitable for wear at drawing-room receptions, teas or the theatre; it is of jet and adorned with ribbon, aigrettes and jet.

FIGURE No. 268 L.—LADIES' COSTUME.

(For Illustration see Page 295.)

FIGURE No. 268 L.—This illustrates a Ladies' costume. The pattern, which is No. 7501 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be observed differently developed on page 316 of this magazine.

The costume is characterized by an air of elegance that renders it very desirable for an afternoon reception or carriage gown; and its attractive features are here shown advantageously in a superb combination of fabrics, black goat's-hair crépon being chosen for the skirt and corded silk, crêpe de Chine and velvet for the basque-waist. The skirt, which is fashioned in the prevailing style, with flaring sides and back, consists of a front-gore, a wide gore at each side, and three back-gores, which are interlined their entire length with hair-cloth and are box-plaited at the top, the box-plaits spreading into stately *godets* or umbrella folds that maintain their artistic curves to the lower edge. The shaping of the front-gore and side-gores permits them to fall in moderate ripples that become more pronounced as they approach the lower edge and ensures a perfectly smooth adjustment at the belt; and a deep underfacing of hair-cloth, canvas or crinoline is added below the knee to emphasize the stylish distended appearance.



FIGURE No. 271 L.—LADIES' CALLING TOILETTE.—This consists of Ladies' Blouse-Waist No. 7465 (copyright), price 1s. or 25 cents; and Skirt No. 7467 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 300.)

The fanciful basque-waist has full fronts of crêpe de Chine which appear with blouse effect between boléros of corded silk all-over decorated with embroidery. The full fronts display a broad box-plait at the center, beneath which the closing is made; and the fulness is collected in backward-turning plaits at the top and bottom. These fronts are arranged upon dart-fitted fronts of lining and droop in regulation blouse fashion over a crush-girdle of velvet arranged upon the lower edge of the waist, the side sections of the girdle being connected at the front and back with shorter sections, the ends of which form rabbit's-ears. The seamless back is separated from the fronts by under-arm gores to ensure a smooth adjustment at the sides and is mounted upon a fitted back of lining; it is smooth at the top, and the very slight fulness at the bottom is arranged in a box-plait at the center. Falling quite deep at the back is a circular cape-collar of corded silk all-over decorated with embroidery to match the boléros. Its ends round gracefully on the shoulders, and its edge, like the free edges of the boléros, is trimmed with fancy cord. At the neck is a crush collar of crêpe de Chine mounted upon a stylishly high curate collar; it is ornamented at each side with a full rosette, and the frill-finished ends are closed at the center of the back. The one-seam *gigot* sleeves are of great width at the top and fit the arm with comfortable closeness below the elbow. They are mounted upon smooth, coat-shaped linings, are gathered at the top and plaited near the top of the seam to display the bouffant effect observed in the newest modes, and have deep, pointed cuffs of corded silk embroidered like the

cape-collar and completed at the edges with fancy cord.

The costume is one of the most elegant of the early Spring styles, and is perfectly adapted for wear on all manner of dressy occasions. It will make up effectively in plain or perforated Liberty satin or veloutine, *gros de Londres*, shot or plain satin merveilleux, rock crépon, Fayetta or taffeta, with a soft variety of silk for the full fronts and, if liked, velvet for the boléros. The fanciful nature of the mode affords opportunity for various pleasing disposals of lace insertion, spangle gimp, galloon, passementerie or any other rich garniture, in the application of which personal fancy may be given full sway.

The dressy toque is trimmed with lace, jet, ribbon and chiffon.

FIGURE NO. 269 L.—LADIES' PRINCESS DRESS.

(For Illustration see Page 296.)

FIGURE NO. 269 L.—This illustrates a Ladies' Princess dress. The pattern, which is No. 7508 and costs 1s. 6d. or 35 cents, is in fifteen sizes for ladies from thirty to fifty inches, bust measure, and may be seen in four views on page 319 of this publication.

The dress follows the lines and curves of the figure as only the graceful Princess modes are capable of doing, and is here represented developed in French challis showing black flowers upon a brilliant red ground. The faultless adjustment is due to double bust darts, the usual number of gores and a curving center seam, and the closing is made all the way down the center of the front with button-holes and buttons. The center seam terminates below the waist-line above extra fulness underfolded in a broad double box-plait, and the side-back seams disappear beneath underfolded, forward-turning plaits. All the plaits spread into the graceful folds of the slight train, which may be cut off if deemed undesirable, the pattern also providing for a dress of uniform lower outline. At the neck is a close-fitting standing collar covered with folds of ribbon and decorated at each side with a rosette of ribbon; but this collar may be omitted in favor of a rolling collar with flaring ends, the pattern providing for both styles. The sleeves are of the *gigot* order and are enormously wide at the top. They are shaped by inside and outside seams and mounted on smooth linings, and they are gathered at the top to spread with balloon effect above the elbow. Each wrist is trimmed with a band of insertion arranged upon a band of ribbon, and bands of similar ribbon overlaid with insertion decorate the front of the dress, being arranged quite close together at the waist-line and spreading gracefully above and below. Three large ribbon rosettes placed just back of each upright band at the bottom of the dress greatly increase the artistic effect.



FIGURE NO. 272 L.—LADIES' COSTUME.—This illustrates Pattern No. 7493 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 301.)

The dress may be utilized as an invalid robe, a lounging-gown or a wrapper, while it is trim enough in its outlines to be made up with perfect taste for a dressy house-gown. It will develop attractively in all sorts of pretty woollens, such as cashmere, flannel, serge, challis, etc., and is also appropriate for gingham, percale and other washable goods. Figured and striped French flannels are often used for morning gowns and they may be made as elaborate as desired by the addition of ribbon, insertion, braid or feather-stitching.

FIGURE No. 270 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 297.)

FIGURE No. 270 L.—This consists of a Ladies' shirt-waist and four-gored skirt. The waist pattern, which is No. 7513 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on page 328 of this DELINEATOR. The skirt pattern, which is No. 7487 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 335.

Tan-colored faced cloth was here selected for the development of the stylish skirt, being adorned with handsome embroidery; and striped silk was chosen for the waist, with a tasteful trimming of lace and insertion. The waist is gathered at the top at each side of the closing, which is made with studs through a box-plait that is formed at the front edge of the overlapping front; and the fronts join the seamless back in shoulder and under-arm seams. The fulness at the waist-line of the back is drawn to the center by tapes inserted in a short casing, and on the upper part of the back is applied a pointed yoke. A deep sailor-collar mounted on a fitted band is at the neck in the present instance, but the pattern also provides for a standing and a turn-down collar. The sleeves have but one seam, and are gathered at the top and bottom and completed with turn-up cuffs, but may have straight cuffs, if desired. The collar and cuffs are trimmed with insertion and lace edging, and the waist is encircled by a ribbon belt that is prettily knotted under a buckle at the back, the ends standing against the waist, with stylish effect.

The skirt illustrates an extremely stylish design, and consists of four gores—a moderately wide front-gore, a gore at each side, and a wide back-gore that is arranged in a double box-plait. The front and side gores are fitted very smoothly at the top by darts, and rich embroidery is wrought in a deep band at the lower edge of the front and sides and all over the box-plait, the effect being unusually handsome, as the colors associated are bright and harmonious. The skirt may be underfaced with crinoline or hair-cloth, and the gore at the back may be interlined with the same to give firmness and decision to the folds of the plait. A placket is finished above the left side-back seam, and the top of the skirt is completed with a belt.

The skirt may be perfectly plain or may be simply adorned with a narrow ruche or ruffle of the material. Its modishness lies in its shaping, and the simplicity of its lines commends it for Spring woollens that are suitable for home or travelling wear. The waist is one of the popular shapes to accompany various skirts, and silk, woollen or cotton fabrics may be used in its development. Embroidery, lace or machine-stitching will trim it prettily, according to the color and quality of the material selected.



FIGURE No. 273 L.—LADIES' CALLING COSTUME.—This illustrates Pattern No. 7509 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 302.)

FIGURE No. 271 L.—LADIES' CALLING TOILETTE.

(For Illustration see Page 298.)

FIGURE No. 271 L.—This consists of Ladies' skirt and blouse-waist. The skirt pattern, which is No. 7467 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist

measure, and is differently represented on page 333 of this DELINEATOR. The blouse-waist pattern, which is No. 7465 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 330.

The prevailing fancy for skirts and blouse-waists of contrasting colors is stylishly expressed in this toilette, the skirt being of lustrous black satin and the blouse-waist of Napoleon-blue silk and darker bluc velvet, with bands of point de Venise insertion for garniture. The skirt is composed of three *godets* and five gores shaped to render it particularly desirable for silk, satin, velvet, moiré and other goods of narrow width. It is stylishly wide at the bottom and smooth at the top of the front and sides, and the decided flare is accentuated by a deep underfacing of hair-cloth. The *godets* at the back are wide at the bottom and very narrow at the top, where they are box-plaited, the plaits spreading into organ-pipe folds that are made to stand out with stately grace by means of an interlining of hair-cloth.

The blouse-waist has a close-fitting body-lining, which closes invisibly at the center of the front and supports a pointed yoke and full fronts that are closed at the center beneath a box-plait. The yoke is closed invisibly along the left shoulder seam and is decorated with three diagonal rows of point de Venise lace insertion, each row being finished at the left end with a velvet rosette. The fronts are gathered at the top and bottom and droop with graceful blouse effect at the center over a pointed velvet girdle trimmed with point de Venise insertion. The back is separated from the fronts by underarm gores and is shaped by a center seam that is concealed by a box-plait, which disappears under the girdle. The one-seam *gigot* sleeves display the fashionable bouffant effect at the top and follow the contour of the forearm with comfortable closeness. They are mounted upon smooth linings and completed by velvet cuffs that roll back deeply and flare on the upper side. The cuffs are ornamented with lace insertion. At the neck is a standing collar covered with a crush stock of velvet that is closed at the back beneath an Imperial bow, the loops of which stand out broadly at both sides.

The toilette is smart enough to be assumed for calling, church or the theatre, and may be of a single fabric if a combination be deemed undesirable. The blouse-waist may be of checked, striped, shot or changeable taffeta, surah, *peau de cygne*, etc., with miroir moiré, velvet or satin overlaid with lace or passementerie for the yoke, girdle and cuffs. Black taffeta, crépon, goat's-hair, miroir moiré, moiré antique or *gros de Londres* may be chosen for the skirt; and in accordance with the latest mandate of Dame Fashion, garniture is unnecessary.

The felt hat is bent in Napoleon style and tastefully decorated with loops of ribbon.



FIGURE No. 274 L.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Basque-Waist No. 7481 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7467 (copyright), price 1s. 3d. or 30 cents

(For Description see Page 303.)

FIGURE No. 272 L.—LADIES' COSTUME.

(For Illustration see Page 299.)

FIGURE No. 272 L.—This illustrates a Ladies' costume. The pattern, which is No. 7493 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and

is pictured differently developed on page 315 of this magazine.

A charming gown for a lawn fête, a dance at a Summer hotel or an afternoon drive is here pictured, the materials selected for the making being figured organdy and fancy-tucked plain organdy. The skirt is of the new six-gored sort, having three *godets* at the back and flaring at the front and sides in a very fashionable manner. The shaping of the narrow front-gore and wide side-gores produces a smooth effect at the top, neither darts nor gathers being used; and the back, which consists of three gores that are wide at the bottom and quite narrow at the top, is gathered at the top, the fulness depending in well defined organ *godets* or flutes. The back is secured in its graceful folds by an elastic strap tacked underneath, and it may be deeply underfaced with hair-cloth or interlined its depth, according as stiffly or softly falling *godets* are desired.

The fanciful round waist has a closely adjusted body-lining, the upper part of which at the front is covered with yoke effect by a plastron of fancy tucking that extends in a point to the lower edge of the waist. The plastron is closed invisibly along the left shoulder seam and arm's-eye, and it overlaps full fronts, which close at the center and are gathered at the top, the fulness at the lower edge being drawn to the center and collected in short rows of shirring at each side. The seamless back is smooth at the top and has slight fulness at the bottom collected in three short, spaced rows of shirring; and the under-arm gores which separate the back and fronts ensure a smooth effect at the sides. The lower and side edges of the plastron are outlined with wrinkled sections of ribbon that are each ornamented with a rosette where the plastron widens to shape a yoke. The upper end of each ribbon is knotted with a section of ribbon that starts from the arm's-eye at the back, the result being a pretty bow that comes just below the top of the immense *gigot* sleeve and accentuates the droop which is a distinctive feature of the graceful shape. The sleeves, which are shaped by inside seams, are mounted upon smooth, coat-shaped linings and trimmed at the wrists with wrinkled bands of ribbon and rosettes. The standing collar closes at the left shoulder seam and is covered with a crush stock that is arranged at the sides in outstanding loops. The waist is worn beneath the skirt and is encircled by a crush belt of ribbon ornamented at the front with two ribbon rosettes, from beneath which two long streamers with notched ends fall low upon the skirt.



FIGURE NO. 275 L.—LADIES' WORK DRESS.—This illustrates Ladies' Work Dress No. 7468 (copyright), price 1s. 3d. or 30 cents; and Dusting-Cap No. 9284, price 5d. or 10 cents.
(For Description see Page 304.)

The costume is especially well adapted to the dainty mulls, organdies, dotted muslins, embroidered chambrays and batistes that are so well liked for the development of Summer wardrobes, as it is fashioned with due regard for the frequent renovation that such fabrics require. It will also make up prettily in the stylish Summer silks, either plain, figured, flowered or checked, and in all fashionable woollens. The plastron may be of all-over embroidery, point de Venise lace webbing or velvet; and a garniture of ribbon may be applied in any way deemed most becoming.

The hat is a coronet, stylishly trimmed with jet, velvet and aigrettes.

FIGURE NO. 273 L.—LADIES' CALLING COSTUME.

(For Illustration see Page 300.)

FIGURE NO. 273 L.—This illustrates a Ladies' costume. The pattern, which is No. 7509 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 317 of this publication.

Outdoor costumes receive much attention just now, when burdensome wraps are soon to be laid aside; and a style that will have many admirers is that here shown developed in a soft, fine woollen that displays a charmingly refined and tasteful mixture of colors, in which light-tan and Russian-blue predominate. The basque is of stylish depth, extending well over the hips, and has dart-fitted fronts, which present square lower corners and are folded back to form revers that are broad at the top and taper to points at the lower ends, the revers forming notches

with the stylish coat-collar. Between the revers is displayed a vest, which has a pointed lower outline, is faultlessly adjusted by double bust darts and is topped by a standing collar of fashionable height; it passes into the shoulder and under-arm seams and closes in double-breasted style with buttons and buttonholes. The back of the basque is closely fitted by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top by a button. The stylishly full leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings. They present the fashionable broad effect at the top and are close below the elbow.

The skirt consists of a front-gore of moderate width, and two wide gores, the bias back cdges of which are joined in a seam at the center of the back. The front and sides are smooth at the top, but sufficient fulness is collcctcd in gathers at thc back to produce a graceful appearance, the shaping of the gorcs forming undulating folds that arc held in place by an elastic strap sewed across them on the inside. The flare at the bottom of the skirt may be given emphasis by a facing of crinoline or haircloth, and the curved folds at the back may be stiffly interlined if a distended appearance is to be attained. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

A costume made up after this mode in mixed cheviot or any of the pretty new novelty wool goods will be particularly stylish. The design prescnts an air of simplicity, but is extremely clegant in outline and can be developed without difficulty in any seasonable matcrial that is appropriate for street or calling wear. The vest will often be made of fancy vcsting or of chamois or any light-colored smooth-faced cloth, and sometimes it is all-over decorated with braid.

The hat is a Russian-blue felt trimmed with a fancy bird and black ribbon.



FIGURE No. 276 L.—LADIES' PRINCESS DRESS.—This illustrates Pattern No. 7470 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 305.)

FIGURE No. 274 L—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 301.)

FIGURE No. 274 L.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 7481 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 328 of this DELINEATOR. The skirt pattern, which is No. 7467 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 333.

Bengaline and shot silk in a bluish-gray hue, and rich brocadcd silk are here associated in the modish toilette, and jetted passementerie enters into the tasteful decoration. The basque-waist is rendered very jaunty and youthful in appearance by jacket fronts that open over a shot silk vest arranged on the lining, which is fitted by double bust darts and all the usual seams. The vest is tucked from the neck to the bust, and is gathered at the lower edge, where it droops graccfully in blouse style; it is closed imperceptibly at the center, and at the top is a standing collar overlaid with a softly wrinkled section of the shot silk that is decorated at each side with a silk rosette. Thc jacket fronts are gracefully pointed at the lower front corners, and thcy slope toward the under-arm gores, which separate the fronts from the seamless back. The back is smooth at the top and is shirred at the lower edge, the shirrings being drawn well to the center. A fitted belt of brocaded silk follows the lower outline of the waist, passing under the jacket fronts; and a fanciful collar of the same is shaped in deep sailor outline at the back and terminates in square ends at the bust. The coat-shaped sleeves are covered from the top to the elbow with huge puffs that are gathered at the top and bottom; and at each wrist is a neat decoration consisting of five folds of brocaded silk. The free edges of the jackct fronts are decorated with jetted passementerie.



FIGURE NO. 277 L.—LADIES' DOUBLE-BREASTED BASQUE.—This illustrates Pattern No. 7494 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 306.)

The skirt has five gores and three *godets* and was fashioned by a design that is admirably adapted for silk, satin and other narrow-width materials. The gores at the sides and the one in front are fitted smoothly at the top without darts, and the three *godets* at the back widen gradually to the lower edge. The distention at the bottom is full and graceful and is emphasized by an underfacing of crinoline or hair-cloth, and an interlining of the same throughout the *godets* at the back preserves the outstanding effect and gives decision to the stately folds, which are held well in position by a strap tacked underneath. The top of the skirt is completed with a belt.

So attractive is this toilette in both its back and front views that it will certainly become a general favorite during the ensuing season, and will be made up in a great variety of materials and for various purposes. A bright touch of color will usually be introduced by means of the full vest, and contrasting goods will be used for the fanciful collar and well shaped belt. Pearl-gray, golden-tan, light-brown and various neutral tints will be fashionable for such toilettes. Passementerie, galloon, open-work insertion or beaded braid may be chosen for decoration.

The straw hat is adorned with ostrich tips, ribbon, fancy wings and a handsome jet buckle.

FIGURE NO. 275 L.—LADIES' WORK DRESS.

(For Illustration see Page 302.)

FIGURE NO. 275 L.—This consists of a Ladies' work dress and dusting cap. The dress pattern, which is No. 7468 and costs 1s. 3d. or 30 cents, is in fifteen sizes for ladies from thirty to fifty inches, bust measure, and is differently represented on page 320 of this DELINEATOR. The cap pattern, which is No. 9284 and costs 5d. or 10 cents, is in two sizes, for ladies and misses, and is also illustrated on its accompanying label.

Crinkled gingham showing blue and white stripes is here combined with plain blue gingham in the development of the neat and thoroughly practical work dress. The square yoke is shaped with shoulder seams and covers the upper portion of the lining, which is fitted by double bust darts and the usual seams. The full fronts are separated from the full, seamless back by under-arm gores, and, like the back, are gathered at the top, while the fulness at the waist-line is drawn in by shirrings that are made



FIGURE NO. 278 L.—LADIES' CAPE.—This illustrates Pattern No. 7518 (copyright), price 1s. or 25 cents.

(For Description see Page 307.)



FIGURE No. 279 L.—LADIES' CAPE.—This illustrates Pattern No. 7471 (copyright), price 1s. or 25 cents.

(For Description see Page 308.)

at belt depth apart at the center of the back and at each side of the closing, which is made in front with button-holes and pearl buttons. The rolling collar has square ends that flare prettily, and the waist is encircled by a belt that has pointed ends and closes in front. The leg-o'-mutton sleeves have inside and outside seams and are mounted upon coat-shaped linings; the fulness at the top is collected in gathers that produce the outspreading effect now so generally admired, and the softly wrinkled folds droop with charming grace to the elbow, below which the sleeves fit the arm comfortably. They are finished for a closing, which is made with buttons and button-holes, for some distance at the inside seam so that they may be easily reversed, when desired.

The four-gored skirt has a front-gore, a gore at each side and a back-gore. It is gathered slightly at the front and sides and considerably at the back and is joined to the waist.

The dusting cap is of pale-blue lawn. A casing is made near the edge and an elastic is run through the casing to regulate the cap to the size of the head. The cap is decorated at the center of the front with a dainty bow of the lawn.

There is no elaboration in the design of this dress, which is eminently well suited to thin or washable fabrics. The refined woman who is reluctant to assume any but trim and well fitting garments, even while doing house work, will be especially pleased with this lady-like mode, because it is entirely practical and serviceable, and yet possesses no objectionable or cumbersome feature. The cap may be made of any pretty material that will shed dust readily.

FIGURE No. 276 L.—LADIES' PRINCESS DRESS.

(For Illustration see Page 303.)

FIGURE No. 276 L.—This illustrates a Ladies' dress. The pattern, which is No. 7470 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 321 of this publication.

Écru silk-and-wool novelty goods and pink silk were here selected for the development of the dress, and dark-brown miroir velvet, silk cord and iridescent passementerie and a fancy buckle were chosen to decorate it. The dress is made over a lining of basque depth, and the faultless adjustment, which emphasizes the graceful lines and curves of the figure, is accomplished by double bust darts, an under-arm dart at each side, side-back gores and a curving center seam. Additional fulness is introduced at the center of the back by means of a *godet*, which is inserted between the back edges of the backs below the waist-line. The *godet* and the back of the Princess below the waist-line may be interlined with crinoline to give the full folds the stately, outstanding effect that is now fashionable. The closing is made invisibly to a desirable depth at the center, and the front is laced across with a silk cord for a short distance above the closing. The front and back are cut low and display a full pointed yoke of silk, which is arranged on the lining. The yoke is gathered at the top and bottom and is closed imperceptibly at the center of the front; it is topped by a standing collar covered with a softly wrinkled



FIGURE No. 280 L.—LADIES' DOUBLE-BREASTED JACKET.—This illustrates Pattern No. 7486 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 308.)

stock of silk. A handsome buckle ornaments the stock at the center of the stock collar and a rosette of the silk is added at each side. The low outline of the Princess front and back is followed by bretelles of velvet that have hollowed ends, and a row of passementerie is arranged between the ends. The bretelles droop in pretty ripples which are the result of their shaping, and their free edges are adorned with passementerie. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is abundant and is collected in gathers that produce a softly wrinkled effect to the elbow, below which the sleeves are close; and the wrists are completed with velvet cuffs that are trimmed with passementerie corresponding with that on the bretelles. At the bottom of the skirt is a tasteful decoration of velvet consisting of a softly wrinkled band that is carried round the lower edge and caught at intervals with rosette effect, and a little above the lower end of each under-arm dart is tacked a large bow of velvet.

A handsome Princess dress may be evolved from any of the lovely silks that are heavily corded or gayly striped or figured, and also from some inexpensive surah or novelty silk of changeable hue. Very serviceable and stylish dresses may also be made up by the mode in cashmere, camel's-hair, crépon, challis or novelty goods. The decoration may be lace, silk or velvet in combination with gimp, galloon or passementerie. The cuffs may be omitted if a plain wrist finish is preferred, and the bretelles may be all-over decorated with braid if desired.



FIGURE NO. 281 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Double-Breasted Coat-Basque No. 7478 (copyright), price 1s. 3d. or 30 cents; and Six-Gored Skirt No. 7438 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 309.)

FIGURE NO. 277 L.—LADIES' DOUBLE-BREASTED BASQUE.

(For Illustration see Page 304.)

FIGURE NO. 277 L.—This illustrates a Ladies' basque. The pattern, which is No. 7494 and costs 1s. 3d. or 30 cents, is in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 326 of this DELINEATOR.

The basque displays the severity of outline and simplicity of completion which are invariably associated with a tailor-made garment, and is here shown developed in fancy suiting. It is short at the front and over the hips and is lengthened at the back to form a postilion of graceful depth. The adjustment, which is sufficiently close to reveal the graceful lines and curves of the figure very becomingly, is due to double bust darts, the customary gores and a curving center seam. The center seam terminates below the waist-line above coat-laps, and coat-plaits are arranged below the waist-line of the side-back seams and are each marked at the top with a button. The fronts are reversed at the top in lapels of generous size that meet the rolling collar in notches, and the closing is made in double-breasted style with button-holes and bone buttons, the lower edge being deeply notched below the closing. The collar is inlaid with velvet, and the edges of the lapels and the front and lower edges of the basque are finished with a single row of machine-stitching.

The *gigot* sleeves, which are shaped by inside seams only, display voluminous fulness at the top and cling closely to their

smooth, coat-shaped linings below the elbow. They are gathered at the top to droop in soft folds upon the shoulders, and each wrist is trimmed with machine-stitching made to outline a round cuff and two buttons placed at the back of the arm. The pattern provides a removable chemisettte with a standing collar, which is here omitted in favor of a spotted piqué chemisette and a silk four-in-hand scarf.

A basque of this kind is better suited to form part of a travelling or shopping toilette than are the more fanciful modes now in vogue, and the style will prove a great favorite with women whose figures are symmetrical enough to be improved rather than detracted from by its severe outlines. It may accompany any of the new *godet* skirts and will invariably be made up *en suite*. Smooth cloths of all kinds, cheviot, tweed, sacking, homespun, whipcord and crépon are all adaptable to the mode, and if a touch of color is needed to brighten up a toilette, the chemisette may be of scarlet or tan cloth. A collar facing of velvet may be added or not, and the completion may be perfectly plain if machine-stitching be considered undesirable.

The felt hat is tastefully adorned with ribbon and field flowers.



FIGURE NO. 282 L.—LADIES' COSTUME.—This illustrates Pattern No. 7511 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 310.)

FIGURE NO. 278 L. —LADIES' CAPE.

(For Illustration see Page 304.)

FIGURE No. 278 L. —This illustrates a Ladies' cape. The pattern, which is No. 7518 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown less elaborately developed on page 324 of this magazine.

In the present instance the cape is pictured made up for theatre, visiting, church, driving and other dressy wear, the material selected being violet moiré and dark-purple velvet. The seamless round yoke is all-over decorated with jet, and from it depends the cape portion, which is of stylish length and shaped in circular style with a center seam; the cape portion falls quite smoothly at the front and back and in full, rolling folds over the sleeves, the folds being the result of the circular shaping, aided by gathers on the shoulders. Included in the seam joining the cape portion and yoke is a ripple Bertha of velvet, which is smooth at the top and flares into full spreading folds that are entirely the result of the circular shaping. The Bertha ends at each side some distance back of the closing, which is made invisibly at the center of the front; and the ends are decorated with rosette-bows of violet velvet, from beneath which fall long jet pendants that reach nearly to the lower edge of the cape. A stylish crush collar of velvet is at the neck; it is arranged over a standing collar and ornamented at each side with a huge rosette of velvet to match. The cape is lined throughout with violet and pale-green shaded taffeta.

The cape presents the *chic* appearance which is usually associated with Paris modes, and not the least of its attractive features is the simplicity of the design, which will render its fashioning a matter of little trouble, even to an inexperienced needlewoman. In the development of a cape of this kind the choice

of materials will be governed by individual taste and the uses for which the garment is intended. The mode is appropriate, not only for stately silks, lustrous satins and rich velvets, but also for a great variety of woollens, which, though less pretentious, are always dressy and in perfect taste. For garniture, the range of choice includes point Venise lace insertions, spangle and jet gimp or galloon, velvet rosettes, etc., which may be applied in the lavish manner permitted by the fashions of the day, or in the simpler arrangements which always produce such refined and harmonious effects.

The small hat is adorned with jet, feathers, lace and velvet.

FIGURE No. 279 L.—LADIES' CAPE.

(For Illustration see Page 305.)

FIGURE No. 279 L.—This illustrates a Ladies' cape. The pattern, which is No. 7471 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 324 of this publication.

The exaggerated sleeves in vogue at present are responsible in a great measure for the popularity of the short cape, as no other style of top garment may be assumed with so much comfort to the wearer and so little danger of crushing bouffant sleeves. One of the prettiest of the new short capes is shown at this figure, the materials selected for its development being dove-colored cloth and black velvet, with jet passementerie and feather trimming for decoration. The cape extends to the waistline and is fashioned in circular style and with a center seam, its shaping permitting it to fall in soft, rolling folds from a shallow, round yoke shaped by shoulder seams. A fanciful collar of black velvet falls in the square outline made familiar by the sailor modes, and its long stole ends reach nearly to the lower edge of the cape at each side of the closing, which is made invisibly at the center of the front. This collar is all-over decorated with jet passementerie and edged with feather trimming, and above it rises a Mephisto collar, which forms a series of well defined points at its outer edge and flares widely at the throat. The edge of the Mephisto collar is ornamented with feather trimming, and a wider variety of the same trimming is applied to the lower edge of the cape. The garment is lined throughout with silk.

A dressy top-garment of this kind may match or widely contrast with the costume it accompanies. Very stylish capes may be developed in moiré antique, miroir moiré, satin, smooth cloth, etc., with plain or ombré velvet for the collars. Ornamentation may be supplied by an elaborate arrangement of passementerie, insertion, gimp, galloon, braid, folds or bands, or quite a simple completion may be chosen. Less dressy capes for everyday wear may be developed in a single woollen fabric, with Hercules or soutache braid for decoration. A pretty, bright lining will always lend a touch of elegance.

The velvet *capote* is stylishly trimmed with velvet rosettes and jet aigrettes.



FIGURE No. 283 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Double-Breasted Basque No. 7457 (copyright), priee 1s. or 25 cents; and Five-Gored Skirt No. 7512 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 310.)

FIGURE No. 280 L.—LADIES' DOUBLE-BREASTED JACKET.

(For Illustration see Page 305.)

FIGURE No. 280 L.—This illustrates a Ladies' jacket. The pattern, which is No. 7486 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 325 of this magazine.

An exceedingly jaunty jacket for early Spring is represented at this figure, the material selected for its development being rough cheviot in a dark shade of navy, with velvet for the collar and machine-stitching for the finish. The jacket belongs to the natty reefer modes. Its loose fronts are

reversed at the top in broad lapels that meet the rolling velvet collar in notches and are closed in double-breasted style below with button-holes and buttons. Under-arm and side-back gores and a curving center seam enter into the graceful adjustment of the garment, and the back displays coat-laps and coat-plaits, the coat-plaits being each marked at the top by a button. The sleeves are voluminous enough to slip on easily over the immense basque sleeves in vogue, and their shaping is due to inside and outside seams. They are smooth upon the forearm, and the fulness at the top is collected in broad box-plaits that accentuate the quaint droop on the shoulders. Each wrist is finished with two rows of machine-stitching made to outline a pointed cuff. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts, and their free edges, like all the free edges of the jacket, are finished with a double row of machine-stitching.

The rough varieties of coating, such as chinchilla, camel's-hair and serge, are just now preferred to smooth-surfaced cloths for jackets of this kind. Dark-blue is the color most in favor this season, while the dark shades of tan have a small following. The collar may be made of the same material as the rest of the garment, if preferred.

The velvet turban is decorated with a feather pompon.



FIGURE NO. 284 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Square Yoke-Waist No. 7464 (copyright), price 10d. or 20 cents; and Gored Skirt No. 7467 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 311.)

FIGURE NO. 281 L.—LADIES' STREET TOILETTE.

(For Illustration see Page 306.)

FIGURE NO. 281 L.—This consists of a Ladies' double-breasted coat-basque and six-gored skirt. The basque pattern, which is No. 7478 and costs 1s. 3d. or 30 cents, is in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured differently made up on page 326 of this DELINEATOR. The skirt pattern, which is No. 7438 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen again on its accompanying label.

Striped silk-and-wool novelty suiting showing an exquisite blending of Spring hues was here selected for the development of the toilette, which embraces one of the latest coat-basques and a very graceful gored skirt. The basque pattern provides well fitted vest fronts which are in this instance omitted in favor of a percale chemisette having a high standing collar with turn-over corners, and closed with studs and accompanied by a neat satin tie. The fronts lap in double-breasted style from the bust to the waist-line, and are closed at the left side with buttons and button-holes; they are folded back above the closing to form stylish lapels that meet the rolling collar in notches; and the lower front corners of the fronts are gracefully rounded. The basque is adjusted by double bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps; and the side-back seams disappear under well pressed coat-plaits. The sleeves are in leg-o'-mutton style, shaped by one seam only and mounted on coat-shaped linings; the generous fulness at the top is collected in forward and backward turning plaits that produce a softly wrinkled effect to the elbow, below which a close adjustment is maintained.

The skirt has six gores and is arranged at the back in three *godets* that spread in stately folds to the lower edge; and the front-gore and side-gores fit smoothly in front and across the hips. The *godets* are interlined with hair-cloth or crinoline, and the bottom of the skirt is deeply underfaced with the same to produce the moderately outstanding effect now popular. A placket is finished at the left side above the seam nearest the back, and the top of the skirt is completed with a belt.

The toilette is distinguished by a simplicity of adjustment and outline that is very desirable in a street suit; and it may be developed with entire satisfaction in serge, cheviot, novelty suiting, camel's-hair or any other fabric of like texture. No garniture is required, but if it is desirable to produce a more dressy effect, flat bands of braid, gimp or passementerie may be applied.

The hat is a brown straw, tastefully trimmed with satin ribbon, fancy feathers and a stylish buckle.

FIGURE No. 282 L.—LADIES' COSTUME.

(For Illustration see Page 307.)

FIGURE No. 282 L.—This illustrates a Ladics' costume. The pattern, which is No. 7511 and costs 1s. 8d. or 40 cents, is in fifteen sizcs for ladies from twenty-eight to forty-eight inches, bust measure, and is presented in three views on page 318.

Tan covert suiting, one of the most popular varieties of dress goods for early Spring wear, was chosen for the costume in the present instancc, with machine-stitched bands of the material very effectivcly arranged for decoration. The skirt is of the three-piece variety, and its shaping and general outline conform strictly to the requirements of prevailing fashions. The regulation smoooth effect is displayed at the top of the front and sides, and the correct flare is obscrved below, while the back is gathered at the top and the fulness disposed in four graceful *godet* or tubular folds that are held in their pretty curves by a full-length interlining of hair-cloth and an elastic strap tacked across the back underneath near the top. Three bands of the material stitched on at both edges decorate the skirt at the bottom.

The three-quarter coat-basque is adjusted by the customary darts and seams and displays coat-laps below the center seam and coat-plaits below the waist-line of the side-back seams. The fronts lap in double-breasted style and close at the left side with button-holes and buttons, and are reversed at the top in very broad lapels that mect the rolling collar in notches. The sleeves are sufficiently bouffant to please the most exacting devotee of fashion, and they fall to the elbow in a series of drooping folds from gathers at the top. They are shaped by inside seams only, are mounted upon smooth coat-shaped linings and are decorated at the wrists with bands of the material machine-stitched to position. The basque is provided with a removable chemisette, which is closed at the center of the front and topped by a standing collar, and which, in warm weather, may be omitted in favor of a linen chemisette and four-in-hand scarf. All the free edges of the basque are decorated with machine-stitched bands of the material.



FIGURE No. 285 L.—LADIES' DOUBLE-BREASTED COAT.—This illustrates Pattern No. 7504 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 311.)

The costume lends itself particularly well to the severe finish of the tailor modes, and is sure to be enthusiastically admired by women whose figures are suited to those somewhat trying styles. A costume of this kind developed in cheviot, serge, sacking, foulé, tailor cloth, kersey, camel's-hair, tweed, etc., will be very smart for the promenade and for general wear, and if the bands applied for decoration in the present instance be not admired, any pretty arrangement of braid or stitching may decorate it.

The hat is a tan felt sailor ornamented with plain and spotted ribbon, a buckle and aigrettes.

FIGURE No. 283 L.—LADIES' STREET TOILETTE.

(For Illustration see Page 308.)

FIGURE No. 283 L.—This consists of a Ladies' double-breasted basque and five-gored skirt. The basque pattern, which is No. 7457 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three vicws on page 327 of this DELINEATOR. The skirt pattern, which is No. 7512 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-cight inches, waist measure, and is shown again on page 336.

Fancy cheviot showing a very pretty blending of hues was here selected for the development of the toilette, which is refined and even elegant in its simplicity. The basque is pointed at the center of the front and back and is gracefully sloped over the hips; it is perfectly fitted by double bust darts, under-arm and side-back gores and a curving center seam; and the fronts are lapped in double-breasted style and closed at the left side with buttons and button-holes. The standing collar is of fashionable height and closes at the left side. The leg-o'-mutton sleeves are shaped by one seam and mounted on coat-shaped linings; the fulness at the top is collected in gathers and droops in soft, broken folds to the elbow, below which a close adjustment is maintained.

The five-gored skirt is an admirable example of prevailing styles and is commended for all seasonable materials. The front and side gores are quite narrow at the top, where they are perfectly smooth; and the bias back edges of the back-gores are joined in a center seam. The fulness at the top of the back is gathered compactly, and the gores fall in graceful folds. The back-gores may be interlined with hair-cloth or crinoline, and the bottom of the skirt may be deeply underfaced with the same to emphasize the flare and gives stiffness to the folds at the back. The placket is finished above the center seam and the top of the skirt is completed with a belt.

The quiet good taste that always marks the street costume of the refined woman is well displayed in this toilette, which may bc appropriately made up in serge, cheviot, camel's-hair or an all-wool or silk-and-wool novelty fabric. Decoration is unnecessary when the fit and shaping are perfect, but machine-stitching is permissible on suits of this kind. The skirt is an

excellent shape for washable materials, and the basque is so thoroughly practicable, that it may be developed in most of the dress goods in vogue.

The hat is a black straw faced with velvet and trimmed with ostrich tips and ribbon.

FIGURE No. 284 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 309.)

FIGURE No. 284 L.—This consists of a Ladies' square-yoke waist and gored skirt. The waist pattern, which is No. 7464 and costs 10d. or 20 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is again shown on page 330 of this DELINEATOR. The skirt pattern, which is No. 7467 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on page 333.

The toilette has a youthful grace that is here attractively brought out in fancy gray crépon and silk, with black ribbon and lace for decoration. The full fronts and back of the waist are joined in under-arm seams, and extend to within yoke depth of the neck; they are arranged upon a body-lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The closing is made invisibly at the center of the front, and the full portions are drawn into soft folds by gathers at the top, while the fulness at the waist-line is drawn toward the center of the front and back and collected in short rows of closely drawn shirring. The body lining is covered above the front and back with a square yoke of silk that is overlaid with lace, and the standing collar is covered to correspond with the yoke. A rosette of silk overlaid with lace decorates the collar at each side. The two-seam leg-o'-mutton sleeves have the out-



FIGURE No. 286 L.—LADIES' BLAZER COSTUME.—This illustrates Pattern No. 7475 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 312.)

spreading, bouffant effect that is now so popular, and are mounted on coat-shaped linings and completed with round cuff-facings of silk overlaid with lace. The waist is encircled by a ribbon belt that is prettily bowed at the center of the front.

The skirt consists of a very narrow front-gore, two narrow gores at each side and three back-gores. It is perfectly smooth-fitting at the top in front and at the sides, and the back-gores are arranged in three *godets* that widen gradually toward the bottom, an interlining of hair-cloth or crinoline preserving the stately effect of the *godets*. The skirt is lined with taffeta silk and deeply underfaced at the front and sides with hair-cloth or crinoline; and a strap tacked underneath holds the *godets* in place.

The modes thus far devised for Spring have a most refreshing simplicity. Although there is great license in the matter of decoration, the shaping of the skirt and waist here shown is simple yet natty and stylish in effect. The variety of fabrics suitable for the development of the mode renders it a most desirable one, as it will be an easy matter to make a selection that will be both becoming and appropriate for any figure. The skirt and waist may match or contrast, according to individual taste. Silk, challis, crépon, dimity, batiste, etc., are some of the materials for which the style is especially suitable, and embroidery (particularly the open-work designs), lace or ribbon will provide tasteful decoration.

The hat is a Tuscan straw trimmed with ribbon, velvet, and flowers.

FIGURE No. 285 L.—LADIES' DOUBLE-BREASTED COAT.

(For Illustration see Page 310.)

FIGURE No. 285 L.—This illustrates a Ladies' coat. The pattern, which is No. 7504 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to

forty-six inches, bust measure, and is shown differently developed on page 325 of this magazine.

Both dressy and serviceable is the coat here pictured made of handsome Scotch cheviot presenting a subdued blending of colors in which brown is the dominant tone, and moiré silk, with a neat completion of machine-stitching. The fronts of the coat are widened by gores to lap and close in double-breasted fashion with button-holes and polished horn buttons, and they are reversed above the closing in lapels, which are faced with moiré silk and form notches with the ends of a stylish rolling collar that is inlaid with silk like that on the lapels. A white piqué chemisette topped by a fashionably high collar having its ends bent in Piccadilly fashion above a satin four-in-hand scarf adds a stylish, dainty air that will be found very generally becoming. Single bust darts, under-arm and side-back gores and a curving center seam enter into the faultless adjustment, and the center seam terminates above coat-laps, while the side-back seams disappear under coat-plaits that are each marked at the top with a button. The bouffant leg-o'-mutton sleeves are shaped by two seams and have sufficient fulness at the top to produce the broad-shouldered effect now popular, and below the elbow they fit the arm closely. Each sleeve is completed at cuff depth with a double row of machine-stitching.

A well fitting coat is a most comfortable and universally becoming garment, and the style here illustrated is suited to an extensive range of coatings, such as faced cloth, whipcord, covert cloth and the heavier qualities of camel's-hair and novelty suitings.

The straw hat is faced and bordered with velvet and trimmed with ribbon, ostrich feathers and an aigrette.



FIGURE NO. 287 L.—LADIES' MOTHER-HUBBARD WRAPPER.—This illustrates Pattern No. 7463 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 313.)

FIGURE NO. 286 L.—LADIES' BLAZER COSTUME.

(For Illustration see Page 311.)

FIGURE NO. 286 L.—This illustrates a Ladies' blazer costume. The pattern, which is No. 7475 and costs 1s. 8d. or 40 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen again on page 313 of this DELINEATOR.

It is generally conceded that few styles of feminine gowns possess as many good qualities as the blazer costume, which is equally satisfactory for promenading, shopping, travelling and general utility wear, and is always lady-like and trim. Electric-blue and pure white serge were here selected to develop the latest blazer costume, with gold soutache braid and machine-stitching for decoration. The four-gored skirt falls with pleasing grace at the back, where it is gathered at the top, and fits closely across the hips and in front, where all superfluous fulness is removed by darts. The flare at the bottom may be emphasized by a facing of canvas or crinoline, and the back-gore may be interlined with the same, if it is deemed desirable to produce the outstanding effect that is now so popular. A placket is finished above the left side-back seam, and the top of the skirt is completed with a belt.

The lower edge of the vest describes a point at the center of the front, and the fronts are fitted by single bust darts that are gracefully curved to the figure. The back is shaped by a well curved center seam and joins the fronts in under-arm and shoulder seams. Straps are included in the under-arm seams at the waist-line and are buckled at the center of the back to regulate the width. The vest is topped by a standing collar and is closed at the center of

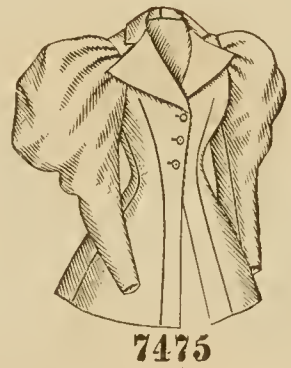
the front with hooks and loops. The fronts and collar are decorated with gold soutache braid applied in a vermicelli design.

The jacket or blazer is of becoming depth, extending well over the hips. The fronts are fitted by single bust darts, and

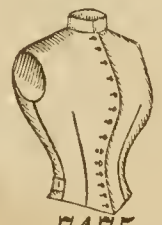


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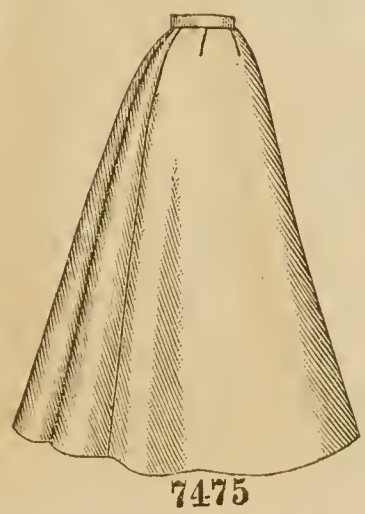
Side-Front View.



7475



7475



7475

are reversed to form tapering lapels, which are faced with the material and meet the rolling collar in notches. The adjustment is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits. The leg-o'-mutton sleeves are shaped by one seam only, and are mounted on similarly shaped linings; the generous fulness at the top is collected in upturning plaits that cause the sleeves to droop in many pretty cross folds and wrinkles to the elbow, below which a close adjustment is presented. A single row of machine-stitching decorates each sleeve a little above the wrist edge and a single row of stitching follows the loose edges of the rolling collar and the other free edges of the jacket.

A costume of this style may be made up to suit any temperature, as there is a practically endless assortment of suitable materials. Serge is especially satisfactory, and so are cheviot, whipcord, camel's-hair, cloth and some of the novelty woollens. A pretty contrast may be effected by making the vest of a light-hued fabric that harmonizes with the principal material. A simple finish of one or more rows of machine-stitching at all the edges is stylish and tasteful. A convenient change can be made by providing shirt-waists to use in alternation with the vest. The mode is also adaptable to a variety of washable fabrics, such as cotton cheviot, duck and galatea.

The hat is a light felt trimmed with ribbon, wings and rosettes.

FIGURE No. 287 L.—LADIES' MOTHER-HUBBARD WRAPPER.

(For Illustration see Page 312.)

FIGURE No. 287 L.—This illustrates a Ladies' wrapper. The pattern, which is No. 7463 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 322 of this magazine.

The wrapper is fashioned in the comfortable Mother-Hubbard style and possesses a grace of outline that is particularly desirable in garments of this class. In this instance violet-and-white fancy-checked zephyr gingham is combined with plain violet gingham overlaid with a coarse variety of lace, and ribbon, and edging matching the lace supply the decoration. The fronts are gathered at the top to fall from the rather shallow square yoke with pleasing fulness at each side of the closing, which is made invisibly all the way down the center; and the back depends from the yoke in similar soft folds. The introduction of under-arm gores between the fronts and back and a belt-tape tacked to the seams and tied about the waist produce a trim appearance at the sides which is not noticeable in the Mother-Hubbard modes formerly in vogue, and renders the wrapper becoming alike to stout and slender figures. The yoke, which is shaped by



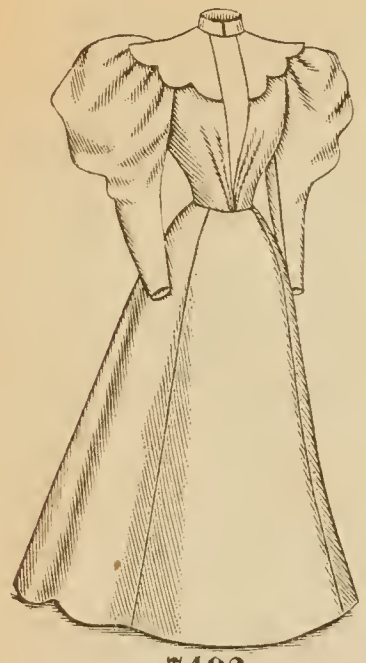
7475

Side-Back View.

LADIES' COSTUME, CONSISTING OF A JACKET OR BLAZER, A VEST AND A FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 314.)

shoulder seams, is overlaid with coarse lace and outlined at the lower edges with ribbon, the ends of which at the closing are concealed by a pretty bow having notched ends. At the neck



7492

is a rolling collar covered with lace and trimmed at the lower edge and along the flaring ends with a frill of edging to match. If preferred, this collar may be omitted in favor of a close fitting curate collar, which is provided by the pattern. The fashionable *gigot* sleeves display the exaggerated balloon effect above the elbow and are perfectly smooth below. They are shaped by inside and outside seams and made over smooth linings, and they are gathered at the top to spread in the approved style upon the shoulders. The wrists are decorated with round cuff-facings of plain gingham covered with lace and bordered with edging to match the collar ornamentation.

LADIES' COSTUME, CONSISTING OF A JACKET OR BLAZER, A VEST AND A FOUR-GORED SKIRT.

(For Illustrations see Page 313.)

No. 7475.—This costume is shown made of white and blue serge at figure No. 286 L in this magazine, and gold braid provides the decoration. It is again illustrated at figure No. 6 on the Ladies' Plate for Spring, 1895.

The convenience, comfort and becomingness of this costume render it a desirable mode for fashioning any of the light-weight woollens and the numerous new linens and cottons used for street and outing wear. The vest is entirely separate and is in this instance pictured made of fancy vesting, while the jacket and skirt are developed in gray-and-blue cheviot and neatly finished with machine-stitching. The vest fronts are fitted by single bust darts and closed at the center with button-holes and bone buttons, and the back is shaped by a well curved center seam and joins the fronts in under-arm and shoulder seams. Straps inserted in the under-arm seams are buckled at the center of the back to regulate the width. The neck is completed by a close-fitting standing collar of moderate height, and the free edges of the vest are finished with a single row of machine-stitching.



7492

Side-Front View.



7492

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 315.)

The jacket or blazer reaches to a fashionable depth—well below the hips—and its fronts are fitted by single bust darts that extend to the lower edge. The loose fronts may be rolled back in lapels their entire length or to the waist-line or they may be rolled only to the bust and closed to the waist-line with three buttons and button-holes, asillustrated. The lapels are faced with the material and meet the rolling collar in notches. The jacket is closely adjusted to the figure at the sides and back by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps; and the side-back seams disappear under well pressed coat-plaits. The one-seam *gigot* sleeves are mounted on linings shaped like the outside, and the fulness at the top is arranged in upturning plaits and spreads with the voluminous effect now fashionable; a smooth adjustment is maintained below the elbow, and deep cuffs are simulated by a double row of machine-stitching.

A single row of stitching finishes all the free edges of the jacket. The skirt has a front-gore, a gore at each side and a wide back-gore, and the front and side gores fit the figure

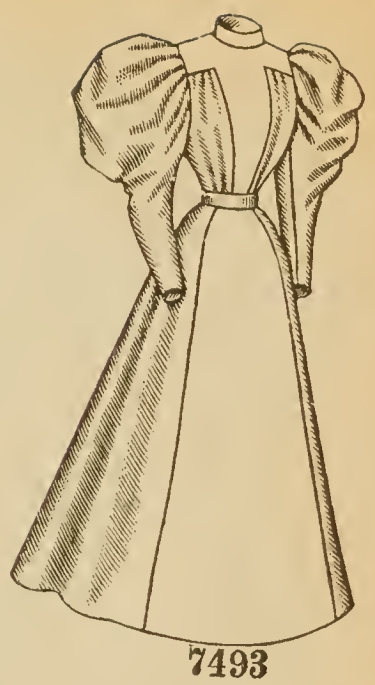
The garment is less suggestive of the ordinary Mother-Hubbard wrapper, and will consequently be admired by many women who are usually averse to *négligé* attire. It will make up daintily in India or China silk, foulard, French flannel, challis, cashmere or any pretty cotton goods, and may have a yoke of contrasting color or fabric, or one simply overlaid with lace or embroidery. Ribbon is always a pretty decoration for wrappers and house-gowns, and feather-stitching done with coarse Roman floss or embroidery silk will frequently be added to the yoke and sleeves in either a simple or an elaborate design, as preferred.

closely, all fulness being removed by darts; while at the back the graceful fulness is collected in closely drawn gathers at the top and spreads prettily to the lower edge, where the skirt measures about four yards and a quarter round in the medium sizes. The skirt may be interlined throughout with hair-cloth if a decidedly distended effect is desired, or it may be only deeply underfaced with the hair-cloth. A placket is finished at the left side-back seam, and the top of the skirt is completed with a belt.

The mode is most desirable for woollens, such as serge, camel's-hair, hopsacking, covert cloth, etc., and a fancy waistcoat adds to its stylish effect. Fancy vesting, white piqué or marseilles may be chosen for it, and pretty pearl, gilt or fancy buttons for the closing will look well. If desired, the vest may be of the same material as the costume, and the most appropriate decoration will be machine-stitching.

We have pattern No. 7475 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the costume needs eight yards and a fourth of dress goods forty inches wide, with seven-eighths of a yard of fancy vesting twenty-seven inches wide. Of one material, it requires fifteen yards twenty-two inches wide, or ten yards thirty-six inches wide, or seven yards and three-fourths forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

The shapely round waist is made over a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The fronts open over a vest arranged upon the lining fronts and closed at the left side; they are smooth above the bust, and the fulness below is plaited nearly to a point at the lower edge, the plaits flaring upward with becoming effect. The seamless back, which is separated from the fronts by under-arm gores to secure a perfectly smooth adjustment at the sides, is likewise smooth at the top and has fulness plaited to a point at the bottom, the plaits flaring gracefully upward and being tacked to the lining. The *gigot* sleeves are of enormous width at the top and follow the outline of the arm with comfortable closeness below the elbow; they are shaped by inside seams only, and are mounted upon smooth, coat-shaped linings, and the fulness is arranged in gathers at the upper edge and in three down-turning plaits near the top of one edge of the seam to spread in the exaggerative fashion now in vogue. Falling quaintly over the top of the body is a deep, circular collar, that is slashed on each shoulder and scolloped at its lower edge, its ends being joined to the front edges of the fronts, and its lower edges decorated with jet



7493

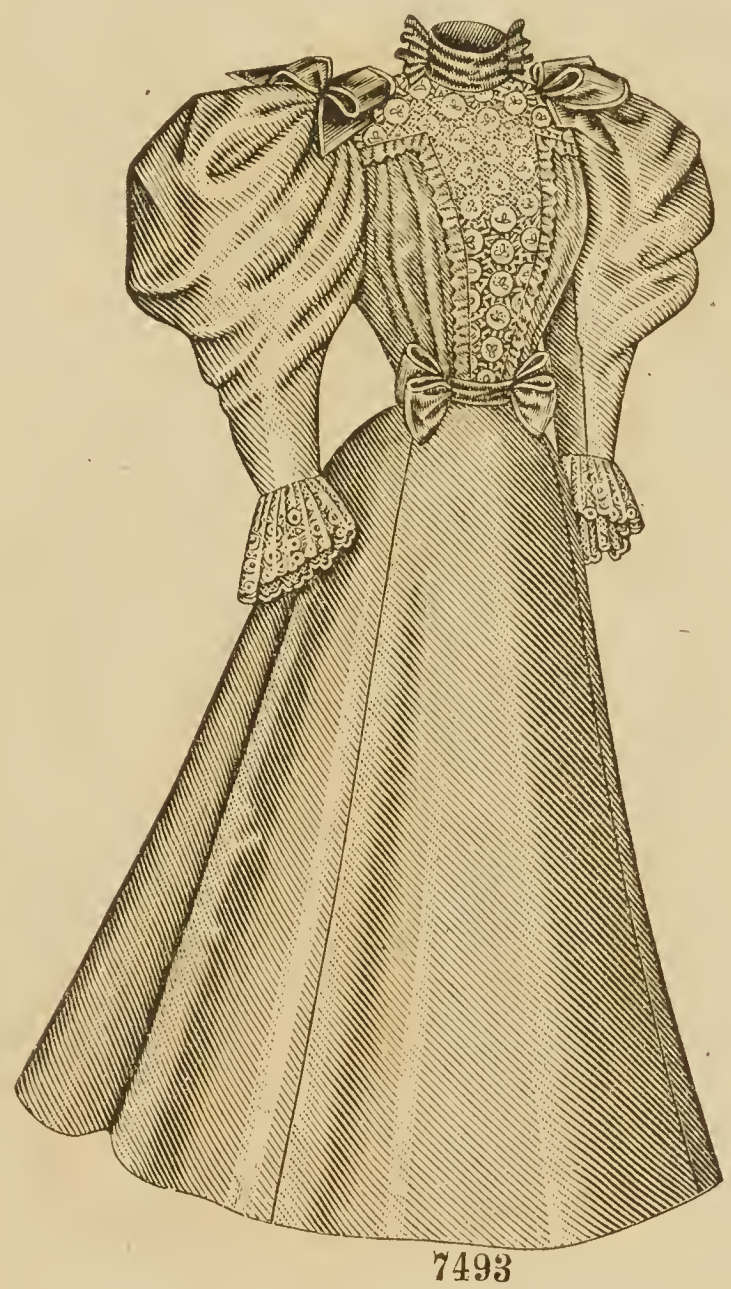
View with Full-Length Sleeves, and without Sash and Crush Collar.

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 314.)

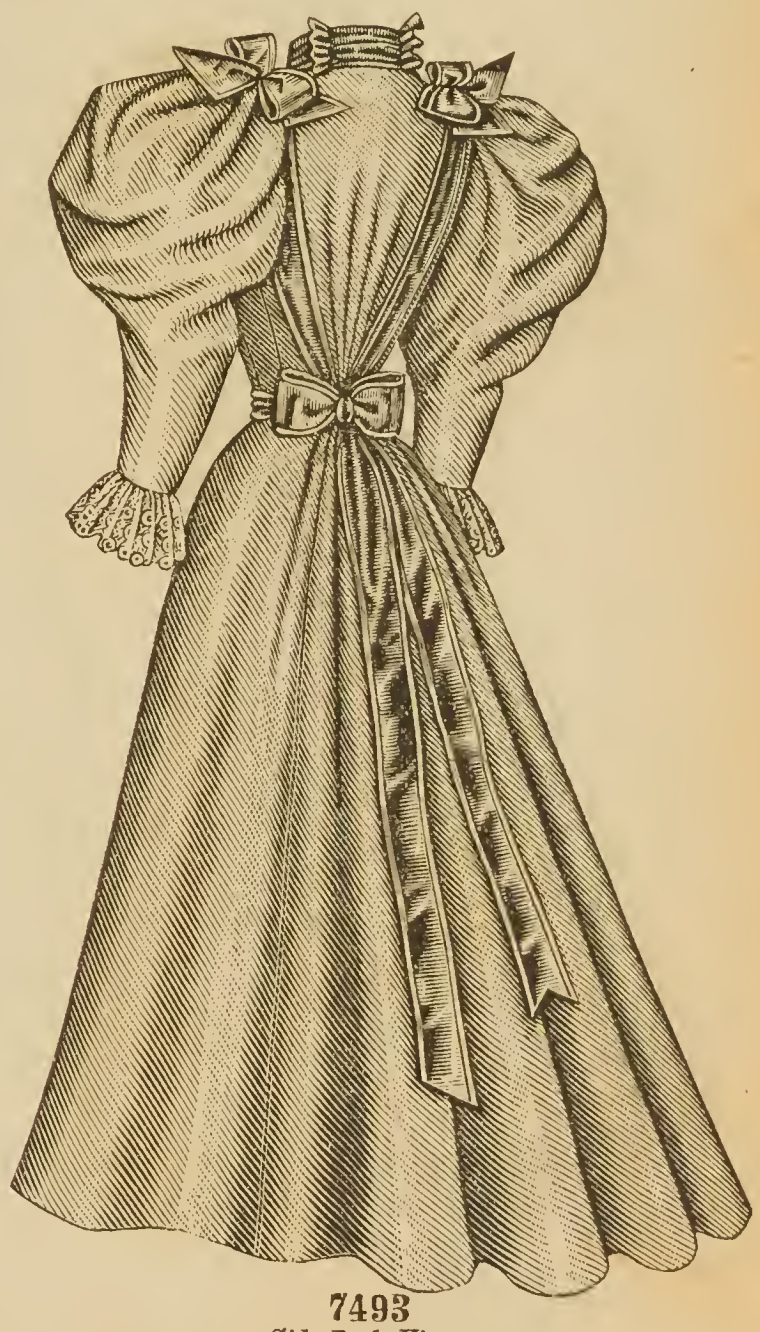
No. 7492.—This costume is shown made up for mourning wear at figure No. 264 L in this magazine, the materials being Henrietta cloth and crape.

The costume combines the best features of prevailing modes, and for its development in the present instance an artistic combination of figured dress goods and *gros de Londres* was selected. The new six-gored mode was chosen for the skirt, and the skilful shaping of its front-gore and side-gores provides a perfectly smooth adjustment over the hips without the aid of darts and a decided flare at the bottom, which is emphasized by a deep underfacing of hair-cloth. The skirt is of graceful width, measuring four yards and a quarter at the bottom in the medium sizes, and its three back-gores, which are wide at the bottom and very narrow at the top, are interlined with hair-cloth and box-plaited to fall in three stately *godets*, an elastic strap across the back near the top holding the *godets* in position. A placket is finished above the seam nearest the center at the left side, and the top of the skirt is completed with a belt.



7493

Side-Front View.



7493

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 316.)

gimp. At the neck is a stylish high curate collar covered with a wrinkled ribbon closed at the back underneath a rosette; and similar rosettes are coquettishly placed on the lower corners of the cape collar and on the shoulders at the upper ends of the slashes. The lower edge of the waist is covered with a wrinkled ribbon arranged in a loop at each side of the center of the back and ornamented with a rosette at each side of the closing, a long streamer of ribbon falling from each rosette. Sections of ribbon start from underneath the rosettes at the lower corners of the cape collar, and are carried down the front edges of the fronts to the rosettes at the bottom of the waist. If a less fanciful effect be desired, the ribbon decoration may be omitted, as shown in the small illustration.

The costume is extremely elegant and possesses that touch of quaintness which distinguishes the most admired of the season's novelties. It will develop exquisitely in goat's-hair crépon and is especially desirable for Fayetta, crépons of less expensive weave, camel's-hair, perforated veloutine and novelty goods of the all-wool or silk-and-wool varieties are also adaptable to the mode, and with either of these fabrics some handsome variety of silk, moiré or velvet may be associated. Ribbon, gimp, galloon or passementerie may provide the garniture.

We have pattern No. 7492 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, calls for eight yards of dress goods forty inches wide, with one yard of silk twenty inches wide. Of one fabric, it requires twelve yards and five-eighths twenty-two inches wide, or nine yards and a fourth thirty-six inches wide, or seven yards and three-fourths forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



Side-Front View.



Side-Back View.

LADIES' COSTUME WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK. (COPYRIGHT.)

(For Description see Page 317.)

LADIES' COSTUME, WITH SIX-GORED SKIRT.

(For Illustrations see Page 315.)

No. 7493.—This costume is shown made of figured organdy and fancy tucking at figure No. 272 L in this DELINEATOR, ribbon providing the decoration. It is also pictured at figure No. 3 on the Ladies' Plate for Spring, 1895.

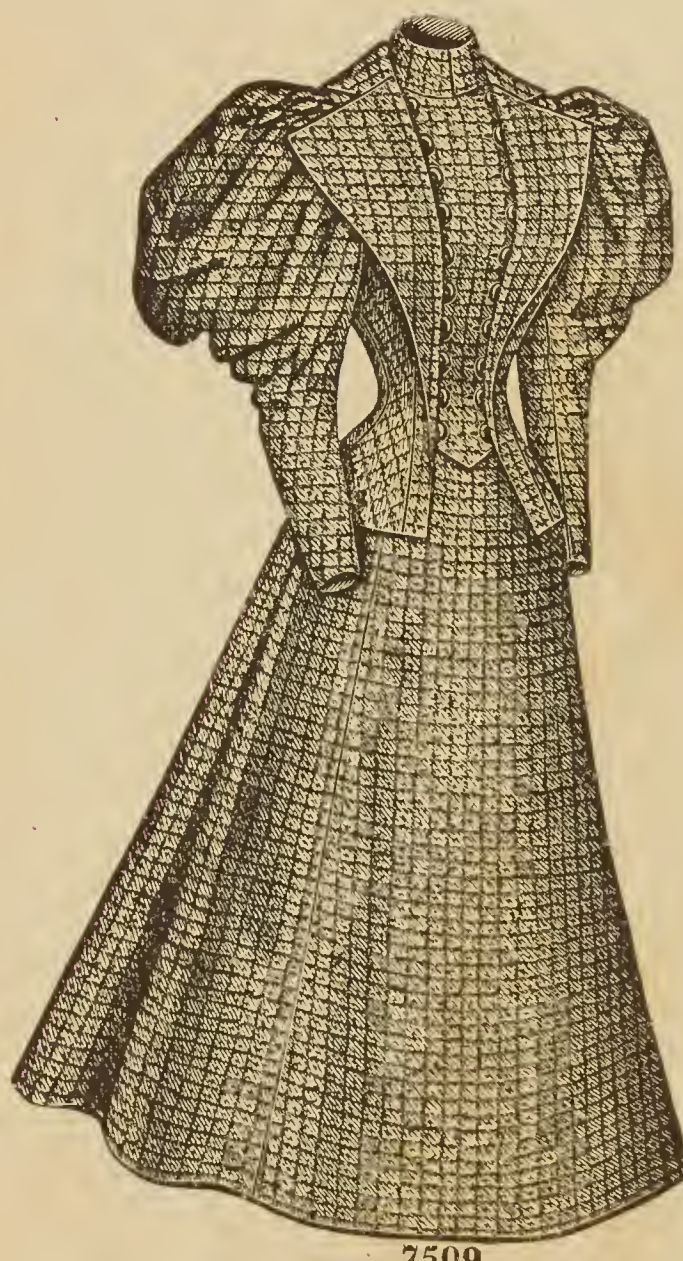
The opportunity afforded in this mode for a combination of embroidery or lace with dress goods renders it especially stylish for a great variety of washable fabrics. The costume is in this instance shown made of gingham, all-over embroidery and ribbon. The round waist is made over a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and is closed at the center of the front. The full fronts extend to square-yoke depth on the lining and are gathered at the top, the fulness being drawn to the center at the bottom by three rows of shirring that are tacked to the lining. They are overlapped by a stylish plastron of all-over embroidery, that covers the lining above the fronts with the effect of a yoke and graduates almost to a point at the lower edge of the waist; it passes into the shoulder and arm's-eye seams at the right side and is fastened at the left with hooks and loops and lightly tacked at the other side edge, to facilitate its partial removal when the costume is laundered. The free edges of the plastron are decorated with a frill of narrow embroidered edging. The back is smooth across the top and has fulness at the lower edge collected in shirrings to correspond with the fronts, from which it is separated by under-arm gores. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings, the broad effect at the top being produced by abundant fulness which is collected in gathers; they may extend to the wrists and be plainly finished or they may be shortened somewhat and trimmed with a drooping frill of wide embroidered edging. The standing collar is covered with a softly wrinkled stock of ribbon, that is finished to form an outstanding loop at each side and closed under the loop at the left side. A bow of ribbon is arranged on each shoulder, and under the bow is tacked a ribbon band that is carried down the back and terminated at the waist-line.

The six-gored skirt is of graceful width at the bottom, measuring about four yards and three-eighths in the medium sizes; it is without fulness at the top of the front and side gores, all

the fulness being massed at the back in gathers that are compact and firm and spread in soft, graceful folds to the lower edge. The folds are secured in position by a strap tacked across the back near the top, and the flare may be emphasized by a facing of crinoline or canvas if desired. A placket is finished at the nearest seam at the left of the center of the back, and the top of the skirt is completed by a belt. The skirt is worn over the lower edge of the waist, and about the waist is arranged a ribbon sash, that is shirred to form two outstanding loops at each side of the center of the front, and tied in a short loop bow with long, flowing ends at the center of the back.

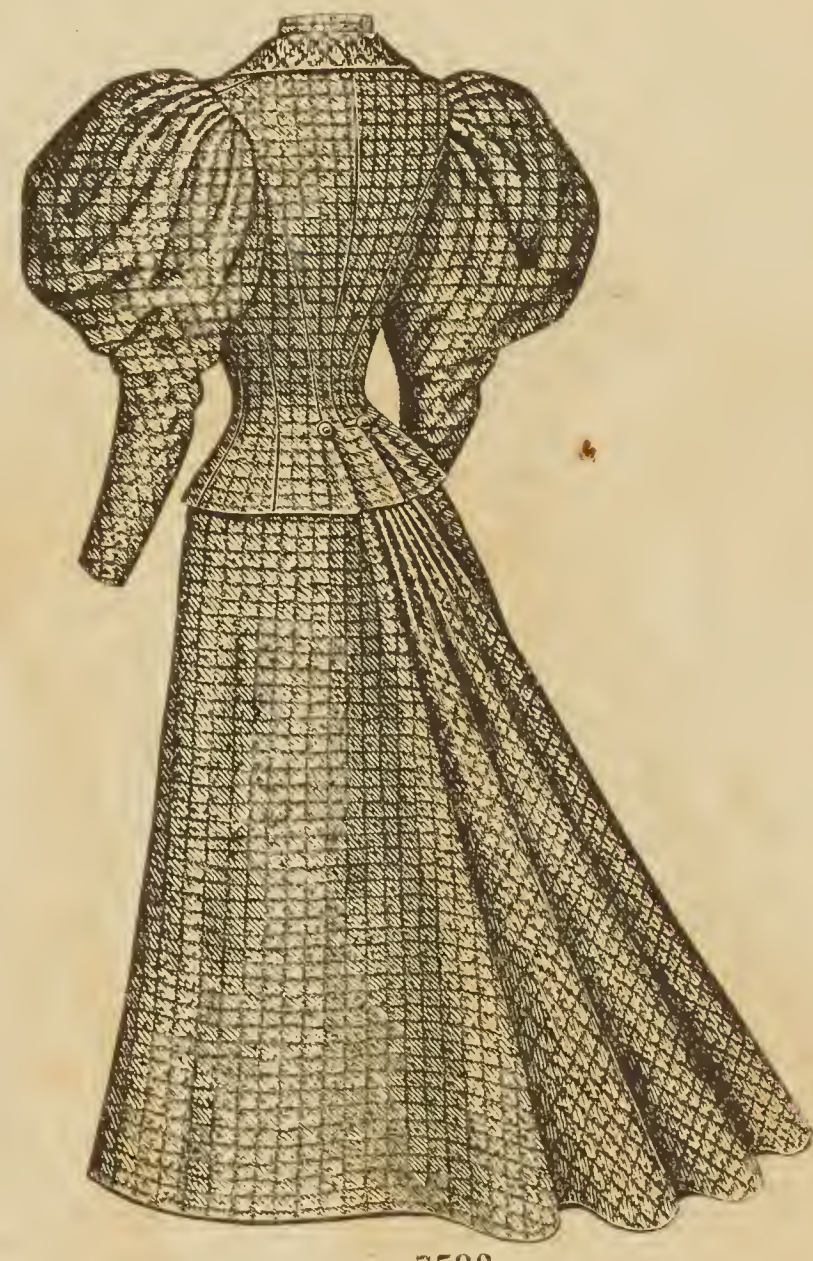
The costume may be stylishly made up in chambray, gingham, batiste, dimity, washable silk, dotted Swiss, lawn, nainsook, challis, etc. Pretty decorations will be found in ribbon of plain or fancy weave combined with lace or embroidery.

We have pattern No. 7493 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires ten yards and an eighth of gingham twenty-seven inches wide, with five-eighths of a yard of all-over embroidery twenty-seven inches wide, and five yards and three-eighths of ribbon three inches and three-fourths wide. Of one material, it needs thirteen yards and seven-eighths twenty-two inches wide, or eleven yards and seven-eighths twenty-seven inches wide, or ten yards thirty-six inches wide, or eight yards and a fourth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7509

Front View.



7509

Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT. (COPYRIGHT.)

(For Description see Page 318.)

LADIES' COSTUME, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 316.)

No. 7501.—A handsome combination of goat's-hair crépon, velvet and plain and embroidered silk is shown in this costume at figure No. 268 L in this magazine, and fancy cord supplies the decoration.

A decidedly novel and stylish appearance is provided by the costume, which discloses a full vest between jaunty jacket-fronts. Mahogany-red figured crépon and black velvet were here selected for the costume, and narrow jet bands decorate it effectively. The waist is made over a lining closely adjusted by double bust-darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front. The full vest, which is included in the shoulder and under-arm seams, has its fulness arranged in a cluster of backward-turning plaits at the top and bottom, and the plaits in the right front are overlapped by a wide box-plait that conceals the closing. The vest droops gracefully in blouse fashion, and two velvet rosettes decorate the box-plait prettily. The rounding jacket-fronts display the full vest to advantage, and are separated from the seamless back by under-arm gores. The back is perfectly smooth at the top, but has fulness at the bottom formed into a box-plait at the center, the plait widening gradually toward the top and being tacked to position along its outer folds. A round, flat collar of velvet is included in the seam with the standing collar, which is covered by a crush collar. The frill-finished ends of the crush collar are fastened at the back, and a dainty rosette of velvet is tacked to the crush collar at each side. The waist is encircled by a velvet belt in four sections, the sections at the sides being softly wrinkled, while the sections at the front and back are shirred near the ends to form rabbits' ears, and tacked at the shirrings to the sections at the sides. The one-seam leg-o'-mutton sleeves are full above the elbow, the fulness being arranged in gathers at the upper edge and in a group of three upturning plaits at the top of one edge of the seam to stand out broadly from the arm, and below the elbow they fit the arm closely; they are mounted on coat-shaped linings, and completed with pointed cuffs of velvet outlined with jet, and the free edges of the jacket fronts and flat collar are trimmed to correspond.

The skirt is composed of six gores and is shaped to fit the form closely at the top of the front and sides; the three gores at the back are laid in three box-plaits, which flare in round organ-pipe flutes or *godets* that are given the desired stiffness by an interlining of hair-cloth; a deep facing of hair-cloth across the



7511

front and sides gives emphasis to the flare of the skirt. At the bottom the skirt measures about four yards round in the medium sizes. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed by a belt.

A *distingué* costume may be made in this manner of silky crépon, the new Scotch cheviots, serge or perforated. cloth laid over a bright-colored lining, and silk may be stylishly associated with these materials in the full vest, while velvet will be most appropriate for the flat collar, cuffs, collar and belt. The jacket fronts and flat collar may be overlaid with lace or all-over embroidered with braid in a fancy design.

We have pattern No. 7501 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and three-fourths of dress goods forty inches wide, with a yard and a half of velvet twenty inches wide. Of one material, it needs thirteen yards twenty-two inches wide, or nine yards and a half thirty-six inches wide, or seven yards and seven-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH THREE-PIECE SKIRT.

(For Illustrations see Page 317.)

No. 7509.—By referring to figure No. 273 L in this magazine, this costume may be seen made of soft mixed wool goods and plainly completed.

The costume is exceptionally stylish, and as it lends itself more readily to the severe finish of the tailor modes than to a fanciful completion, it will be especially liked for cheviot, tailor cloth, serge and whipcord. Cheviot of Spring weight was selected for the present development of the costume and a perfectly plain completion was chosen. The skirt is one of the most graceful of the three-piece modes and falls in four *godets* at the back. It is fashionably wide, measuring fully four yards at the bottom in the medium sizes, and has a front-gore arranged between two wide gores which extend to the center of the back, where their bias back edges are joined in a center seam. The gores fit quite smoothly at the top without the aid of darts, the fulness being collected at the back in gathers and falling in *godets* that are given the desired stiffness by an interlining of hair-cloth and held in place by an elastic strap arranged near the top underneath. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The round basque extends just below the hips. The fronts open all the way down over shorter, dart-fitted vest-fronts, which are lapped widely and closed in double-breasted style with buttonholes and buttons. The fronts, which are fitted snugly by single bust darts taken up with the second darts in the vest fronts, are reversed in broad lapels that meet the rolling collar in notches; and the stylish adjustment of the basque is completed by under-arm and side-back gores, and a curving center seam that terminates above coat-laps; and the side-back seams disappear under coat-plaits that are each marked at the top by a button. The vest is topped with a close-fitting curate collar closed at the throat, and its lower edge forms a shapely point at the center. The one-seam *gigot* sleeves, which are arranged upon smooth, coat-shaped linings, are of exaggerated width at the top, where they are gathered to stand out broadly upon the shoulders, and break into innumerable folds below; they are smooth and comfortably close-fitting upon the forearm, and the wrists are plainly completed.

The most attractive features of the costume, which are its simplicity and good style, will be brought out advantageously in the new all-wool goods and silk-and-wool mixtures which are



7511

Front View.



7511

Side-Back View.

LADIES' COSTUME, CONSISTING OF A THREE-PIECE SKIRT, AND A DOUBLE-BREASTED BASQUE HAVING A CHEMISETTE THAT MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 319.)

now displayed for Spring wear. The staple woollens, such as cloth, camel's-hair, serge, cheviot, homespun and hopsacking, are also adaptable to the mode, and goat's-hair crépon will be stylish and generally becoming.

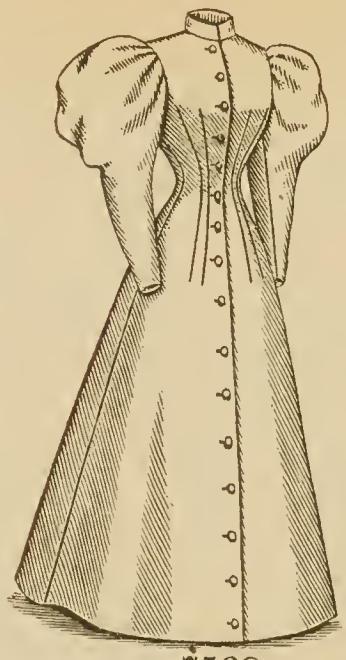
We have pattern No. 7509 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume needs twelve yards and an eighth of material twenty-two inches wide, or seven yards and five-eighths thirty-six inches wide, or six yards and three-eighths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A THREE-PIECE SKIRT, AND A DOUBLE-BREASTED BASQUE HAVING A CHEMISETTE THAT MAY BE OMITTED.

(For Illustrations see Page 318.)

No. 7511.—This costume is shown made of tan covert suiting and decorated with machine-stitched bands of the material at figure No. 282 L in this DELINEATOR.

The long coat-basque is a distinguishing feature of this costume, which is especially stylish for travelling, shopping and general wear, and is here represented developed in fancy suiting and finished with machine-stitching. The costume introduces the latest style of three-piece skirt, which is only moderately wide, measures four yards at the bottom in the medium sizes, and fits smoothly at the top of the front and over the hips without the aid of darts. The front-gore is arranged between two wide gores that extend to the back, where their bias back edges are joined in a center seam. The fulness at the top is drawn to the center of the back and collected in a short row of gathers at each side of the seam, the fulness falling in four well defined *godet* folds, which are stiffly interlined with hair-cloth to give firmness to their graceful curves, and held well to the back by an elastic strap tacked to them underneath. The front and sides of the skirt are deeply underfaced with hair-cloth to secure the modish flare. The placket is finished above the center seam, and the top of the skirt is completed with a belt.



7508



7508



7508

Side-Front View.



7508

Side-Back View.

LADIES' PRINCESS DRESS, ROBE OR WRAPPER. (TO BE MADE WITH A ROLLING OR STANDING COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 320.)

The coat-basque is faultlessly adjusted by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps, and the side-back seams are concealed below the waist-line under well pressed coat-plaits. The fronts lap and close in double-breasted style with button-holes and buttons, and are reversed at the top in broad lapels that meet the rolling collar in notches. Between the lapels is revealed a removable chemisette, the fronts of which are joined to the short cape-back in shoulder seams; it is topped with a stylishly high curate collar, and closed at the

center with button-holes and buttons. The *gigot* sleeves are shaped by inside seams only and are arranged upon smooth, coat-shaped linings. Above the elbow they are of the exaggerated width demanded by the fashions of the day, the fulness being collected in gathers at the top to droop in quaint style upon the shoulder; they are smooth upon the forearm, and the wrists are finished, like all the other free edges of the coat-basque, with a single row of machine-stitching.

A costume like this developed in tailor cloth, covert cloth, cheviot or serge is considered by women of refined taste correct for calling, walking and church, and its severity of finish is considered decidedly *chic* just now. The mode is adaptable to all the stylish woollens, such as crépon, zibiline, perforated veloutine, camel's-hair, hopsacking and cheviot, and, if a touch of color be desired, the chemisette may be of red or biscuit cloth. The simple finish of the tailor modes is recommended.

We have pattern No. 7511 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the costume needs thirteen yards and an eighth twenty-two inches wide, or eight yards and three-eighths thirty-six inches wide, or seven yards and an eighth forty-four inches wide, or six yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

below. The neck may be completed with a rolling collar having flaring ends or with a close-fitting collar on the curate order, both styles illustrated in the engravings being provided by the pattern.

A charmingly trim and comfortable *négligé* for breakfast or luncheon *en famille* may be developed by the mode in cashmere, serge, flannel, challis or eider-down flannel, and a robe dressy enough to receive one's friends informally may be developed in figured or plain silk, fine French challis or French flannel. An eider-down robe may be brightened with a simple garniture of feather-stitching wrought with the heaviest variety of Roman floss, while a wrapper of some pretty woollen goods may be



7468

LADIES' PRINCESS DRESS, ROBE OR WRAPPER.

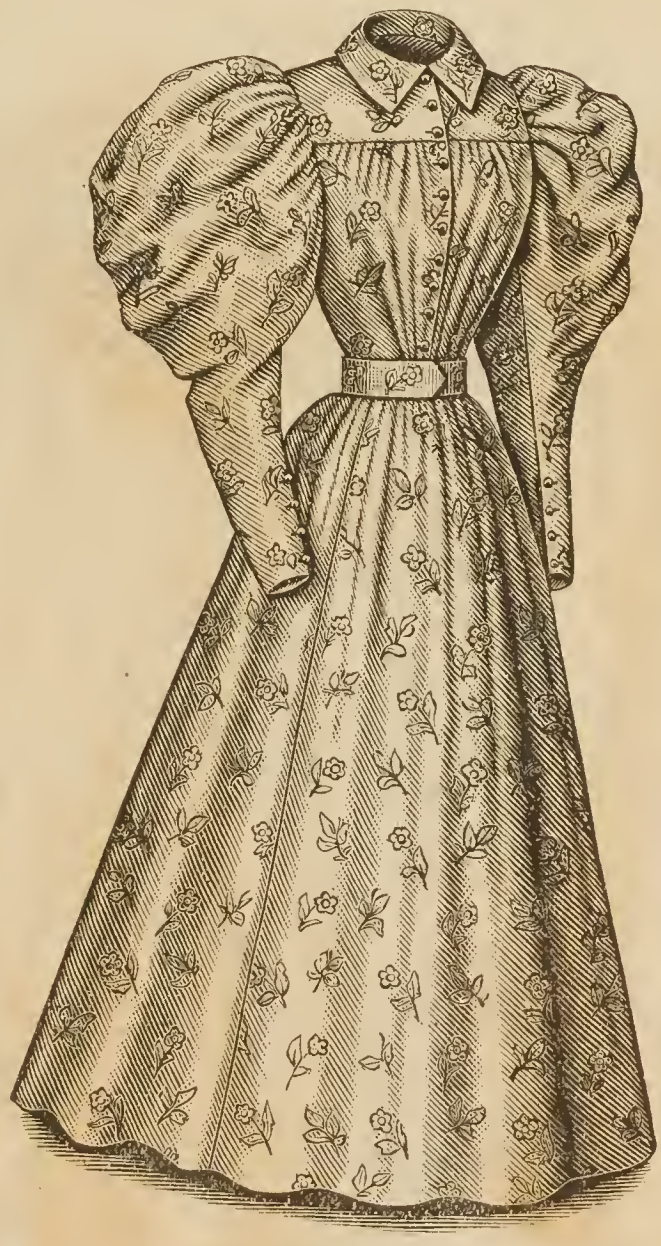
(To be made with a Rolling or Standing Collar and with a Slight Train or in Round Length.)

(For Illustrations see Page 319.)

No. 7508.—At figure No. 269 L in this Delineator this dress is pictured developed in figured challis, lace insertion and ribbon providing the decoration.

The dress is in graceful Princess style, and is here shown made of figured dress goods of seasonable weight. It may be made with a slight train or in round length, as preferred, both styles being provided for by the pattern. The handsome adjustment is accomplished by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above extra fulness underfolded in a broad double box-plait, and the side-back seams are concealed below the waist-line under an underfolded, forward-turning plait at each side. All the plaits flare into stately folds to the lower edge, where the skirt measures three yards and a fourth round in the medium sizes. The fronts are closed all the way down the center with button-holes and buttons. The sleeves, which are of the fashionable *gigot* variety, are arranged upon smooth linings shaped, like the sleeves, with inside and outside seams. They are smooth upon the forearm, are voluminous above, and are gathered at the top to spread broadly upon the shoulders and break into soft folds elaborated with lace, ribbon, fancy braid, etc. If a combination of materials be desired, the sleeves and collar may be made of silk or satin, or the collar alone may be of the combination fabric and cuff facings of the same may be added to the sleeves.

We have pattern No. 7508 in fifteen sizes for ladies from thirty to fifty inches, bust measure. For a lady of medium size, the dress requires eleven yards and five-eighths of goods twenty-two inches wide, or seven yards and a fourth thirty-six inches wide, or seven yards forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



7468
Front View.



7468
Side-Back View, Showing Sleeves Reversed.

Ladies' Work-Dress, with Four-Gored Skirt. (To be Made with a Rolling or Standing Collar and With or Without a Fitted Lining.) (Copyright.)

(For Description see Page 321.)

LADIES' WORK DRESS, WITH FOUR-GORED SKIRT. (To be Made with a Rolling or Standing Collar and With or Without a Fitted Lining.)

(For Illustrations see Page 320.)

No. 7468.—This dress is shown made up in plain and crinkled gingham at figure No. 275 L in this magazine, and a perfectly plain finish is observed.

The dress is admirably adapted to the needs of a busy housekeeper and is simple in its construction and completion, as is desirable in a gown that will require frequent laundering. For the development of the dress in the present instance, figured percale was chosen. The skirt, which is fashioned in four-gored style, is of ample width at the bottom, measuring nearly three yards and three-eighths in the medium sizes. It is gathered at the top to fall with graceful fulness at the front and sides and in deeper folds at the back and is joined to the round waist, a placket being finished above the left side-front seam. The waist is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam. The upper part of the body lining is covered with a square yoke shaped by shoulder seams, and from the yoke depend a full, seamless back and full fronts, which are separated by under-arm gores to ensure a trim effect at the sides. The full portions are gathered at the top, and the fulness is drawn in soft folds to the center, and collected at the lower edge in two rows of shirrings made at belt depth apart, the shirrings being concealed by the belt that finishes the lower edge of the waist. The closing is made at the center of the front with buttons and button-holes. An independent belt encircles the waist and is closed at the center of the front, the overlapping end being pointed. An attractive feature of the dress is the two-seam *gigot* sleeve, which is made over a coat-shaped lining and may be made up with the inside seam closed all the way down or left open for some distance at the wrist and finished to close with button-holes and buttons so as to reverse the sleeves conveniently when necessary, as shown in the back view. The pattern provides a rolling collar with widely flaring ends and a close-fitting collar on the curate order, both collars being shown in the engravings.

The simplicity of the dress will be appreciated by the practical housewife who desires to appear at all times neat and trim. The mode will develop satisfactorily in chambray, percale, gingham, calico, plain and crinkled seersucker and various other cotton goods; and, if a perfectly plain finish be too severe, a decoration of washable braid or ribbon may be added, but only a simple arrangement of trimming is in keeping with the style and the uses for which it is suited. The dress is suitable also for nursery maids and other servants, and for these uses a perfectly plain finish is most appropriate.

We have pattern No. 7468 in fifteen sizes for ladies from thirty to fifty inches, bust measure. For a lady of medium size, the dress requires eleven yards and three-eighths of material twenty-two inches wide, or nine yards and three-fourths twenty-seven inches wide, or seven yards and three-fourths thirty-six inches wide, or five yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7470

Front View.



7470

Side-Back View.

Ladies' Princess Dress, with Three *Godets* at the Back. (Copyright.)

(For Description see this Page.)

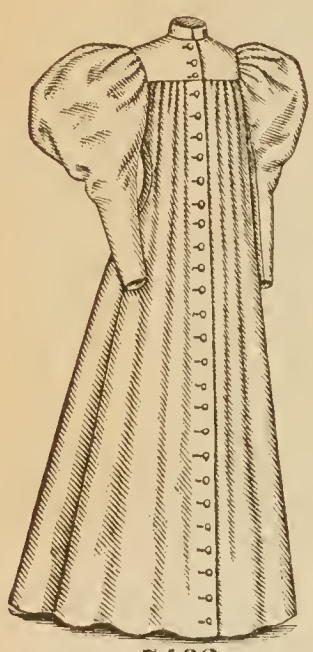
LADIES' PRINCESS DRESS, WITH THREE *GODETS* AT THE BACK.

(For Illustrations see this Page.)

No. 7470.—At figure No. 276 L in this Delineator this dress is shown made of fancy wool goods, plain silk and miroir velvet.

This Princess dress is suitable to wear on formal or informal occasions, according to the material of which it is made. It is exceedingly graceful in effect, and is here shown made of Nile-green crépon and old-rose silk. For its foundation it has a lining of basque depth fitted by double bust and single under-arm darts, side-back gores and a curving center seam, and closed at the center of the front. The Princess is faultlessly adjusted by double bust and single under-arm darts taken up with the darts in the lining, together with side-back gores, and a well curved center seam that terminates below the waist-line at the top of an inserted *godet*. The shaping of the parts at the back produces three flute folds or *godets* that are given emphasis and permanency by an interlining of crinoline or hair-cloth. At the bottom the dress measures three yards and three-quarters round in the medium sizes and flares decidedly in bell fashion. The front and back are shaped in low V outline at

the top to display a full yoke of silk that is gathered at the top and bottom and arranged upon the lining. The front is slashed at the center to a desirable depth and finished for a closing, which is effected with hooks and loops, and a silk cord is laced across to connect the front edges, ornamentally, for a short distance above the closing. A graceful bretelle in two sections, having broad, prettily curved ends, is joined smoothly to the front and back, but its shaping causes it to droop in pretty ripples over the sleeves. The bretelles are lined with silk, and a stock of silk shirred at both ends and closed at the left side is arranged over a well made curate collar, and is rendered dressy by a fancy buckle at the center of the front and a rosette at each side. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped lin-



7463

ings. The fulness at the top is collected in gathers that give the broad and high effect now popular, and the close adjustment below the elbow is in keeping with the demands of fashion. The cuffs that complete the wrist are deeply pointed and flare stylishly.

A wise choice of fabrics and a close following of this mode will insure a distinguished Princess dress. The special occasions for which the mode is required should be kept in mind, and bright color may be introduced in the yoke, collar and cuffs; the dress may be in a sombre tint or a gay hue, or the happy medium may be struck by selecting novelty goods in colors that are so softly shaded and blended that no suspicion of unbecomingness may be felt. Silk of plain or fancy weave, faced cloth, crépon, serge, camel's-hair, etc., with a small quantity of silk matching or contrasting will make the mode handsome.

We have pattern No. 7470 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress requires eight yards and an eighth of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it calls for fifteen yards twenty-two inches wide, or nine yards and three-eighths thirty-six inches wide, or seven yards forty-four inches wide, or six yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' MOTHER-HUBBARD WRAPPER, WITH UNDER-ARM GORE. (To be Made with a Rolling or Standing Collar.)

(For Illustrations see this Page.)

No. 7463.—Plain zephyr gingham overlaid with lace and plaid zephyr gingham are united in this wrapper at figure No. 287 L in this magazine, ribbon and lace edging providing the decoration.

A decided improvement upon the old Mother-Hubbard styles is displayed in this wrapper, which is here shown made of figured challis and simply completed. The wrapper is made to define the outline of the figure gracefully at the sides by under-arm gores, which are drawn in to the figure as closely as desired by a belt-tape tacked to the seams and tied in front. The full fronts and full back are gathered at the top to fall with pretty fulness from a square yoke shaped by shoulder seams, and the wrapper is closed its entire length at the front with button-holes and buttons. The shaping of the *gigot* sleeves and the smooth linings over which they are arranged is accomplished by seams along the cutside and inside of the arm. The sleeves fit the forearm with comfortable closeness below the elbow and are voluminous at the top, the fulness being gathered to rise with picturesque effect on the shoulders and break into pretty folds and wrinkles below. The pattern provides two styles of collars—a rolling collar with widely flaring ends, and a close-fitting collar on the curate order, as shown in the engravings.



7463

Front View.



7463

Back View.

Ladies' Mother-Hubbard Wrapper, with Under-Arm Gore. (To be Made with a Rolling or Standing Collar.) (Copyright.)

(For Description see this Page.)

The wrapper will appeal to many women who eschewed the too *négligé* effect of the familiar Mother-Hubbard, for it is decidedly more trim and becoming. It will make up attractively in the various pretty and inexpensive wool goods and silk-and-wool mixtures which are shown in so many attractive designs this season, and also in gingham, percale, chambray and

other cottons. Tasteful decoration may be arranged on the yoke with lace insertion, ribbon, gimp or fancy braid, and the sleeves may be made fanciful at the wrists by adding some simple decoration to match the ornamentation of the yoke.

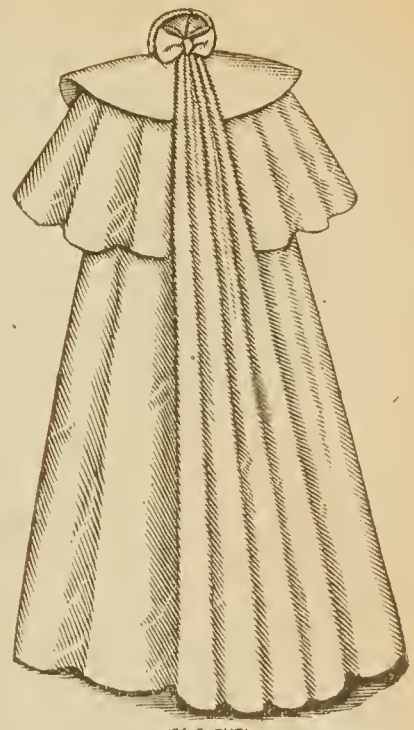
We have pattern No. 7463 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper calls for ten yards and seven-eighths of material twenty-two inches wide, or nine yards and seven-eighths twenty-seven inches wide, or six yards and three-fourths thirty-six inches wide, or five yards and five-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' LONG CIRCULAR CLOAK, WITH TWO BACK-GORES THAT MAY BE PLAITED OR GATHERED AT THE TOP.

(For Illustrations see this Page.)

No. 7477.—Another view of this handsome cloak may be observed by referring to figure No. 267 L in this DELINEATOR, where it is shown made of brocaded silk and velvet and richly decorated with jet and ostrich feathers.

This cloak has a luxurious air, and will be amply warm and comfortable whether designed for evening wear, travelling, driving or the promenade. It is here pictured made of brocaded silk, lined with terra-cotta silk, and decorated with feather trimming. The circular front-portions of the cloak have hemmed front edges and are smoothly fitted at the top by double darts on each shoulder; their back edges are joined in a seam to two back-gores which have bias back edges joined in a center seam. The back-gores may be arranged to fall in two box-plaits that spread in funnel fashion to the lower edge, or they may be gathered at the top to fall in easy folds, as preferred, both effects being illustrated. An elastic strap is tacked on the inside a short distance from the top to hold the fulness well to the center of the back. Two capes—one having the effect of a deep cape-collar flaring on the shoulders, and the other falling in deep ripples to the waist-line—are elegant accessories of the cloak; they are of circular shaping and their back edges pass into the seams joining the front sections to the back-gores, thus revealing the handsome arrangement of the gores to the neck. The lower edge of the lower cape and the lower and front edges of the upper cape are decorated with feather trimming. The collar is in Medici style shaped by a center seam and rolled slightly at the back and deeply in front; its free edges are decorated with feather trimming. The cloak is closed invisibly. A bow of the material may decorate the top of the back over the plaits or gathers, as shown in the small engraving.



7477

Cloaks of this kind are made of fancy cloaking, or one of the new woollens that come in a single color or mélange of many colors in which one of the popular dark shades predominates. The handsome bouclé-finished stuffs that show silky black loops on colored grounds, faced cloth, cheviot, etc., are all appropriate for its development, and fur or feather bands or passementerie may decorate it handsomely. The cloak may be worn with utility costumes or with most elaborate toilettes, according to the materials and garnitures which compose it.



7477

Front View.



7477

Back View.

LADIES' LONG CIRCULAR CLOAK, WITH TWO BACK-GORES THAT MAY BE PLAITED OR GATHERED AT THE TOP. (COPYRIGHT.)

(For Description see this Page.)

We have pattern No. 7477 in ten sizes for ladies from twenty-

eight to forty-six inches, bust measure. For a lady of medium size, the garment needs fourteen yards and a fourth of material twenty-two inches wide, or eleven yards and three-eighths thirty inches wide, or seven yards and seven-eighths forty-four inches wide, or six yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' CAPE, WITH YOKE.

(For Illustrations see this Page.)

No. 7518.—This cape is shown made up in a combination of violet moiré and dark-crvelvet, with jet and ribbon for decoration, at figure No. 278 L in this magazine. It is again illustrated at figure No. 2 on the Ladies' Plate for Spring, 1895.

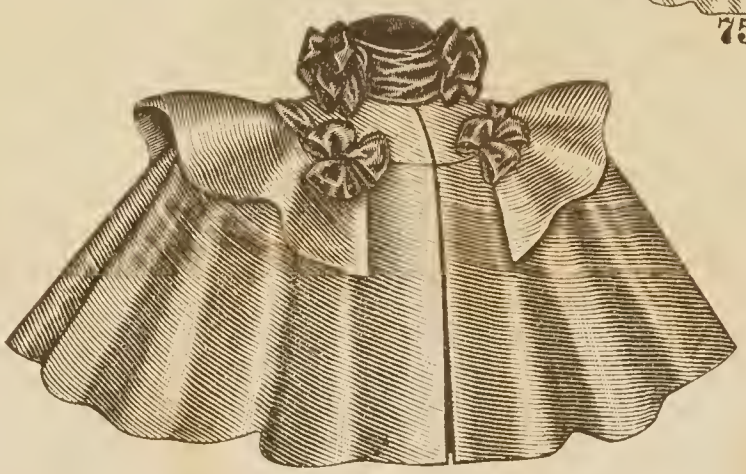
The cape will form an especially attractive accompaniment to a stylish outdoor toilette. It is of fashionable depth, reaching only to the waistline, and for its development in the present instance faccd cloth was chosen, with silk for the crush collar and ribbon for decoration. The cape is fashioned in circular style and with a center seam; and it falls in full, rolling folds from a seamless round yoke. The cape is gathered on the shoulders to provide sufficient fulness over the dress sleeves, but otherwise is joined quite smoothly to the yoke, its circular shaping producing the deep rippling folds. Included in the seam joining the cape and yoke is a ripple ruffle shaped with a center seam and in circular style to stand out in full, rolling folds. The ends of the ripple ruffle fall evenly a short distance back of the closing, which is made invisibly at the center of the front; and its upper edge is outlined with a twisted ribbon, the ends of which are covered with rosette bows of similar ribbon. At the neck is a stylishly high standing collar closed at the throat and covered with a crush collar of silk that is closed at the left side and decorated with rosette bows of ribbon. The cape is lined throughout with changeable silk.

. The garment is exceedingly dressy, and will be liked for theatre, concert or reception wear, as it may be so easily laid aside and assumed. It will develop exquisitely in plain or ombré velvet, moiré antique, satin, corded silk, cloth, camel's-hair, etc., and may be decorated with lace insertion, bands of satin ribbon, jet and spangle passementerie or satin folds.

We have pattern No. 7518 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires a yard and a half of cloth fifty-four inches wide, with five-eighths of a yard of silk twenty inches wide. Of one material, it calls for three yards and seven-eighths twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

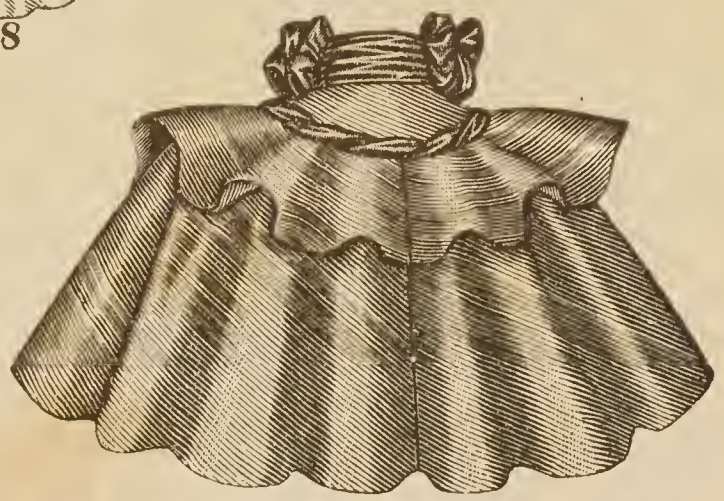


7518



7518

Front View.



7518

Back View.

LADIES' CAPE, WITH YOKE. (COPYRIGHT.)

(For Description see this Page.)

LADIES' CAPE, WITH MEPHISTO STANDING COLLAR AND STOLE SAILOR COLLAR.

(For Illustrations see this Page.)

No. 7471.—This cape is pictured made up in a combination of dove-colorcd cloth and black velvet embroidered with jet, and decorated with feather trimming, at figure No. 279 L in this magazine. At figure No. 7 on the Ladies' Plate for Spring, 1895, it is again represented.

One of the dressiest of the new modes introduced for early Spring is the cape here shown made of black corded silk and decorated with fancy ruche trimming and bias folds and fine plaitings of silk. The cape is fashionably short, reaching scarcely to the waistline, and is fashioned in circular style with a seam at the center of the back; it is joined smoothly to a very shallow, round yoke, shaped by shoulder seams and closed invisibly at the center of the front. The circular shaping of the cape forms handsome rolling folds or flutes at the back and front and deeper flutes over the arms, the flutes widening gradually toward the lower edge. The cape is trimmed near the lower edge with three bias folds of silk. A charming accessory of the cape is a sailor collar that is



7471



7471

Front View.



7471

Back View.

LADIES' CAPE, WITH MEPHISTO STANDING COLLAR AND STOLE SAILOR COLLAR. (COPYRIGHT.)

(For Description see this Page.)

deep and square at the back and extends nearly to the edge of the cape at the front in square tabs like the ends of a stole collar. This collar is decorated with a tiny knife-plaiting of silk headed with a band of ruche trimming, and the cape is topped by a stylishly high Mephisto collar, which forms a series of points at the edge and rolls slightly all round, its ends flaring widely at the throat. The cape is lined throughout with silk.

The cape will form a stylish and becoming accompaniment to a church, carriage or walking toilette, and is singularly well adapted to combinations of silk and velvet, *gros de Londres* and miroir moiré and cloth and moiré antique. A less elaborate development may be achieved with camel's-hair cloth, *drap d'été*, etc., and for decoration, lace insertion or lace Vandykes, gimp, passementerie, braid, or folds of satin or velvet may be chosen.

We have pattern No. 7471 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires three yards and a half of material twenty inches wide, or two yards and a fourth thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7486

Front View.



7486

Back View.

LADIES' DOUBLE-BREASTED JACKET. (ALSO KNOWN AS THE REEFER JACKET.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' DOUBLE-BREASTED JACKET. (ALSO KNOWN AS THE REEFER JACKET.)

(For Illustrations see this Page.)

No. 7486.—This jacket is shown made of serge, with velvet for the collar and machine-stitching for a finish at figure No. 280 L in this DELINEATOR. It is again pictured at figure No. 11 on the Ladies' Plate for Spring, 1895.

The reefer jacket is so stylish and becoming that it remains a very popular top-garment, particularly with young women. It is here shown developed in brown cloth and finished simply with machine-stitching. The loose fronts are folded back at the top in stylishly broad lapels that meet the rolling collar in notches, and are closed below the lapels in double-breasted style with button-holes and large buttons. The back and sides of the jacket follow the outline of the figure closely, the adjustment being due to under-arm and side-back gores, and a curving center seam that terminates below the waistline above stylish coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button. The sleeves, which are shaped by inside and outside seams, display the fashionable droop on the shoulders and are smooth below the elbow. They are fashioned with sufficient fulness to permit them to slip on easily over the huge dress sleeves, and the fulness at the top is collected in box-plaits that flare into soft folds and wrinkles to the elbow. The wrists are finished with two rows of machine-stitching made to outline pointed cuffs. The front and loose back edges of the jacket and the edges of the collar and lapels are finished with a single row of machine-stitching. Square-cornered pocket-laps which cover openings to side pockets inserted in the fronts are also finished with a single row of stitching.

The jacket extends to a depth which is becoming alike to tall or short and stout or slender figures, and will develop with equally attractive results in rough or smooth surfaced coatings. Chinchilla in either black or dark-navy is, perhaps, just now the most favored fabric, although rough serge, and wide-wale diagonals in rough effects have a large following.

We have pattern No. 7486 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires six yards and five-eighths of goods twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and a fourth fifty-



7504



7504

Front View.



7504

Back View.

LADIES' DOUBLE BREASTED COAT. (TO BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.) (COPYRIGHT.)

(For Description see Page 326.)



four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREASTED COAT. (To be made with Square or Rounding Lower Front Corners.)

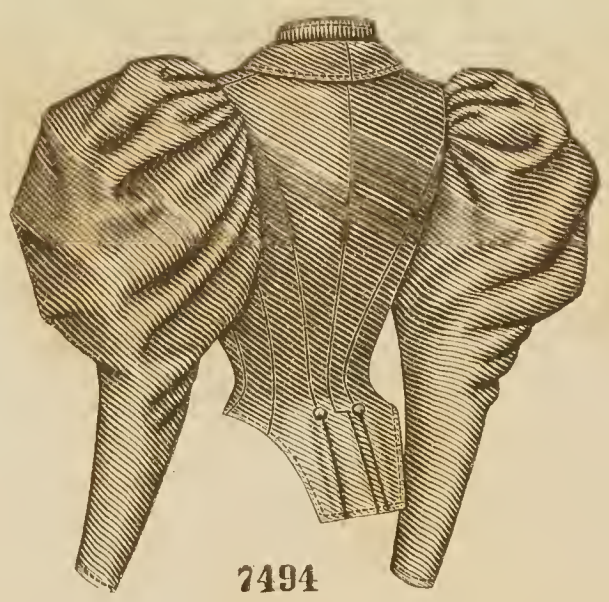
(For Illustrations see Page 325.)

No. 7504.—Moiré and Scotch covert suiting or cheviot, and may be worn over a fancy waist, shirt-waist or basque, the skirt being, of course, of the new flaring variety. A stylish coat made up by the mode is of golden-brown light-weight cloth, with an inlaid collar and lapels of darker brown velvet and smoke-pearl buttons for closing.

We have pattern No. 7504 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires seven yards and a half of goods twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



Front View.



Back View.

Ladies' Double-Breasted Basque, with Removable Chemisette. (Copyright.)

(For Description see this Page.)

LADIES' DOUBLE-BREASTED BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see this Page.)

No. 7494.—By referring to figure No. 277 L in this magazine, this basque may be seen made of tailor suiting and velvet, with buttons and machine-stitching for decoration.

The stylish basque is here shown made of light-brown camel's-hair and is admirably suited to the new Spring dress goods, to be made up in tailor style. It is made with arched sides and a coat-tail back. The fronts are closed in double-breasted style with button-holes and buttons, and are notched below the closing and reversed above the bust to form lapels that meet the rolling collar in notches. A removable chemisette closed at the center is revealed between the lapels; it is made with a shallow cape-back and topped by a standing collar of moderate height. The adjustment of the basque is effected by double bust darts, under-arm and side-back gores, and a well curved center seam that terminates below the waist-line at the top of coat-laps; and coat-plaits which are marked at the top with a button are formed below the waist-line at the side-back seams. The one-seam leg-o'-



cheviot are combined in this stylish coat at figure No. 285 L in this Delineator.

A jaunty top-garment suitable for the cool days of early Spring is here shown made of cloth of medium weight. The coat extends nearly to three-quarter depth, and is handsomely fitted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the side-back seams disappear under coat-plaits that are each marked at the top with a button. The fronts are widened by gores which extend a little below the waist-line to lap and close in double-breasted fashion with button-holes and buttons, and are reversed at the top in broad lapels that meet the rolling collar in notches and extend in points upon the sleeves. The fronts separate with a slight flare below the closing, and their lower front corners may be square or rounding, as preferred, both effects being shown in the engravings. The two-seam *gigot* sleeves are sufficiently wide to slip on easily over the voluminous sleeves of the fashionable bodices and present the regulation droop upon the shoulders. The fulness at the top is collected in forward and backward turning plaits that spread into graceful wrinkles above the elbow, and the wrists are finished with two rows of machine-stitching. All the free edges of the coat are finished in severe tailor style with two rows of machine-stitching.

Very smart coats of this kind are developed in covert cloth, melton, kersey and chinchilla for early Spring wear, and in camel's-hair, rough serge, tweed, cheviot and hopsacking for the warmer days and cool evenings later on. A coat of this kind may form part of a stylish suit of tailor cloth,



Front View.



Back View.

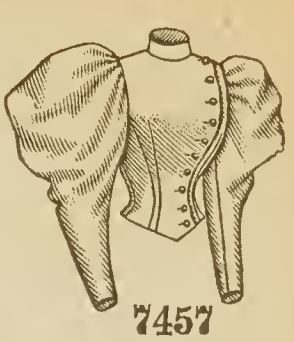
Ladies' Double-Breasted Coat-Basque, with Vest Fronts. (To be Made with Plaited or Gathered Sleeves.) (Copyright.)

(For Description see Page 327.)

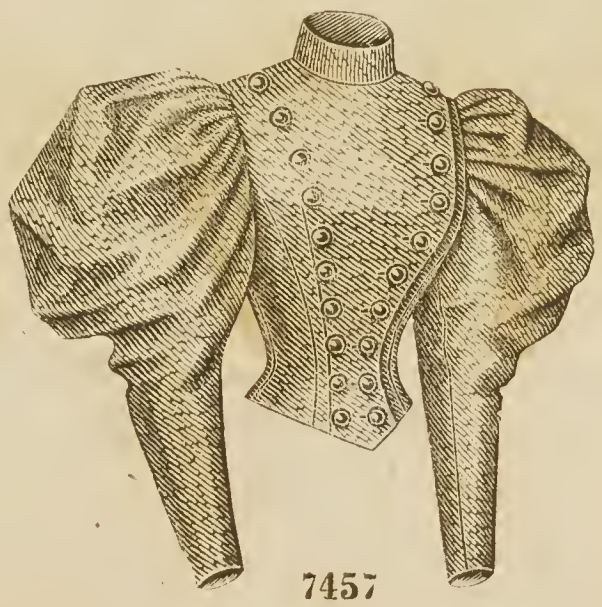
mutton sleeves are mounted on coat-shaped linings and are gathered at the top to produce the broad effect now favored; they fit the arm closely below the elbow and are finished at the wrists with a single row of machine-stitching. The free edges of the basque and collars are decorated with a single row of machine-stitching.

A tailor-made suit could be stylishly completed with this basque, which has the graceful slope over the hips and the postilion back so generally becoming. It may be appropriately made up in cloth, whipcord, checked or plain cheviot, camel's-hair, serge and goods of like character, and a finish of machine-stitching will be in good taste.

We have pattern No. 7494 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque calls for five yards and a fourth of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

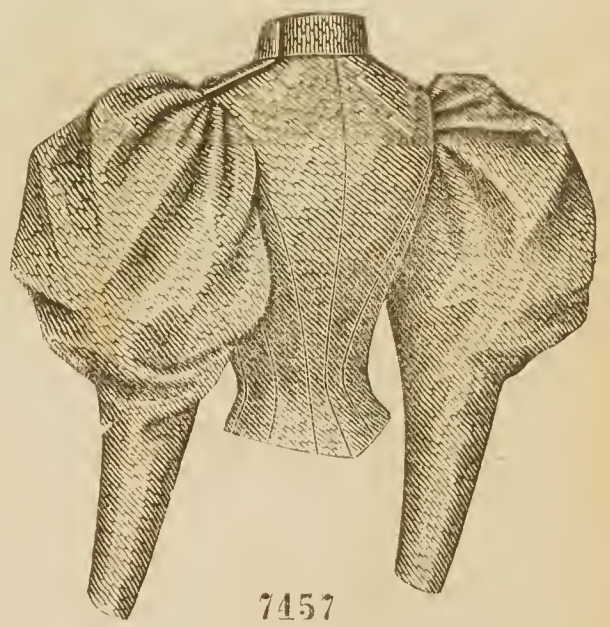


7457



7457

Front View.



7457

Back View.

LADIES' DOUBLE-BREASTED BASQUE. (COPYRIGHT.)

(For Description see this Page.)

LADIES' DOUBLE-BREASTED COAT-BASQUE, WITH VEST FRONTS. (TO BE MADE WITH PLAITED OR GATHERED SLEEVES.)

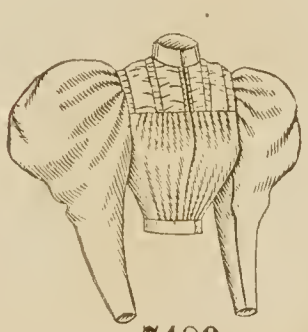
(For Illustrations see Page 326.)

No. 7478.—At figure No. 281 L in this DELINEATOR this coat-basque is pictured made of striped silk-and-wool novelty goods and plainly finished.

An extremely stylish coat-basque to accompany any of the new flaring skirts is here shown made of covert suiting in a becoming shade of tan. It reaches well below the hips, and is adjusted with great precision by double bust darts, under-arm and side-back gores, and a curving center seam that terminates at the top of long coat-laps; and the side-back seams disappear under well pressed coat-plaits. The fronts lap diagonally and close in double-breasted style from the bust to the waist-line with button-holes and buttons, and are reversed at the top in broad lapels that meet the rolling collar in notches. Below the closing the fronts flare widely and are rounded gracefully at their lower front corners. The coat basque may be made with or without vest fronts, that are fitted by darts taken up with the darts in the basque fronts and included in the shoulder and under-arm seams; they are revealed with the effect of a chemisette between the lapels, and are closed to the bust with buttons and button-holes and below with hooks and loops. The vest fronts are topped with a close-fitting standing collar that extends across the back and closes at the throat. The one-seam *gigot* sleeves are arranged upon smooth linings having the usual inside and outside seams. They are smooth upon the forearm and voluminous above the elbow, and the fulness at the top may be collected in forward and backward turning plaits or in gathers, as preferred, both styles being provided for by the pattern. The wrists are finished with a double row of machine-stitching, and two rows of stitching form a neat completion for all the other free edges of the coat-basque.

Aside from the air of jauntiness which characterizes this coat-basque and is one of its chief charms, its fashioning makes it one of the most comfortable garments yet devised. Developed in cheviot, tweed, covert cloth, camel's-hair or hopsacking, it may accompany a skirt of any of the new modes, and for warm weather the vest will be omitted in favor of a linen chemisette and four-in-hand scarf.

We have pattern No. 7478 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat-basque calls for six yards and three-fourths of material twenty-two inches wide, or four yards and three-fourths thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7480



7480

Front View.



7480

Back View.

LADIES' BLOUSE. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 328.)

LADIES' DOUBLE-BREASTED BASQUE.

(For Illustrations see this Page.)

No. 7457.—At figure No. 283 L in this magazine this basque is pictured made of

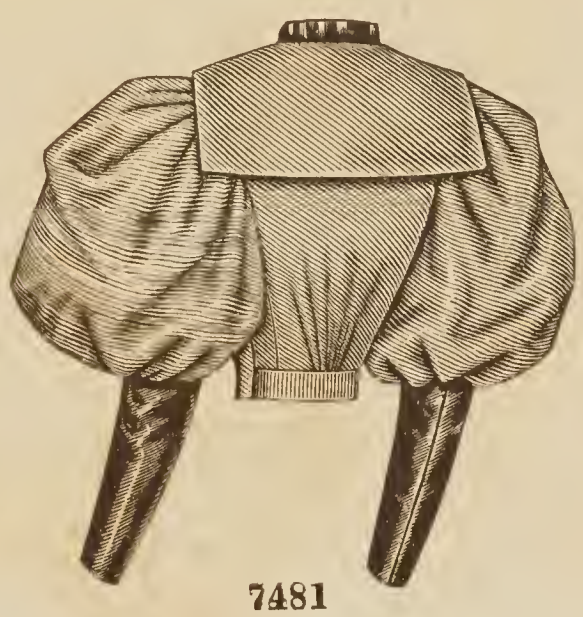
fancy cheviot and plainly completed. It may be again observed at figure No. 4 on the Ladies' Plate for Spring, 1895.

The basque will be a favorite with women whose figures permit the wearing of severe modes and whose tastes incline to simplicity. For its development in the present instance a stylish variety of shot woollen goods was chosen. The close adjustment is accomplished by double bust darts, underarm and side-back gores and a curving center seam. The right front laps over the left front diagonally to the left shoulder seam, and the closing, which is a most attractive feature of the mode, may be made with button-holes and a single row of buttons to show the diagonal effect, or in regular double-breasted style, as illustrated. The lower edge of the basque arches becomingly over the hips and forms a shapely point at the center of the front and back. The *gigot* sleeves, which are shaped by inside seams only, are mounted upon smooth, coat-shaped linings; they fit the forearm closely and spread above the elbow with a decidedly bouffant effect, the fulness at the top being gathered. At the neck is a becomingly high curate collar closed at the left shoulder seam.



7481

Front View.



7481

Back View.

LADIES' BASQUE-WAIST, WITH ETON JACKET-FRONTS AND SAILOR COLLAR. (COPYRIGHT.)

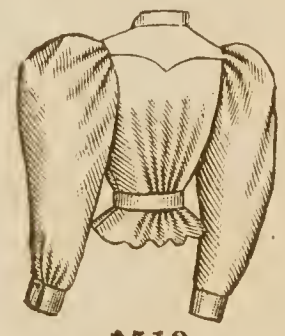
(For Description see Page 329.)

Not the least commendable feature of the basque is its plainness, which permits the wearing of dainty stock collars of chiffon or lace and velvet of a becoming hue or pretty yokes of velvet or jabots of lace or chiffon. The basque may accompany any of the new flaring or *godet* skirts, and developed in cloth, cheviot, tweed, serge, suiting or tailor cloth of any fashionable and becoming color and finished with machine-stitching, will complete a natty tailor suit.

We have pattern No. 7457 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires four yards and five-eighths of material twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.



7513

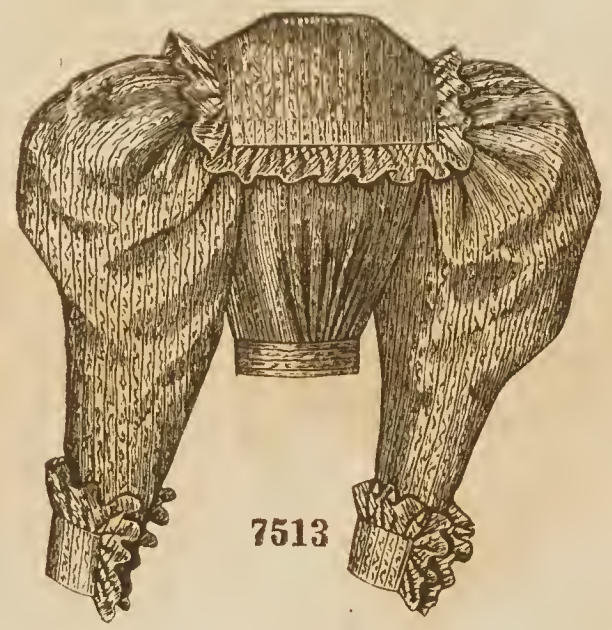


7513



7513

Front View.



7513

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH STRAIGHT OR TURN-UP CUFFS AND WITH A STANDING OR TURN-DOWN COLLAR, OR A SAILOR COLLAR HAVING SQUARE OR ROUNDING FRONT CORNERS.) (COPYRIGHT.)

(For Description see Page 329.)

LADIES' BLOUSE. (WITH FITTED LINING.)

(For Illustrations see Page 327.)

No. 7480.—The blouse is again represented at figure No. 10 on the Ladies' Plate for Spring, 1895.

A pretty style of fancy blouse is here shown made of silk. Its becomingly trim adjustment is due to the body lining, which is fitted with the closeness of a basque by double bust darts, underarm and side-back gores and a curving center seam and closed at the center of the front. The upper part of the body lining is covered with a full, square yoke shaped by shoulder seams and shirred to form a series of lengthwise puffs at the front and back, the shirrings being concealed by bands of lace insertion, which add greatly to the good effect. The full fronts and full back, which are joined in under-arm seams, are gathered at the top and drawn in closely to the figure at the waist-line by a double row of shirring, which is stayed by tackings to the body lining. The blouse may be made up with or without plaited ornamental-sections, which follow the lower edges of the yoke across the fronts and back and pass into the arms'-eyes. The front ends of the ornamental sections at the front are concealed beneath a bow of silk consisting of two loops and a cross-piece, and a rosette bow of silk is decoratively added to the center of the ornament at the back. The blouse may be worn outside or underneath the skirt, and the waist is encircled by a belt trimmed with two rows of insertion and a silk rosette at the center of the front, the closing being made at the left side. The *gigot* sleeves, which are shaped by inside seams and arranged upon smooth, coat-shaped linings, display voluminous fulness above the elbow and are gathered at the top to spread in picturesque fashion upon the shoulders. They are smooth and comfortably close-fitting upon the forearm and are decorated with two encircling rows of lace insertion and a rosette at the back

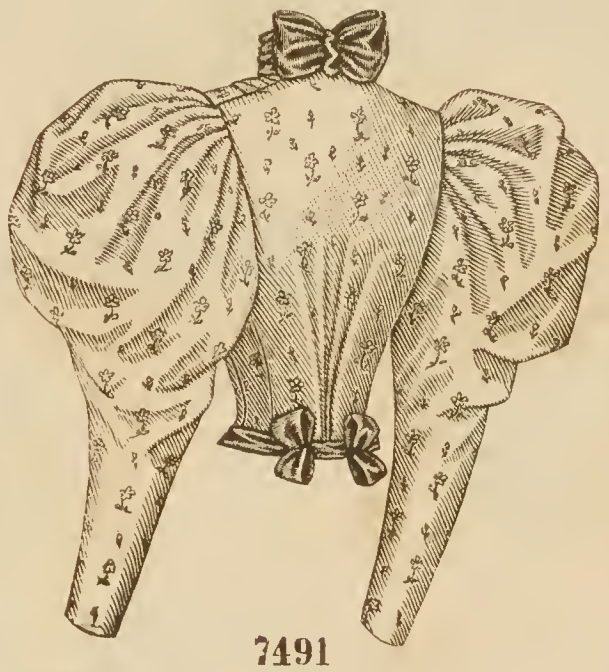
of each wrist. At the neck is a standing collar, which is closed at the throat and covered with a Princess stock shirred to form a broad outstanding loop at each side. The stock is closed underneath the loop at the left side and is decorated with a pretty buckle in front of each loop.

This blouse is one of the most graceful of the modes introduced this season and will make up attractively in plain, striped or checked silk or taffeta, India or China silk, fancy surah, *peau de cygne*, plaid brilliantine and various other fashionable silks and woollens. Soutache or fancy braid, ribbon, ribbon-run beading or gimp may be substituted for the lace insertion used for garniture in the present instance, or a simple completion may, if preferred, be adopted.



7491

Front View.



7491

Back View

LADIES' BLOUSE-WAIST, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 330.)

We have pattern No. 7480 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse requires six yards and three-eighths of material twenty-two inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH ETON JACKET-FRONTS AND SAILOR COLLAR.

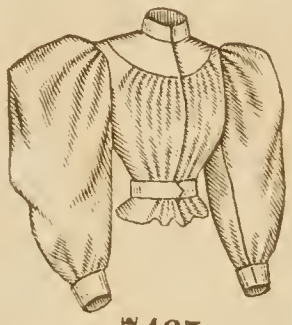
(For Illustrations see Page 328.)

No. 7481.—A pretty combination of Bengaline and shaded brocaded silk is shown in this fancy waist at figure No. 274 L in this DELINEATOR, passementerie and rosettes providing the decoration. The waist is also represented at figure No. 5 on the Ladies' Plate for Spring, 1895.

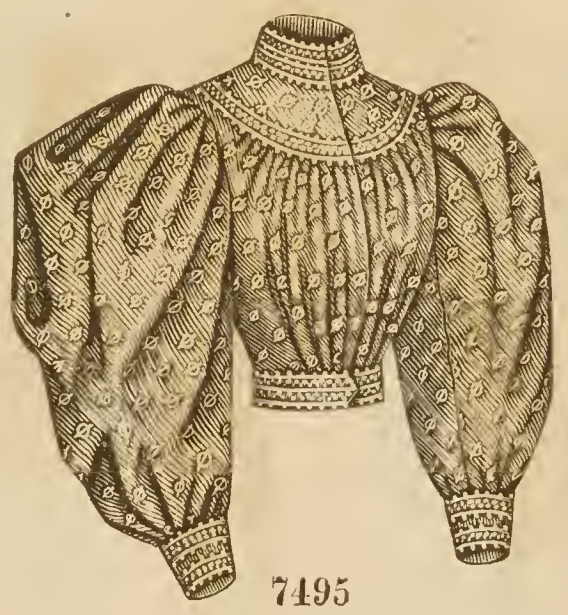
This basque-waist unites the trim adjustment of a close-fitting basque with a blouse effect, which is decidedly becoming to slender women. It is here shown to advantage in an effective combination of plain woollen dress goods and silk. It is made upon a body lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The Eton jacket-fronts open jauntily over a full silk vest that is closed invisibly at the center and tucked to square yoke depth, the fulness below the tucks drooping with blouse effect, and is collected in gathers at the lower edge, which is sewed to position a little above the lower edge of the lining. The seamless back, which is separated from the fronts by under-arm gores to produce a becoming adjustment at the sides, is smooth at the top, and has fulness at the bottom drawn to the center and collected in two rows of gathers made at belt depth apart. The bottom of the waist is followed by a belt, which passes beneath the jacket fronts, the ends meeting in a shapely point at the center of the front. The basque-waist has a close-fitting standing collar closed at the throat, and a sailor collar that falls deep and in the regulation square outline at the back, its broad ends being joined to the front edges of the jacket fronts. The coat sleeves display balloon puffs, which extend to the elbow and spread stylishly upon the shoulders.

The basque-waist favors pretty color contrasts and is an especially good mode for remodelling the styles of last season. It will develop handsomely in cloth, serge, camel's-hair, hopsacking, foulé, whip-cord, etc., with plaid, checked, striped or shot silk or taffeta for the full vest and standing collar.

We have pattern No. 7481 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist calls for two yards and three-eighths of dress goods forty inches wide, with two yards of silk twenty inches wide. Of one material, it needs five yards and a half twenty-two inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7495



7495

Front View.



7495

Back View.

LADIES' ROUND-YOKE WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

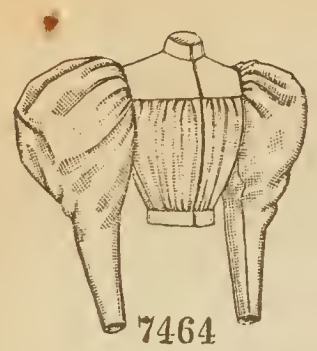
(For Description see Page 331.)

LADIES' SHIRT-WAIST. (TO BE MADE WITH STRAIGHT OR TURN-UP CUFFS AND WITH A STANDING OR TURN-DOWN COLLAR, OR A SAILOR COLLAR HAVING SQUARE OR ROUNDING FRONT CORNERS.)

(For Illustrations see Page 328.)

No. 7513.—This shirt-waist is differently portrayed at figures Nos. 265 L and 270 L in this issue. It is also shown at figure No. 12 on the Ladies' Plate for Spring, 1895.

The shirt-waist may be worn with any of the new skirts and

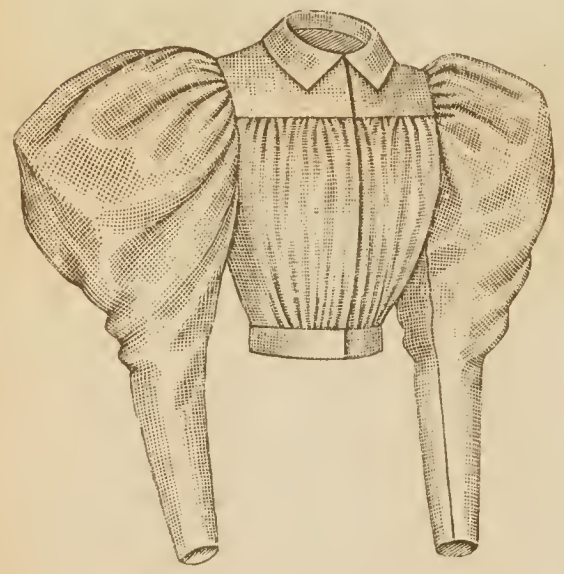


7464

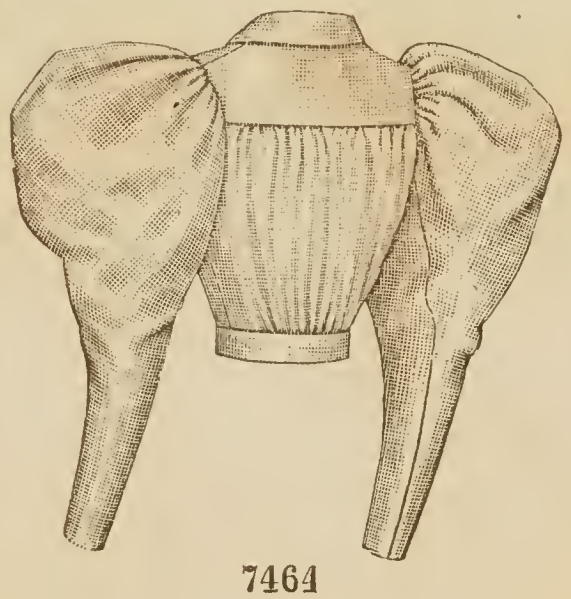
with or without an Eton or blazer jacket to complete a comfortable Summer toilette. It is portrayed in the present instance developed in violet-and-white fancy striped lawn. The fronts are disposed with becoming fulness by gathers at the top at each side of a broad box-plait formed at the edge of the overlapping front, and the closing is made through the box-plait with gold studs. The seamless back joins the fronts in shoulder and under-arm seams, and upon the back is applied a pointed yoke that is stitched over the shoulder seams. The fulness at the back is drawn to the center by tapes inserted in a short casing formed across the back at the waist-line and the tapes are tied over the fronts. The shirt-waist may be worn underneath or outside the skirt, as preferred, and is trimly belted, the ends of the belt being pointed. The neck may be finished with a deep sailor-collar mounted upon a standing band and having square or rounding front corners, or with a turn-down collar mounted on a fitted band or with a standing collar reversed at the ends, as preferred, the pattern providing for the three styles of collars shown in the engravings. The edges of the sailor collar are trimmed with a frill of the material. The sleeves are shaped by inside seams only and are gathered very full at the top and very slightly at the bottom, the fulness at the top spreading in balloon fashion. They may be finished with straight cuffs closed with buttons and button-holes, or with turn-up cuffs that may have round or square corners, as preferred. When the cuffs are to be starched, the sleeves will be made with openings finished with underlaps and overlaps; but when the turn-up cuffs are used and are not to be starched, the sleeves will be made without openings, as illustrated in the large views where the cuffs are shown trimmed with frills of the material to accord with the sailor collar.

The shirt-waist may be developed in Oxford shirting, cotton cheviot, Madras, lawn, percale, chambray and gingham.

We have pattern No. 7513 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the shirt-waist calls for five yards and a fourth of goods twenty-two inches wide, or four yards and a half twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7464
Front View.



7464
Back View.

LADIES' SQUARE-YOKE WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 331.)

LADIES' BLOUSE-WAIST.

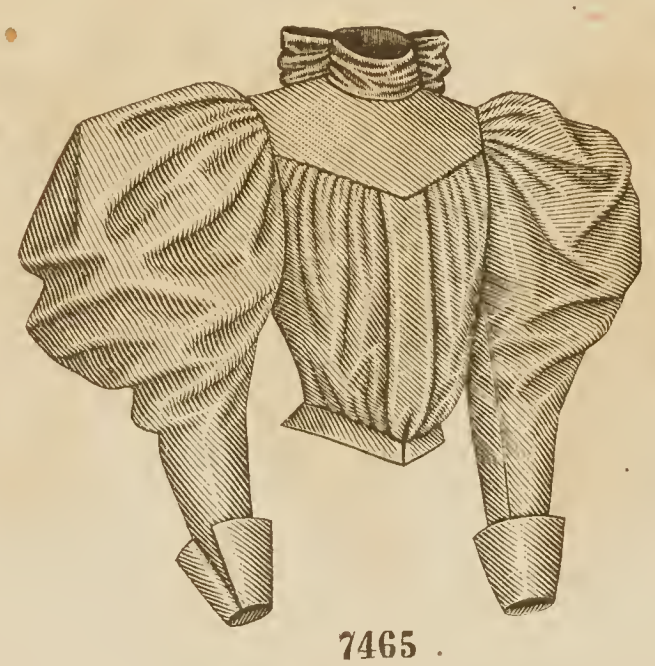
(For Illustrations see Page 329.)

No. 7491.—Figured light taffeta and bluet velvet are combined in this stylish blouse-waist at figure No. 266 L in this DELINEATOR, the velvet also entering into the decoration. The waist is shown differently made up at figure No. 8 on the Ladies' Plate for Spring, 1895.

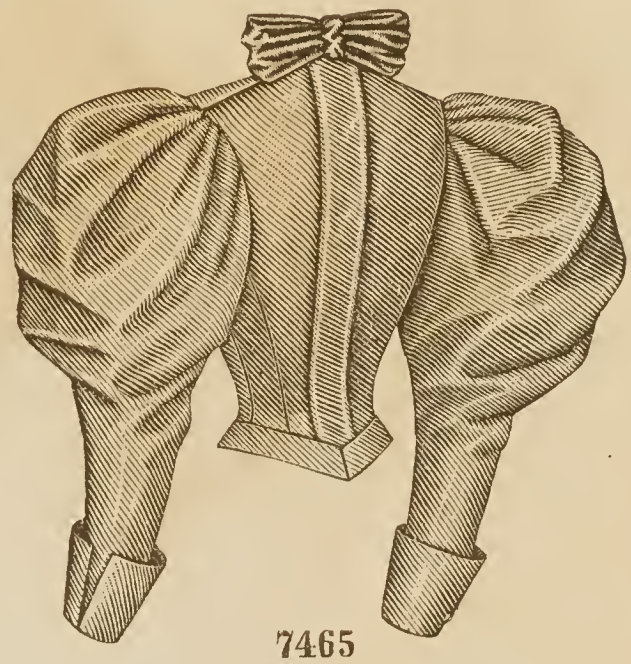
The favor accorded the blouse-waist proves it to be a generally becoming mode. The newest fancy in this style of waist is here represented made up in figured silk, with ribbon for the stock. The blouse fronts are gathered along the upper part of each shoulder edge and also at the neck at each side of a wide box-plait formed at the front edge of the right front; the fulness is held well to the center by shirrings at the lower edge, and the fronts droop slightly in modified blouse style. The closing is made under the box-plait. The fronts are separated from the seamless back by under-arm gores that produce a close adjustment at the sides; and the back, which is perfectly smooth across the shoulders, has fulness at the waist-line collected in two backward-turning plaits at each side of the center, the plaits being tacked to position. The lining over which the blouse is arranged is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The leg-o'-mutton sleeves are shaped by one seam only and are broad at the top; they are arranged over coat-shaped linings and the fulness is collected in gathers that produce soft wrinkles and folds as far as the elbow, below which a fashionably close adjustment is maintained. At the neck is a standing collar covered with a softly wrinkled stock that closes at the back



7465



7465
Front View.



7465
Back View.

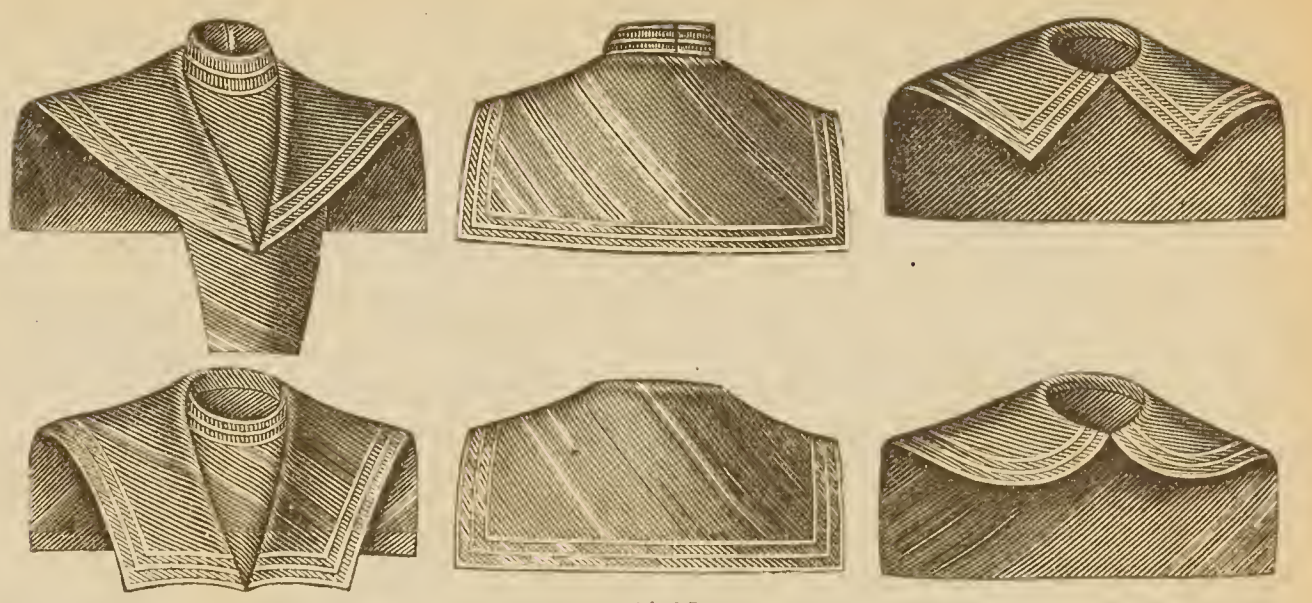
LADIES' BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 332.)

under a broad loop-bow. A wrinkled ribbon follows the lower edge of the waist; it is arranged to form a loop-bow at each side of the center of the front and back.

Silk of heavy or light quality and designs that are changeable in effect or checked, striped, broeaded or plain effects are equally available for the development of the blouse, while for ordinary wear inexpensive wash silks may be chosen, or the blouse may be developed in a variety of washable fabrics or in silk-and-wool mixtures, or all-wool challis or goods of like texture.

We have pattern No. 7491 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires five yards and an eighth of goods twenty-two inches wide, or four yards and an eighth twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty inches wide, each with one yard of ribbon three inches and a fourth wide for the stock and bow. Price of pattern, 1s. or 25 cents.



7459

Front Views. *Back Views.* *Front Views.*

LADIES' SAILOR COLLARS. (COPYRIGHT.)

(For Description see Page 333.)

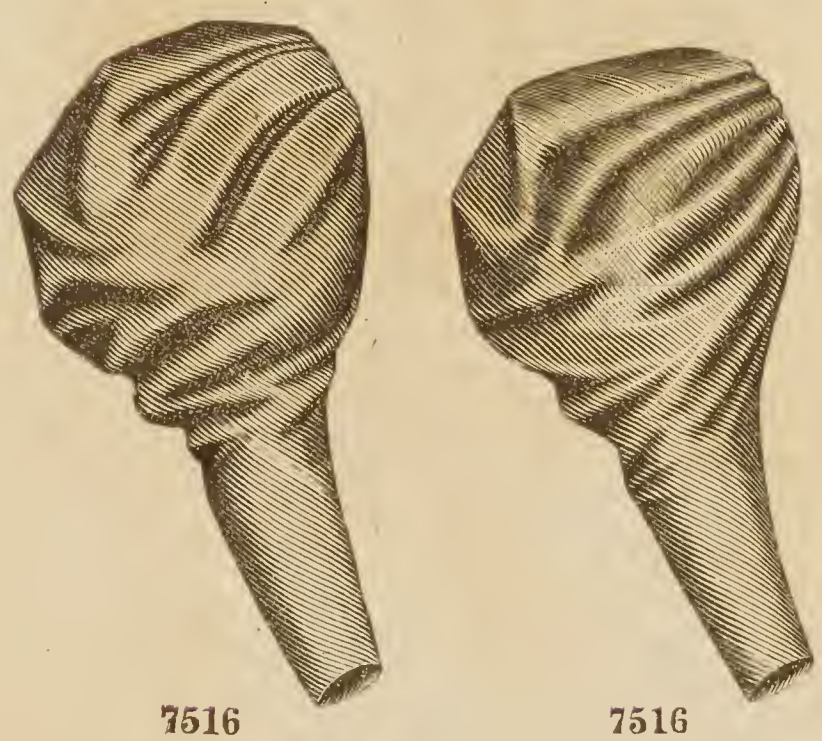


7516

LADIES' ROUND-YOKE WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Illustrations see Page 329.)

No. 7495.—This stylishly fashioned round-yoke waist may be seen differently developed by referring to figure No. 9 on the Ladies' Plate for Spring, 1895.



7516 7516

LADIES' ONE-SEAM LEG-O'-MUTTON SLEEVE, FOR OUTSIDE GARMENTS. (TO BE SIDE-PLAITED, BOX-PLAITED OR GATHERED.) (COPYRIGHT.)

(For Description see Page 333.)

The waist, which is an excellent mode by which to develop the dainty eyelet chiffons and silks that are so extensively used just now for dressy waists and blouses, is shown developed in Marie Louise blue figured crépon and trimmed with *beurre*-yellow lace insertion. The fronts and back are shaped in low round outline at the top and joined to a round yoke shaped with shoulder seams; they are separated by under-arm gores to secure a smooth adjustment at the sides, and are disposed with pretty fulness at the center by gathers at the top and two rows of shirrings at the waist-line. The waist is closed invisibly at the center of the front and may be made up with or without a body lining that is adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The lower edge of the yoke is outlined with a band of lace insertion, and at the neck is a stylishly high curate collar covered with two rows of similar insertion. The waist may be worn outside or underneath the skirt, as shown in the engravings, and is trimly belted, the ends of the belt being pointed. Two rows of insertion trim the belt prettily. The handsome sleeves are broad at the top and narrow gradually toward the lower edge; they are gathered at the top and bottom and finished with straight, round cuffs, and may be made over smooth, coat-shaped linings or without linings, as preferred. The cuffs are trimmed at the upper and lower edges with lace insertion.

The waist may be worn with any of the new skirts, and for ordinary wear may be developed in clan plaid brilliantine, shepherd checked, striped or shot novelty goods, or in cashmere, serge, flannel, etc. With a *godet* skirt of moiré, *gros de Londres* or grosgrain silk, a waist made of chiffon, either plain or of the the new variety, over taffeta may be worn; or any of the pretty new silks may be chosen, with or without velvet for the yoke.

We have pattern No. 7495 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist calls for four yards and three-fourths of goods twenty-two inches wide, or four yards twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

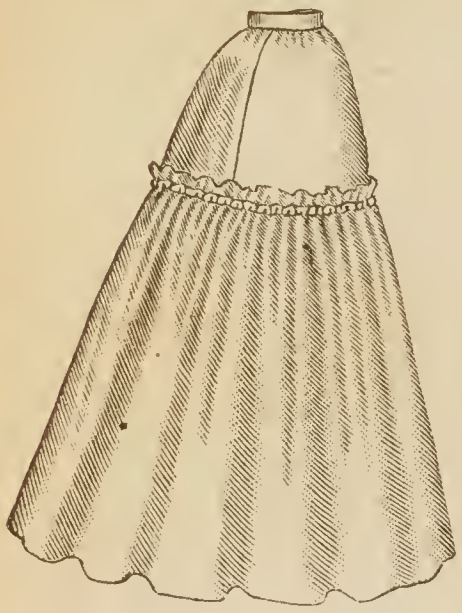
LADIES' SQUARE-YOKE WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see Page 330.)

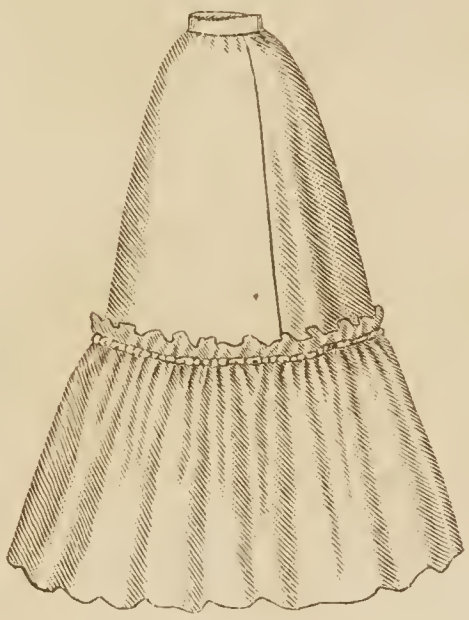
No. 7464.—Another illustration of this waist, showing it made of light silk overlaid with black lace, and light crépon is given at figure No. 284 L in this issue, ribbon providing the garniture.

Waists of this kind for Summer wear are pretty and stylish. For the present development of the waist white lawn was chosen. The upper part of the garment is a deep, square yoke shaped by shoulder seams. The full portions are joined in under-arm seams and are gathered at the top, the fulness being drawn to the center and collected at the lower edge in two rows of shirrings made at belt depth apart; and the shirrings are concealed beneath the belt that finishes the lower edge. The waist is closed invisibly at the center of the front and may

be made up with or without a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The two-seam *gigot* sleeves, which are



7484

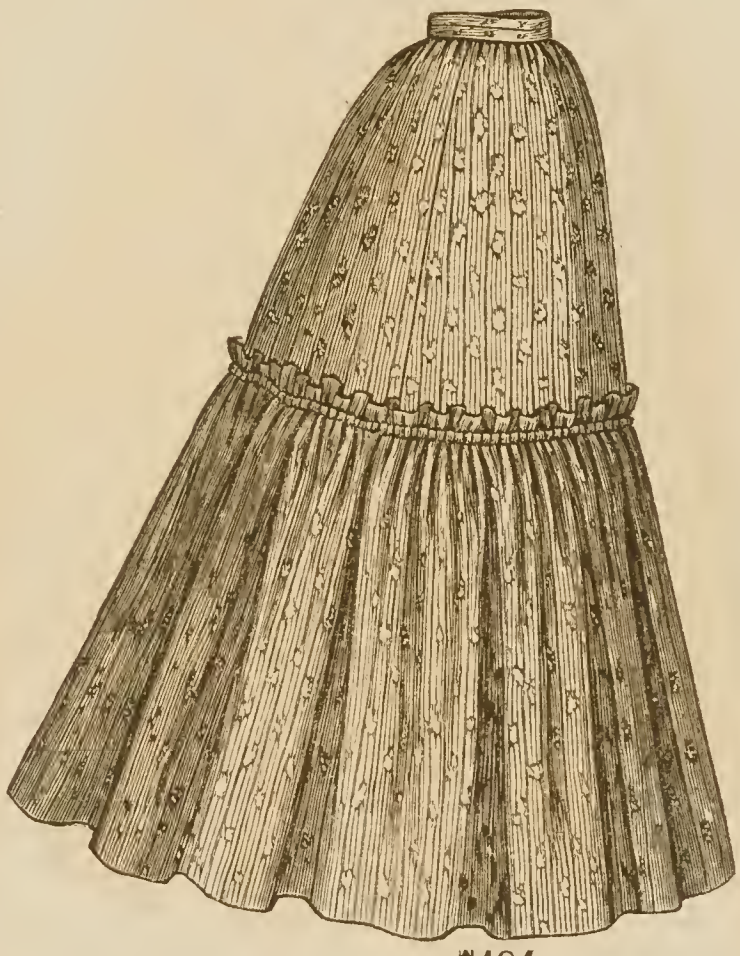


7484

mounted upon smooth, coat-shaped linings, are smooth and comfortably close fitting below the elbow and display the fashionable amount of fulness above; they are gathered at the top to spread in balloon fashion upon the shoulders, and the wrists are plainly completed. The pattern furnishes two styles of collars—a rolling collar with widely flaring ends and a close fitting curate collar, both of which are shown in the engravings.

A waist of this kind will develop attractively in India or China silk, eyelet chiffon, all varieties of woollen goods, embroidered and plain nainsook or chambray, batiste, percale and dimity. The yoke may be of Swiss embroidery, fancy tucking, velvet or some other prettily contrasting material.

We have pattern No. 7464 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the waist requires four yards and three-fourths of goods twenty-two inches wide, or four yards twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents,



7484

Side-Front View.



7484

Side-Back View

LADIES' THREE-PIECE SKIRT. (TO BE MADE WITH A SHORT, MEDIUM-DEEP OR VERY DEEP SPANISH FLOUNCE.)

(COPYRIGHT.)

(For Description see Page 334.)

LADIES' BLOUSE-WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 330.)

No. 7465.—This blouse-waist is shown made of silk and velvet, with bands of insertion and velvet rosette bows for decoration, at figure No. 271 L in this DELINEATOR.

The materials selected for this attractive blouse-waist in the present instance are fine twilled suiting and darker silk. The waist is made upon a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full fronts, which are separated from the broad, smooth-fitting backs by under-arm gores, extend to within yoke depth of the neck; they are drawn into soft folds by gathers at the top and bottom, the fulness drooping softly, and the closing is made under a box-plait formed at the front edge of the right front. Above the full fronts the body lining is covered with a pointed yoke, which passes into the right shoulder seam and closes along the left shoulder seam. A box-plait that narrows very slightly toward the lower edge is arranged over the center seam of the backs, with stylish effect. At the neck is a standing collar covered with a crush collar of silk, the gathered ends of which are fastened at the back under a broad Alsatian bow. The bottom of the waist is followed by a bias belt that is shaped by a seam at the center of the back and closed at the center of the front with hooks and loops. The sleeves are in leg-o'-mutton style and shaped by one seam only; they are mounted on coat-shaped linings and are gathered at the top to stand out broadly and break into numerous soft folds and wrinkles to the elbow, below which they fit the arm closely. The wrists are completed by deep cuffs that flare at the outside of the arm. The cuffs and crush collar may be omitted, as shown in the small engraving.

There is a decided vogue for waists of this kind, which are made up in silk, cashmere, crépon and many pretty silk-and-wool or all-wool novelty mixtures. A trifling amount of contrasting material, silk or velvet will make the crush collar, which is a becoming accessory of waists of this kind.

We have pattern No. 7465 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist for a lady of medium size, requires three yards and a fourth of dress goods forty inches wide, with five-eighths of a yard of silk twenty inches wide. Of one material, it needs five yards and three-fourths twenty-two inches wide, or four yards thirty-six inches wide, or three yards and an eighth forty-four

inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s, or 25 cents.

LADIES' SAILOR COLLARS.

(For Illustrations see Page 331.)

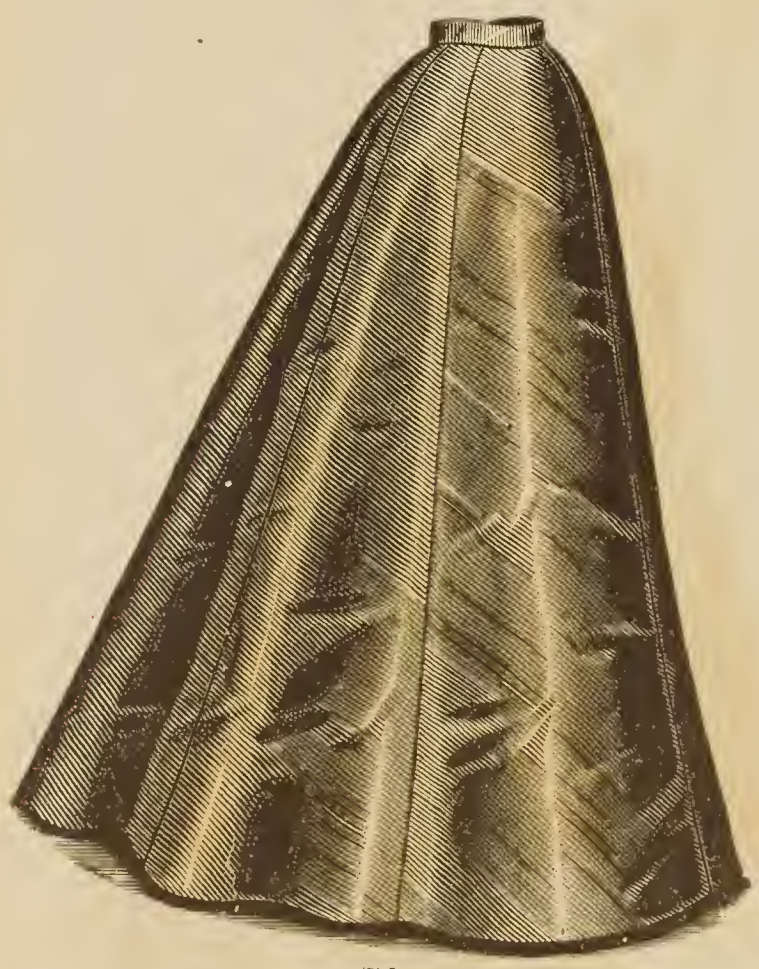
No. 7459.—These four styles of sailor collars are shown made of navy-blue cloth and decorated with white braid. They all present the nautical cut at the back, but the front effects vary. One style has long, tapering ends that meet in a point on a shield, which shapes a shallow cape at the back and is topped by a standing collar that closes at the back. The standing collar and the edges of the sailor collar are trimmed with three rows of braid.

Another style has broad, square ends, which meet on a shield that is made without a collar. The shield is decorated at the neck and the collar at its edges with three rows of braid. These two styles are for blouses or waists shaped with a low V neck in front; the shield is buttoned to the waist, beneath which it is slipped so as to be visible only between the ends of the collar.

The remaining collars close at the throat and their ends flare below, one showing rounding corners and the other square corners. The trimming consists of three rows of braid near the edges.

Reefer jackets, blouse and other waists, etc., may be stylishly completed with any one of these jaunty collars, and silk or soutache braid or ribbon will provide appropriate garniture.

We have pattern No. 7459 in three sizes, small, medium and large. In the medium size, the collar closing at the throat calls for half a yard of goods twenty-seven inches wide. The shield and either of the other collars requires a yard and an eighth of material twenty-seven inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7467

Side-Front View.



7467

Side-Back View.

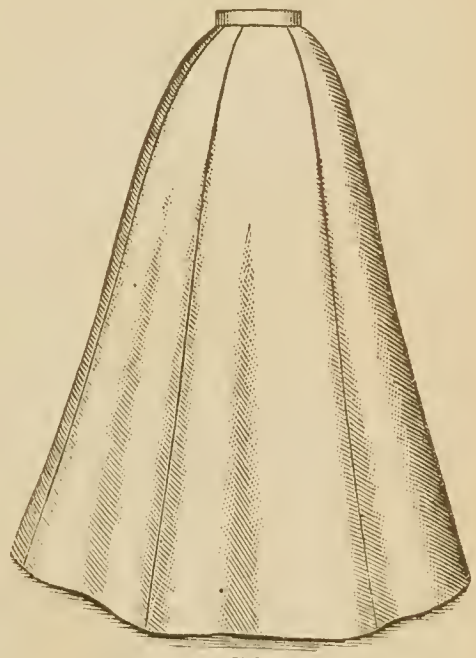
LADIES' SKIRT, WITH FIVE GORES AND THREE *GODETS*. (PARTICULARLY DESIRABLE FOR SILKS, SATINS, VELVETS AND OTHER NARROW-WIDTH MATERIALS.) (COPYRIGHT.)

(For Description see Page 334.)

LADIES' ONE-SEAM LEG-O'-MUTTON SLEEVE, FOR OUTSIDE GARMENTS. (TO BE SIDE-PLAITED, BOX-PLAITED OR GATHERED.)

(For Illustrations see Page 331.)

No. 7516.—For outside garments the mutton-leg sleeve is certainly the most popular, for the reasons, perhaps, that it lends itself readily to the ever-varying demands of la Mode and is so easily adjusted over the huge dress sleeves in vogue. The disposal of the fulness at the top is seen in a variety of effects, the three most popular arrangements being shown in these illustrations, where the sleeve is pictured made of cloth. The sleeve is shaped with one seam and follows quite closely the outline of the forearm; it is voluminous above the elbow, and the fulness at the top may be arranged in forward and backward turning side-plaits or in two broad single box-plaits at each side of a broad double box-plait, or in gathers, as preferred, the pattern providing for all three arrangements. The sleeve is provided with a lining made with sufficient fulness above the elbow to slip on easily over the fullest dress sleeve. The lining is shaped, also, with an inside seam only, and the fulness at the top is collected in forward and backward turning side-plaits.



7467

The sleeve may be of miroir moiré or some other handsome fabric of contrasting texture, when it is desired to remodel a last season's jacket or coat. It may appropriately be developed in cloth, serge, camel's-hair, light-weight kersey, diagonal and other fabrics devoted to mid-season garments, and may be added to a long or short coat, Eton jacket, three-quarter length cutaway coat, etc. One or two rows of machine-stitching may be added at the wrist or a perfectly plain completion may be chosen. Braid trimming is also in order.

We have pattern No. 7516 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require three yards and three-fourths of material twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT. (To be Made with a Short, Medium-Deep or Very Deep Spanish Flounce.)

(For Illustrations see Page 332.)

No. 7484.—This skirt is shown differently made up at figure No. 12 on the Ladies' Plate for Spring, 1895.

This style of skirt is particularly liked for figured and dotted lawns, mulls, organdies and all fabrics that are devoted to Summer gowns and require frequent laundering. It introduces the picturesque Spanish flounce, which may extend nearly to the knee, quite to that point or some distance above it, as preferred. The skirt is here shown developed in figured cotton dress goods. It is of the three-piece style and moderately wide, measuring nearly three yards and a quarter at the bottom in the medium sizes. The narrow front-gore is arranged between two wide gores which extend to the back, where their bias back edges are joined in a center seam. Very slight fulness is evenly distributed in gathers across the top of the front and sides, most of the fulness being drawn closely to the center of the back, where it is collected in gathers and falls into gracefully rolling folds that suggest the stately *godets*. The Spanish flounce, which measures four yards round, is deeply hemmed at the bottom and turned under at the top and shirred twice far enough below the top to form a pretty frill heading. The pattern provides for a flounce in the three lengths shown in the engravings. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The mode will be especially well liked for developing plain or embroidered chambray, embroidered batiste and nainsook flouncings, percale, dimity, gingham and various other fashionable cottons, and is well adapted to all seasonable woollen goods and silks of either plain or fancy variety. For washable goods, the Spanish flounce may be decorated with one or two all-round rows of embroidery, insertion, washable braid, etc., although garniture of any kind may be dispensed with, if preferred.

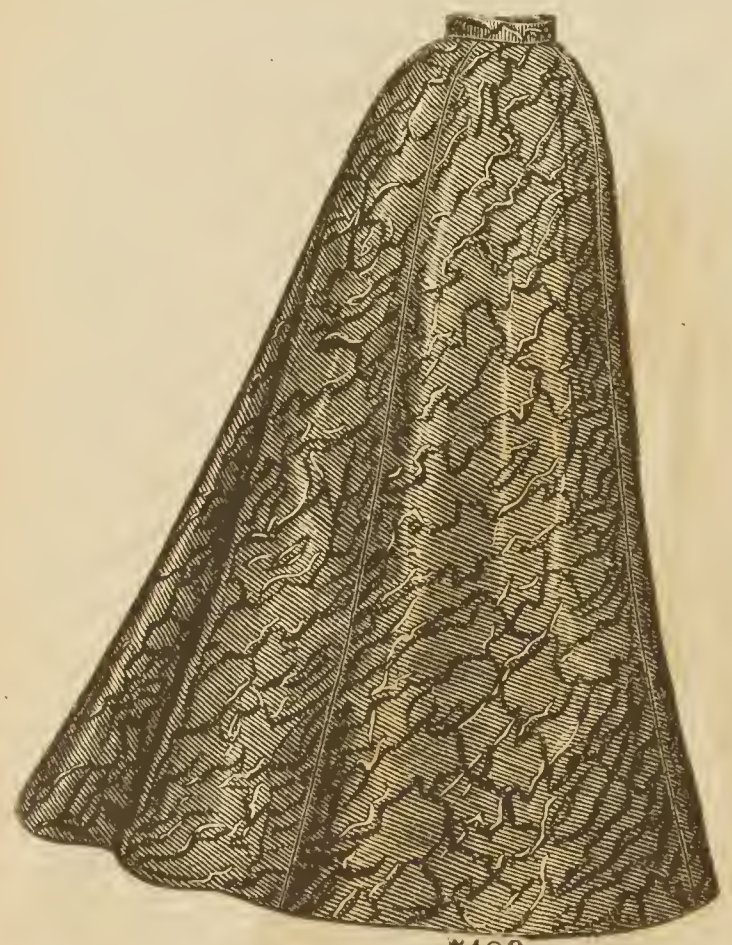
We have pattern No. 7484 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with short flounce requires ten yards and a fourth of goods twenty-two inches wide, or nine yards twenty-seven inches wide, or six yards and a half thirty-six inches wide, or six yards and three-eighths forty-four inches wide. The skirt with medium-deep flounce will need eleven yards and three-eighths twenty-two inches wide, or nine yards and seven-eighths twenty-seven inches wide, or seven yards and an eighth thirty-six inches wide, or seven yards forty-four inches wide. The skirt with very deep flounce calls for twelve yards and three-fourths twenty-two inches wide, or eleven yards twenty-seven inches wide, or seven yards and seven-eighths thirty-six inches wide, or seven yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, WITH FIVE-GORES AND THREE *GODETS*. (Particularly Desirable for Silks, Satins, Velvets and Other Narrow-Width Materials.)

(For Illustrations see Page 333.)

No. 7467.—This handsome skirt is again shown at figures Nos. 271 L, 274 L and 284 L in this magazine. It is also seen at figure No. 5 on the Ladies' Plate for Spring, 1895.

The narrow gores and stately *godets* adapt this skirt admirably to silk, satin or velvet. A rich claret-colored *gros de Londres* silk was here selected for its development. The skirt consists of five gores of very moderate width that fit the figure smoothly at the top and widen toward the bottom to produce the desired flare. Between these gores are inserted three *godets* that are laid in three box-plaits at the top, the plaits expanding gradually and with a handsome flare toward the lower edge, where the skirt measures about four yards round in the medium sizes. The *godets* are given the required stiffness by an interlining of hair-cloth, and a deep underfacing of hair-cloth is added to the gores. The placket is made at the seam nearest the back at the left side, and the top of the skirt is finished with a belt. An elastic strap tacked below the placket holds the *godets* well together.



Side-Front View.



Side-Back View.

Ladies' Demi-Train Gored Skirt, with Four *Godets* at the Back. (Copyright.)

(For Description see Page 335.)

The handsomest and the most inexpensive silks, velvets, etc., are adaptable to this skirt, which stands out gracefully from the figure at the back. The skirt may be made of black or dark silk to contrast with a bright-colored fancy waist. The application of garniture is not necessary, but if it is desired to give the skirt the appearance of greater elaboration, folds of the material or a narrow band of jet or passementerie may be applied. The lavish use of decoration on a skirt so perfectly shaped is, however, unnecessary. When trimming is used, it should be disposed in encircling rows.

We have pattern No. 7467 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs nine yards and three-eighths of material twenty inches wide, or four yards and three-eighths forty-four

inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DEMI-TRAIN GORED SKIRT, WITH FOUR *GODETS* AT THE BACK.

(For Illustrations see Page 334.)

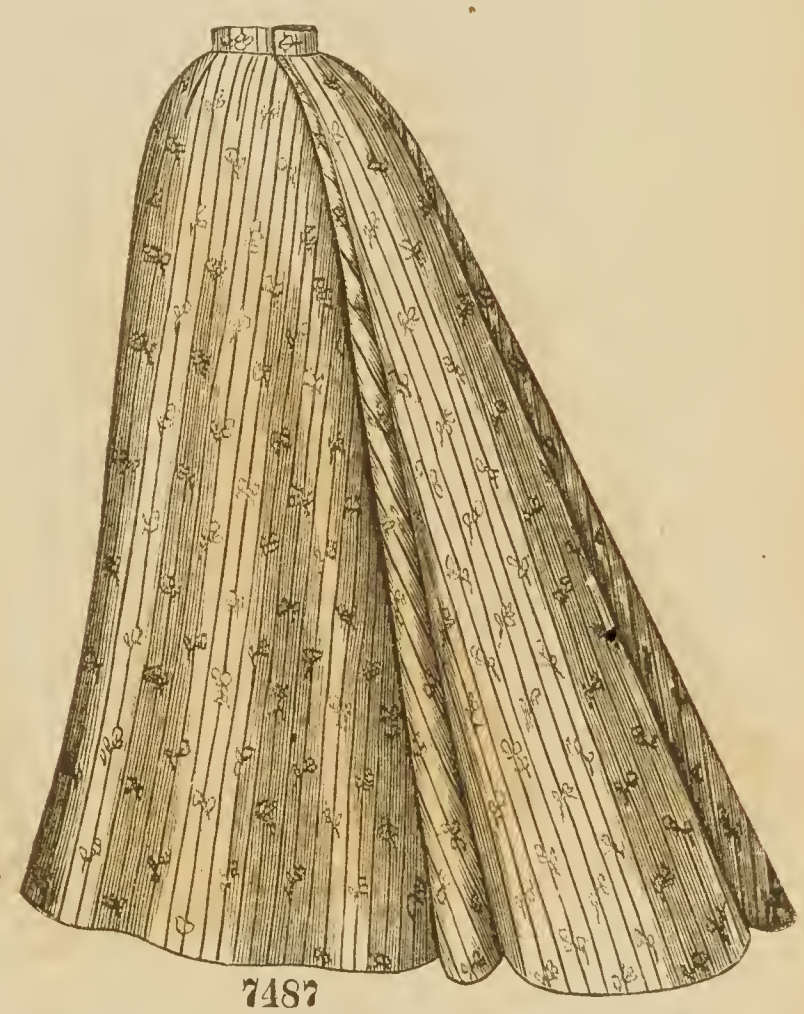
No. 7489.—Another view of this skirt, showing it made of dark silk, may be obtained by referring to figure No. 267 L in this magazine.

The two views of this graceful skirt show it made up in different materials, one view showing black moiré and the other a rich brocade. The skirt is well calculated to handsomely display silk, satin, velvet or any material that will look well when arranged in stately and artistic folds. It consists of seven gores—a narrow front-gore, a wide gore at each side extending well to the back, and four *godets*. The front and side gores are dartless, but fit smoothly at the belt. The four *godets* at the back are each laid in a box-plait at the top, the plaits spreading with a most graceful tubular-like expansion which, in addition to the pronounced flare at the bottom of the front and sides, gives stateliness and dignity to the wearer. The bottom of the front and side gores is deeply underfaced with hair-cloth, and the *godets* are interlined with hair-cloth to preserve the flare. The width of the skirt at the lower edge is about five yards round in the medium sizes. The placket is made at the left side above the seam joining the left side-gore to the nearest *godet*, and the top of the skirt is completed with a belt. The fulness is held well in position at the back by an elastic strap tacked across the plaits on the inside a short distance from the top.



7487

Side-Front View.



7487

Side-Back View.

LADIES' FOUR-GORED SKIRT WITH THE BACK FORMING A DOUBLE BOX-PLAIT. (COPYRIGHT.)

(For Description see this Page.)

The suitability of a demi-train skirt for occasions of ceremony is obvious. Rich, inexpensive silks, *gros de Londres* or *poult de soie*, which resembles satin but has not its high lustre, satin brocade, pin-dotted satins and silk-and-wool crépons will make up handsomely in this way.

We have pattern No. 7489 in eleven sizes for ladies from twenty to forty inches; waist measure. For a lady of medium size, the skirt requires nine yards and seven-eighths of material twenty-two inches wide, or eight yards and three-eighths thirty-six inches wide, or six yards and three-eighths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' FOUR-GORED SKIRT, WITH THE BACK FORMING A DOUBLE BOX-PLAIT.

(For Illustrations see this Page.)

No. 7487.—Another view of this handsome skirt, showing it made of embroidered cloth, is given at figure No. 270 L in this magazine. The skirt is again represented at figure No. 4 on the Ladies' Plate for Spring, 1895.

The skirt is here shown made of figured, striped woollen goods, and is a pleasing variation of the flaring *godet* modes. It consists of a front-gore, a very wide gore at each side and a wide back-gore, and is made perfectly smooth-fitting over the hips by darts. The back-gore is arranged in a broad double box-plait, which widens gracefully to the lower edge, where the skirt measures four yards and an eighth in the medium sizes, and presents a stately pose which is maintained by an interlining of hair-cloth or some equally stiff material. The front and sides of the skirt are deeply underfaced with similar material to intensify the flare. A placket is finished above the left side-back seam, and the top of the skirt is completed with a belt.

This is an admirable mode by which to develop the skirts of Summer gowns of India or China silk, challis, Fayetta, cashmere, silk or swivel gingham, chambray, percale and Scotch gingham, as it unites a smartness of style with a simplicity of construction that will render it easy to launder. As elaborate skirt decoration is not now fashionable, a simple completion will in most instances prove desirable.

We have pattern No. 7487 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards and a fourth of material twenty-two inches wide, or six yards thirty inches wide, or five yards and five-eighths thirty-six inches wide, or four yards and a half forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED SKIRT. (SUITABLE FOR WASHABLE MATERIALS.)

(For Illustrations see Page 336.)

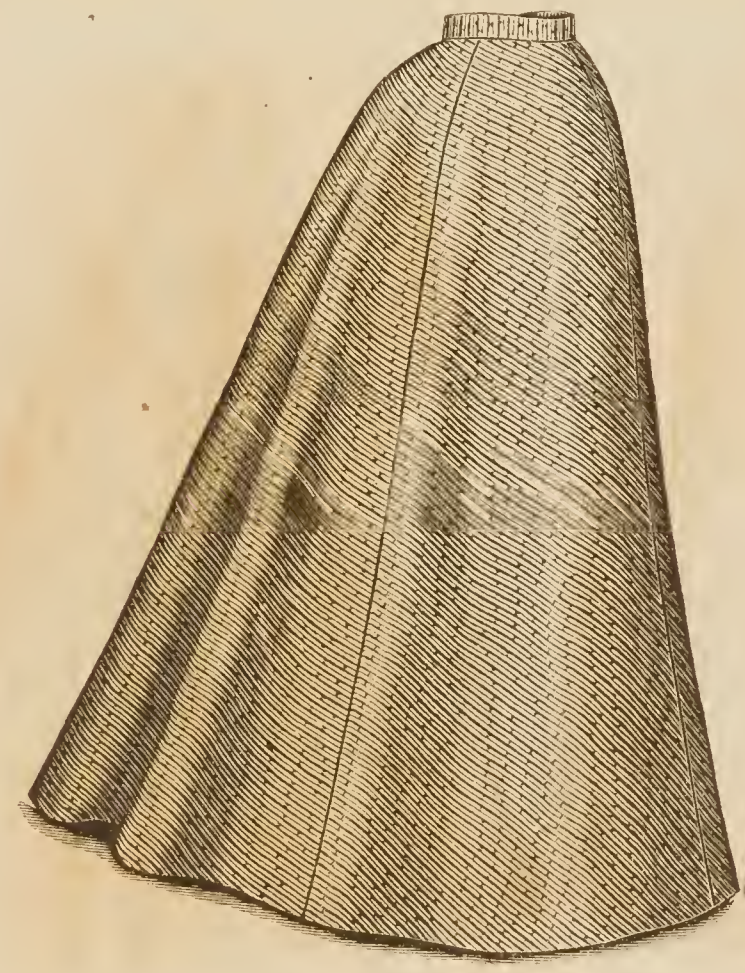
No. 7512.—This skirt forms part of the stylish toilette shown at figure No. 283 L in this DELINEATOR, where it is pictured made of fancy cheviot. It is also seen at figures Nos. 2 and 11 on the Ladies' Plate for Spring, 1895.

This is a graceful mode by which to fashion the hosts of washable fabrics that are now so temptingly displayed. A fancy cotton material was here selected for its development. The front-gore is quite narrow at the top, and the side-gores are much wider, yet are fitted, like the front-gore, with perfect smoothness

at the top, without darts. Below the knee the side-gores break into modified ripples. The two back-gores have bias back edges joined in a center seam; they are gathered compactly at the top and fall in graceful, rolling folds. The flare at the lower edge is stylish but not exaggeratcd, and if it is desirable to emphasize it, an underfacing of crinoline may be added. The width at the bottom is about four yards and a quarter in the medium sizes. The placket is finished above the center seam and the top of the skirt is completed with a belt.

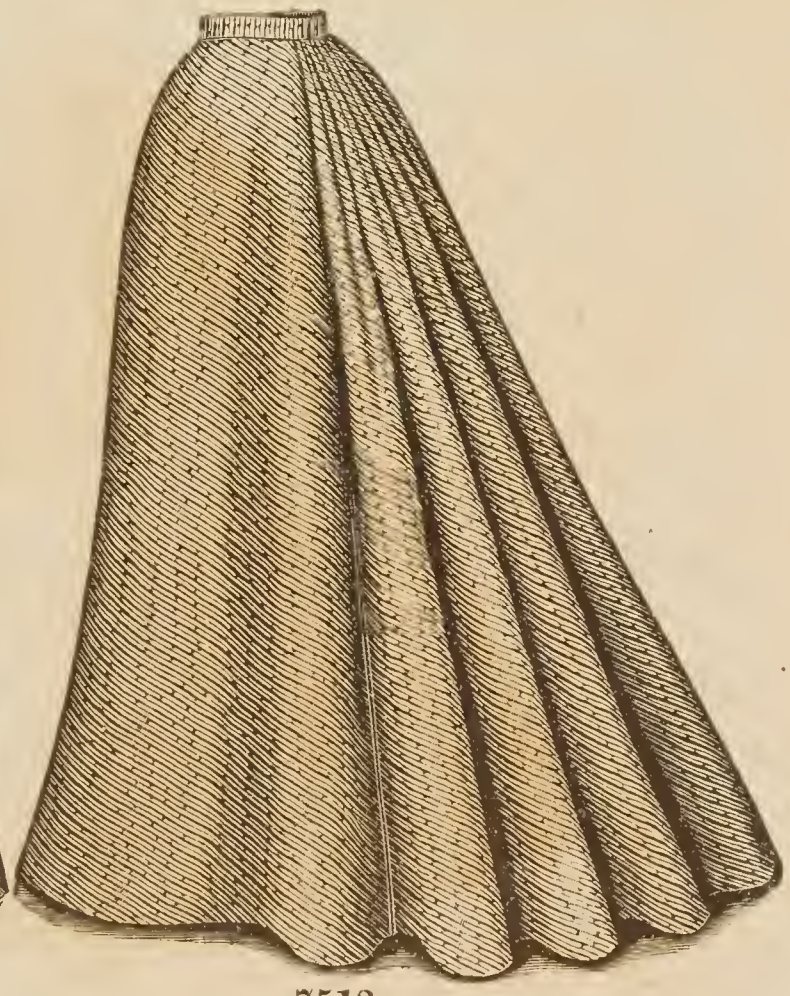
The washable fabrics shown this season are charming in their colorings and firm and durable in their weavings. Beautiful pale-tinted chambrays, finely striped ginghams and dimity, lawn, organdy, batiste and mull come in every hue that will be sought by blonde or brunette. The skirt may be appropriately made up in any of these materials, and the waist worn with it may match or contrast. If decoration is desired, ruffles of the material, if the goods be thin, will look well, or ribbon, lace or embroidery plainly or fancifully arranged will look handsome.

We have pattern No. 7512 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. For a lady of medium size, the skirt needs seven yards and a half of material twenty-two inches wide, or six yards twenty-seven inches wide, or five yards and seven-eighths thirty-six inches wide, or five yards and five-eighths forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7512

Side-Front View.



7512

Side-Back View.

LADIES' FIVE-GORED SKIRT. (SUITABLE FOR WASHABLE MATERIALS.) (COPYRIGHT.)

(For Description see Page 335.)

LADIES' PETTICOAT.

(For Illustrations see Page 337.)

No. 7461.—This newly fashioned petticoat will be especially gratifying to wear under any of the dress skirts in vogue, and the engravings represent it made of taffeta silk and trimmed with pinked ruffles of the same. The petticoat has a front-gore, a gore at each side and a back that is in two sections, the lower section being gathered at the top and joined to the upper section, this way of forming the back giving desirable width at the bottom of the skirt without introducing unnecessary fulness at the top. The front-gore is fitted by a dart at each side of the center, while the side-gores are shaped to fit smoothly over the hips without darts. A bias underfacing finishes the top of the petticoat and under it, to a little in front of the side-back seams, are run tape draw-strings that are drawn through two button-holed openings at the back, to regulate the fulness at the top and avoid the need of a placket. The petticoat is of stylish width at the bottom, where it measures about three yards and a half round in the medium sizes, and is decorated with two ruffles of silk pinked at the edges.

This style of skirt may be suitably made up in taffeta silk, surah or satin or in cambric, muslin or lawn. The decoration may be ruffles of the material, lace or embroidery.

We have pattern No. 7461 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the petticoat requires six yards and a half of goods twenty inches wide, or five yards and three-fourths twenty-seven inches wide, or four yards and a half thirty-six inches wide, or three yards and five-eighths forty-four inches wide, with three yards and a fourth of material twenty inches wide extra for ruffles. Price of pattern, 1s. or 25 cents.

In a charming blouse-waist the pouch falls from a pointed yoke, and the close back is relieved by a box-plait. Box-plaits are just now conspicuous attributes of blouses.

A puffed yoke gives a pleasing air of individuality to another modish blouse.

A new double-breasted coat-basque suggests the masculine cutaway coat.

The fulness in *gigot* sleeves is disposed in gathers or plaits at the shoulders, the distended effect being attained equally well by both modes of adjustment.

Full sleeves suggestive of the bishop style are very improving to a round-yoke waist.

Among the numerous attractive points of an ingeniously devised basque-waist are a French back, a blouse vest, jacket fronts, a sailor collar with stole-like ends, and sleeves with added balloon-puffs.

A blouse with similar sleeves has a shallow yoke that is shaped in inverted V outline at the bottom.

Vastly becoming to a slender figure is the Vassar blouse, which is bouffant throughout.

A broad sailor-collar and deep, round cuffs lend a touch of dressiness to a simple shirt-waist.

The postilion back has been revived in a rigidly plain double-breasted basque.

Chemisettes are again considered desirable adjuncts for basques with lapel collars.

The natty Tuxedo coat has renewed its vogue; it is slightly longer than heretofore.

Ripples are gradually disappearing from the skirts of coats and reefer jackets, and in their stead are arranged coat plaits and laps. The pretty undulations continue the rule, however, in capes.

A very artistic conception is the draped sleeve, which is caught up at the shoulder and falls to the elbow in classic folds.

House Furnishing and Decoration.

(For Illustration see Page 291.)

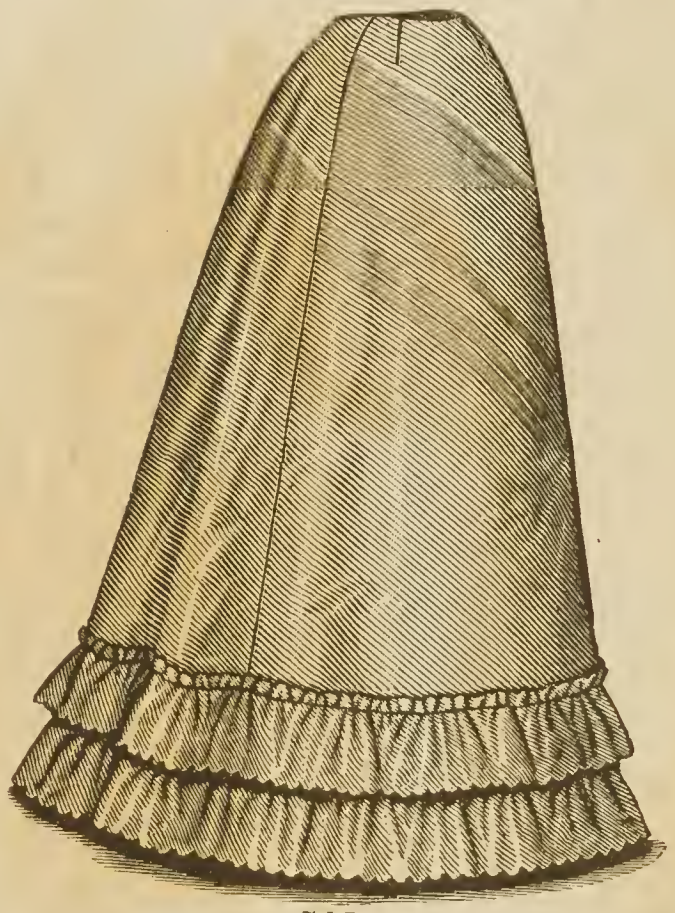
Drapery is introdueed in every apartment in the modern home, and much of the eosiness and effectiveness are due to its presenee. Many defeets in the arehiteeture of a room may be remedied by graeeful hangings, which need not be sumptuous to bring about happy results.

The several eosy nooks in the illustration appearing on page 291 owe mueh of their charm to artistieally draped hangings. The general treatment, it will be observed, is simple, but the air is essentially inviting.

The illustration at the top of the page represents a eorner in a living room. On the hard-wood floor is spread a Smyrna rug, whose tasteful color mixture harmonizes with the hues in the remainder of the furnishings. The eeiling is tinted pink and shows floral deeorations in light eoloring, and the walls are hung with old-rose cartridge paper. A seroll frieze in gold and pale-green adds a pretty finish to the mural hangings. A broad window at one end is simply hung with a shade having a fancy white-and-gold border, and a wide ledge, which may easily be built, if not provided, supports a vase of flowers. Near the window, standing somewhat out from an angle, is a faney round table, that may serve as a tea-table, but whieh in this instanee holds a growing palm. At one side of the table is a tapestry upholstered ehair and at the other a plush-covered reelining ehair. A small foot-rest of dainty design stands on the rug. A walnut mantel cabinet with a broad mirror and a fire-plaee beneath is built at one end. On the shelf are vases, and in the panel in each side of the cabinet are fastened brass candle sconees. A grille crosses the eorner diagonally from the eabinet to the wall above the window. Over the grille is festooned a drapery of old-blue velours edged with ball fringe, and from the grille are hung portières. The top of eaeh eurtain is reversed, and all the free edges are trimmed with ball fringe, the curtains being held baek near the lower part. The right side portière partially coneeals a pieture hung on the wall near the cabinet.

In the second view is portrayed a most unique innovation. The room has a polished parquet floor, and in one eorner a low platform is built; about this is set a faney rail matehing the remainder of the wood work, making a delightful nook in which to reeeive one's intimates for a eonfidential ehat over the mueh-vaunted cup of tea. At one end of the railing is left an opening flanked by two posts, and on eaeh of these posts is fixed a vase for flowers. A Freneh window adds mueh to the attraetiveness of the eorner; it is hung with a drapery of old-rose Liberty silk, through whieh the light comes in soft rose tints. The right side eurtain hangs straight from the pole, being held baek near the top with a eord and tassel, while the left side one is draped at the top and flows in long, free folds to the floor. Faney silk gimp edges the curtains, and ball fringe outlines a festooned lambrequin of maroon velvet that contrasts prettily with the curtains and also with the old-rose eartridge paper on the walls, the latter providing a handsome background for the tastefully framed pietures. A tea-table spread with an embroidered white cloth stands near a comfortably upholstered sofa, whieh eompletes the furniture of the dainty eorner. Outside the eorner, and quite near the rail, stands a prettily earved cabinet, its shelves laden with all sorts of faney things. An easy ehair could be introdueed in the eorner and other changes made to suit individual faney, if desired.

The remaining view pietures a pretty room, which offers suggestions for a drawing or living room. An Oriental rug partially eovers the oak floor. The wall eovering is Indian-red eartridge paper with a black frieze in elassieal design, the eontrast being unique and effeetive. The eeiling is cream-eolored and from the eenter depends a brass ehandelier. The bay-window forms a delightful little recess. Window seats are built under the windows and cushions provided for eomfort. The windows are hung with white Swiss sash curtains edged with white cotton ball fringe, and held baek with eords near the end. A brass pole is fastened outside the bay and from it hang dark-red velours portières edged with self-eolored silk ball fringe. The portières are parted and held baek near the bottom and between them may be seen a dainty brass bird-eage, whieh is suspended from the eeiling and swings merrily with every movement of its musieal oeeupant. Outside this charming nook, at the right side, stand a eushioned ehair and a very large sofa, whieh suggest unbounded ease and eomfort. Another upholstered ehair stands in the middle of the room, and not very far off is a graeeful vase of flowers that rests on a stand. Diagonally across the corner is plaeed an upright piano, with its usual aeeompaniment—a stool. A bust of the favorite musician and pietures, presumbly those of musieians, deeorate the piano, whieh is proteeted by a simple plush searf that fits the top exaetly. A wrought-iron piano-lamp sheds a pretty light on the player through a pink silk shade. The walnut eabinet mantel is fancifully earved, and round the fire-place are white eneaustie tiles. The mantel shelf holds fancy ornaments; and an easy chair near the fire-plaee is conveniently loeated. It will be observed that the pietures are hung without regard to regularity, whieh is quite in order at present. The frames are light-eolored, the dark background furnished by the wall-eovering being favorable to sueh a choice. Plants could be introduced in a room of this eharaeter—indeed, their presenee is ever weleome. It is never wise to rest potted plants either on a earpetted or stained wood floor, beeause of the moisture which exudes from the porous pots. Wooden stands should be provided for them.



7461

Side-Front View.



7461

Side-Back View.

Ladies' Petticoat. (Copyright.)

(For Description see Page 336.)

Styles for Misses and Girls.

FIGURE No. 288 L.—MISSES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 288 L.—This consists of a Misses' basque-waist and three-piece skirt. The basque-waist pattern, which is No. 7485 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is presented in three views on page 354 of this DELINEATOR. The skirt pattern, which is No. 7483 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is again pictured on page 357.



FIGURE No. 288 L. FIGURE No. 289 L.

FIGURE No. 288 L.—MISSES' TOILETTE.—This consists of Misses' Basque-Waist No. 7485 (copyright), price 10d. or 20 cents; and Three-Piece Skirt No. 7483 (copyright), price 1s. or 25 cents. FIGURE No. 289 L.—MISSES' SAILOR DRESS.—This illustrates Pattern No. 7503 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 338 to 340.)

A charming toilette for morning or afternoon wear in town, at the sea-shore or in the country is represented at this figure,

the materials selected for its development being mauve-and-white striped and plain mauve batiste. The skirt is the new three-piece shape, and introduces a Spanish flounce, which reaches to the knee and is finished at the top to form a self-heading. The front-gore of the skirt separates two wide gores that extend to the center of the back, where their bias edges are joined in a seam; a smooth effect is observed over the hips, and the fulness at the back is collected at the center in gathers and falls in full rolling folds.

The basque-waist unites a close effect at the sides with full blouse-fronts, which are always so becoming to youthful figures. The fronts, which are separated from the seamless back by under-arm gores, are gathered at the top and bottom, the fulness drooping softly over the crush girdle, which is arranged upon the lower edge of the basque-waist and closed at the left side. The waist is made over a fitted lining, and closed invisibly at the center of the front. The back is perfectly smooth at the top, and the slight fulness at the bottom is collected in gathers that are tacked to the lining. The sleeves have abundant fulness above the elbow and fit comfortably upon the forearm. They are shaped by inside seams and mounted upon smooth, coat-shaped linings, and gathers at the top cause the fulness to spread in the bouffant manner considered most correct at present. The sailor collar falls deep and in the regulation square outline at the back and is decorated with a frill of embroidery. It may be omitted in favor of a close-fitting standing collar that is also provided by the pattern.

The toilette is fashioned in the youthful style that is so becoming to misses with either well developed or immature figures; and in its development a single material or a combination of fabrics may be employed. It is peculiarly well suited to the dainty striped lawns, plain and embroidered batistes, chambrays, silk and cotton ginghams, etc., and its beauty may be enhanced by the application of numerous pretty decorations,



FIGURE No. 290 L.



FIGURE No. 291 L.

FIGURE No. 290 L.—MISSES' DOUBLE-BREASTED JACKET.—This illustrates Pattern No. 7497 (copyright), price 1s. or 25 cents. FIGURE No. 291 L.—MISSES' DRESS.—This illustrates Pattern No. 7469 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 341 and 342.)

such as embroidery, lace, beading, insertion, ribbon or lace, which may be disposed in either a simple or elaborate manner.



FIGURE NO. 292 L.—MISSES' REEFER JACKET.—This illustrates Pattern No. 7505 (copyright), price 1s. or 25 cents.

(For Description see Page 343.)

The hat is a stylish sailor adorned with a ribbon band about its crown.

FIGURE NO. 289 L.—MISSES' SAILOR DRESS.

(For Illustration see Page 338.)

FIGURE NO. 289 L.—This illustrates a Misses' dress. The pattern, which is No. 7503 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 347 of this magazine.

The dress is designed to present the semi-*négligé* effect which is a distinctive feature of the sailor modes, but is quite trim enough to be assumed on almost any occasion. For its development in the present instance dark-blue cheviot and white flannel were associated, with blue soutache braid, and stars wrought with white Roman floss for garniture. The skirt, which is straight and full, is hemmed at the bottom, and is gathered at the top to fall in soft folds from the body, to which it is joined. The body presents a gracefulness of outline not always found in gowns of this class, its trim adjustment being due to the close-fitting body-lining which supports the fronts and seamless back. The fronts are cut away to accommodate the ends of the deep sailor-collar, and both the fronts and the back droop in regulation blouse fashion over the belt that encircles the waist, the fulness at the lower edge being collected in gathers. Between the ends of the sailor collar is revealed a shield decorated with three stars worked with white Roman floss. The shield is attached to the right lining-front and is secured invisibly at the left side, and it is topped by a standing collar closed at the left shoulder seam. Short tie-ends are attached under the ends of the sailor collar and are tied in a jaunty sailor knot at the center of the front over the invisible closing. The sailor collar is of white flannel and is trimmed with two rows of blue soutache braid, and the round cuff-facings of white flannel that cover the smooth, coat-shaped sleeve-linings below the full puff sleeves are decorated to correspond. The belt is cut from white flannel and decorated with two rows of braid, and its closing is made at the left side.

The dress is jaunty and picturesque, and is so simply constructed that the home dressmaker will be able to develop it with little trouble. Serge and flannel are the materials most in



FIGURE NO. 293 L.—MISSES' COSTUME.—This illustrates Pattern No. 7498 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 343.)

favor for dresses of this kind, and the colors associated may be red and white, red and blue, or blue and white, as personal fancy and general becomingness may suggest. Braid matching one of the colors in the dress may be used to trim, with anchors, chains, etc., worked with Asiatic rope silk, which will be more effective, perhaps, than the slightly finer Roman floss.



FIGURE No. 294 L.—MISSES' DRESS.—This illustrates Pattern No. 7454 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 344.)

The Tam O'Shanter is made of the cheviot to match the dress and decorated at the top with a small pompon.

FIGURE No. 290 L.—MISSES' DOUBLE-BREASTED JACKET.

(For Illustration see Page 339.)

FIGURE No. 290 L.—This illustrates a Misses' jacket. The pattern, which is No. 7497 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is represented in two views on page 352 of this magazine.

Spring coating in a deep shade of écru was selected for the present development of the jacket, and velvet, gilt buttons and machine-stitching provide a stylish decoration. The loose fronts are closed in double-breasted style with button-holes and large gilt buttons, and are reversed at the top in jaunty lapels that meet the deep sailor-collar in notches. The collar is inlaid with velvet, and, like the lapels, is finished along the edges with a single row of machine-stitching. The adjustment is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps, and the side-back seams disappear under coat-plaits that are each marked at the top with a button. The voluminous *gigot* sleeves are shaped by inside seams only and are arranged upon linings similarly shaped,

FIGURE No. 295 L.—GIRLS' EMPIRE DRESS.—This illustrates Pattern No. 7490 (copyright), price 1s. or 25 cents.

(For Description see Page 345.)

and the fulness at the top is collected in forward and backward turning plaits that produce a broad drooping effect. Each wrist is decorated with several rows of machine-stitching. The jacket is provided with side pockets, the openings to which are covered with square-cornered laps that are completed with stitching.

A top garment of this style is neat and trim and is admirably adapted to the requirements of the simple tailor style of devel-



FIGURE No. 296 L.—MISSES' SHIRT-WAIST.—This illustrates Pattern No. 7462 (copyright), price 10d. or 20 cents.

(For Description see Page 345.)

opment. A light-weight jacket of medium length is a necessity for demi-season wear, and no better mode than this could be found for its shaping. Serge, cheviot and the various coatings and suitings that take kindly to hard usage are the most satisfactory materials, and machine-stitching will always provide a suitable completion.

The hat is a light felt trimmed with ribbon and feathers.

FIGURE No. 291 L.—MISSES' DRESS.

(For Illustration see Page 339.)

FIGURE No. 291 L.—This illustrates a Misses' dress. The pattern, which is No. 7469 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 346 of this DELINEATOR.

Plain and plaid mohair were selected for the present development of the dress, which will suggest many bright combinations of silks, woollens and cottons. The dressy waist has a dart-fitted front and back, which extend to yoke depth on the lining and are separated by under-arm gores that produce a smooth adjustment at the sides. The lining is carefully fitted by single bust darts, under-arm and side-back gores and a curving center seam, and closes at the center of the front. A box-plait is applied at each side of the center of the front and also on each side of the back; and the upper part of the lining is covered with a pointed yoke fitted by shoulder seams. The yoke is closed along the left shoulder seam, and the front is secured along the left under-arm seam. The *gigot* sleeves are shaped by inside and outside seams and mounted on coat-shaped linings; they have ample fulness collected in box-plaits at the top, and below the elbow they fit the arm closely and are each decorated along the outside of the arm by five pearl buttons. A row of similar buttons decorates each side of the front near the plait. The waist is worn under the skirt and is encircled by a belt having pointed ends that are closed near the center of the front. The standing collar is covered with a softly wrinkled collar that is finished in wide frills at the back.

The six-gored skirt is arranged to form three *godets* at the back, and the front-gore and side-gores are fitted smoothly by darts at the top. Each of the *godets* is laid in a box-plait at the top and interlined with crinoline to preserve the graceful expansion of the plait; and the bottom of the skirt may be faced with some stiff fabric if it is desired to emphasize the distended effect. A placket is finished at the left side-back seam, and the top of the skirt is completed with a belt.

The mode is an excellent one for challis and the novelty goods of silk, silk-and-wool or cotton texture that are now so generously provided for Spring wear. A combination is invited, but one material may be used throughout, with good results.

The straw hat is tastefully trimmed with silk.



FIGURE No. 297 L.—MISSES' MOTHER-HUBBARD WRAPPER.—This illustrates Pattern No. 7466 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 345.)

FIGURE NO. 292 L.—MISSES' REEFER JACKET.

(For Illustration see Page 340.)

FIGURE NO. 292 L.—This illustrates a Misses' jacket. The pattern, which is No. 7505 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen again on page 352 of this publication.



FIGURE NO. 298 L.—GIRLS' MIDDY COSTUME.—This illustrates Pattern No. 7506 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 346.)

The pretty jacket, which is here pictured developed in marine-blue cloth and velvet, with gilt buttons and machine-stitching for decoration, is generally known as the reefer and is of fashionable length and youthful outline. The loose double-breasted fronts are closed at the left side with buttonholes and large buttons and reversed above the closing in pointed lapels that meet the rolling collar in notches. The garment is adjusted closely at the sides and back by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps; and the side-back seams disappear under coat-plaits that are each marked at the top with a button. The *gigot* sleeves have only one seam and are mounted on linings that are similarly shaped; the fulness at the top is abundant though not exaggerated, and is collected in forward and backward turning plaits that produce soft wrinkles and folds to the elbow, below which a close adjustment is maintained. The collar is inlaid with velvet, and the lapels are finished with machine-stitching. The square laps covering openings to side pockets in the fronts are also finished with a single row of machine-stitching.

Jackets of this style may be made of whipcord, serge, tweed, cheviot, etc., and their collars may be faced with silk or velvet. Machine-stitching will always prove an appropriate finish. The felt hat is adorned with ribbon and grasses.

FIGURE NO. 293 L.—MISSES' COSTUME.

(For Illustration see Page 340.)

FIGURE NO. 293 L.—This illustrates a Misses' costume. The pattern, which is No. 7498 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 345 of this publication.

Those who are eager for Spring modes will find in this costume many novel and seasonable features. Red crépon and white silk were here selected for its development, and white braid and buttons provide tasteful decoration. The jacket fronts open over a full vest of white silk arranged on a lining fitted by single bust darts and closed at the center. The vest is also closed at the center and is gathered at the top and bottom, the fulness being drawn well to the center and drooping gracefully in blouse fashion. Under-arm and side-back gores, and a curving center seam that terminates above coat-laps complete the adjustment, and the side-back seams disappear under coat-plaits that are each marked at the top with a button. The flat collar is scolloped at its lower edge and is included in the seam with the standing collar, its front edges falling evenly with the jacket fronts. The sleeves are in leg-o'-mutton style with but one seam,



FIGURE NO. 299 L.—GIRLS' SINGLE-BREASTED JACKET.—This illustrates Pattern No. 7473 (copyright), price 10d. or 20 cents.

(For Description see Page 346.)



FIGURE NO. 300 L.—GIRLS' DRESS.—This illustrates Pattern No. 7474 (copyright), price 1s. or 25 cents.

(For Description see Page 346.)

and are mounted on coat-shaped linings; the fulness at the top is collected in gathers and falls in prettily wrinkled folds to the elbow, below which the adjustment is close; and a neat decoration of three encircling rows of braid is applied at each wrist. The standing collar is trimmed with three spaced rows of braid, and the scolloped edge of the flat collar is followed by three rows, a trefoil being formed with the topmost row at the points between the scollops. A row of five buttons decorates the front edge of each jacket front below the collar.

The five-gored skirt is smooth at the top of the front and sides, and the fulness is collected in gathers at the back. The flare at the bottom may be emphasized by a facing of crinoline or canvas. Braid is applied near the bottom in a waved pattern, and the topmost row is turned in trefoils at regular intervals. The placket is made above the center seam at the back, and the top of the skirt is completed with a belt.

Pleasing combinations may be arranged by the mode; a blue serge with a changeable tan silk vest would look well, and a gayer effect could be produced with French-gray serge and coral-pink silk, or with green and buff materials. A more subdued costume may be obtained by using one fabric throughout, and for travelling or ordinary wear dark dress goods are commended.

The hat is a dark straw adorned with ribbon and flowers.



FIGURE NO. 301 L.

FIGURE NO. 302 L.

FIGURE NO. 301 L.—GIRLS' DRESS.—This illustrates Pattern No. 7507 (copyright), price 1s. or 25 cents. FIGURE NO. 302 L.—GIRLS' DRESS.—This illustrates Pattern No. 7482 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 347.)

FIGURE NO. 294 L.—MISSES' DRESS.

(For Illustration see Page 341.)

FIGURE NO. 294 L.—This illustrates a Misses' dress. The pattern, which is No. 7454 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is presented in two views on page 348 of this publication.

A charming, simple dress that may be assumed by a miss for an afternoon or evening fête, for visiting or for other dressy purposes is here pictured developed in vieux-rose and black figured taffeta and *beurre*-yellow point de Venise lace edging, with vieux-rose velvet ribbon and lace insertion for garniture. The full, straight skirt shows about its deep hem a unique decoration consisting of bows of vieux-rose ribbon placed at intervals. The skirt depends in natural folds from gathers at the top, where it is joined to a fanciful body provided with a closely adjusted lining that is closed invisibly at the center of the back. The full front and full backs of the body, which are separated by under-arm gores, are shaped in Pompadour outline, and are gathered at the top and botttom to display moderate fulness at the center of the front and at each side of the closing. The Pompadour effect is made more pronounced by a deep Bertha of point de Venise lace edging, which droops softly from the upper edges of the front and back and is shaped by dart seams at the corners to fall in long points. The gathered upper edge of the Bertha is crossed by a band of ribbon that is knotted at the corners of the Pompadour and tied in pretty bows on the shoulders, and the body lining is faced above the front and backs with silk overlaid with rows of insertion. At the neck is a close-fitting curate collar covered with a wrinkled vieux-rose velvet ribbon, and knotted bands of similar ribbon are decoratively applied to the wrists of the coat sleeves, which are covered to the elbow with balloon puffs that spread in the exaggerated style at present in vogue. The waist is encircled by a ribbon belt, which is tied in a loop bow at the center of the front.

Any of the gay plaid, checked, striped or figured India silks may be associated in such a dress with plain India silk matching one of the colors, or tasteful combinations of plain or fancy wool

goods or silk-and-wool mixtures with velvet may be effected. Crépon, challis, cashmere and other unpretentious woollens may be brightened by a Bertha and trimming of some inexpensive lace or embroidery, and ribbon may be applied in as elaborate a manner as may be desired.

Figure No. 295 L.—Girls' Empire Dress.

(For Illustration see Page 341.)

Figure No. 295 L.—This illustrates a Girls' dress. The pattern, which is No. 7490 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 350 of this Delineator.

The dress is fashioned in the short-waisted style peculiar to the picturesque Empire modes, and is here shown made up for party or dancing-school wear, the material represented being turquoise-blue China silk. The full, round skirt is deeply hemmed at the bottom, and is gathered at the top to fall in graceful folds from a very short body, which is shaped in low, pointed outline both front and back and closed invisibly at the center of the back. The body has full fronts, that are drawn into soft folds over a smooth front of lining by gathers at the front and shoulder edges, and full backs that are arranged to correspond over smooth backs of lining; and the short-waisted effect is emphasized by a ribbon girdle, which is knotted in a pretty bow at the center of the front just below a similar bow arranged over the gathers. The puff sleeves extend to the elbow and droop in quaint fashion over smooth linings, and the drooping effect is made more pronounced by a picturesque arrangement of ribbon which confines the fulness below each shoulder, the ends of the ribbon being tied in a pretty butterfly bow at the outside of the arm. Bows of similar ribbon rise pertly on the shoulders.

The dress is dainty enough to be available for a children's party and will also be appropriate for ordinary wear in Summer. It will make up exquisitely in embroidered mull or nainsook, wash silks, chambray, dimity, percale or any similar cotton or in any seasonable woollen; and it may be garnitured with ribbon bows, and feather-stitching applied to the skirt.

Figure No. 296 L.—Misses' Shirt-Waist.

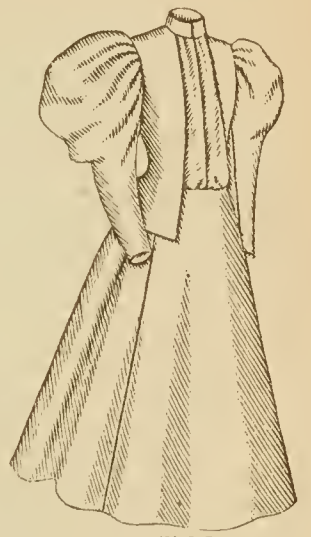
(For Illustration see Page 342.)

Figure No. 296 L.—This illustrates a Misses' shirt-waist. The pattern, which is No. 7462, and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 355 of this magazine.

The simple and girlish shirt-waist is as popular as ever, and no garment of its class is better suited to immature figures or to the dainty cottons and Summer silks. Tan-colored and brown silk were here selected for the development of the shirt-waist, which has a pointed-yoke back and may have a turn-down or standing collar, the pattern providing both styles. The left front is turned under for a hem, while the right front is finished to produce the effect of a box-plait, and the closing is made with studs, through the plait. The fronts are gathered at the top and shirred at the waist-line at each side of the closing. The upper portion of the back is a pointed yoke, and the back is gathered at the top, while the fulness at the waist-line is drawn closely to the center by shirrings. All the shirrings are tacked to a stay, which forms a casing for tapes that draw the waist in closely. The one-seam sleeves are gathered at the top and bottom and finished with reversed cuffs of brown silk, the free edges of which are completed with a single row of machine-stitching. The turn-down collar has flaring ends, between which a silk tie is neatly bowed. The free edges of the collar, and also those of the belt are finished with stitching.

Waists of this kind are as picturesque as they are serviceable, and may be suitably made up in pretty prints, such as percale, chambray, lawn, cambric, gingham, cheviot, madras, surah and China silk, and the effective and inexpensive wash silks that are both durable and becoming.

The hat is a fancy straw trimmed with ribbon and flowers.



7498
View without Cape Collar.

Figure No. 297 L.—Misses' Mother-Hubbard Wrapper.

(For Illustration see Page 342.)

Figure No. 297 L.—This illustrates a Misses' Mother-Hubbard Wrapper. The pattern, which is No. 7466 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 351 of this publication.

Light figured challis was here chosen to make the wrapper, with a simple disposal of ribbon rosettes for decoration. The garment is a most comfortable one for daily wear in one's boudoir, and the freedom permitted by its construction will commend it highly to convalescents. The loose fronts are hemmed at the front edges, and their upper edges are gathered and sewed to the square yoke, which is shaped with shoulder seams. The closing is made invisibly all the way down the front with hooks and loops and ornamented by ribbon rosettes. Under-arm gores separate the fronts from the full back and produce a clinging adjustment at the sides, and the back is gathered at the top and joined to the yoke, the fulness falling free as at the front. A belt-tape holds the sides of the wrapper as closely to the figure as desired. The rolling collar has square ends that flare prettily. The leg-o'-mutton sleeves are shaped by inside and outside seams and mounted on coat-shaped linings; their fulness at the top is sufficient to insure the fashionable outstanding effect, and the adjustment is close below the elbow.



7498
Front View.

7498
Back View.

Misses' Costume, with Five-Gored Skirt. (Copyright.)

(For Description see Page 347.)

Charming wrappers may be developed by the mode in washable goods, in India or China silk, or in any light-weight woollen of fine quality. French challis, cashmere, eider-down flannel, etc., are favored for garments of this kind, and a trifling decoration of satin or velvet ribbon is tasteful.

FIGURE No. 298 L.—GIRLS' MIDDY COSTUME.

(For Illustration see Page 343.)

FIGURE No. 298 L.—This illustrates a Girls' costume. The pattern, which is No. 7506 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 348 of this DELINEATOR.

Red and white serge are united in the present development of the costume, and soutache braid and gilt buttons provide pleasing decoration. The seamless front, which is joined to the backs in shoulder and under-arm seams, is arranged over a smooth lining and is loose at the lower edge, where it falls over the top of the deeply hemmed skirt, which is joined to the front lining and to the backs and hangs in soft, full folds about the figure. The closing is made at the back with button-holes and buttons, and at the neck is a standing collar. The waist is stylishly decorated at the top and bottom with clustered rows of soutache braid that follow the neck and lower edges.

The jacket extends well over the hips, and is closely adjusted by under-arm and side-back gores, and a curving center seam that terminates below the waistline at the top of an underfolded box-plait; and the side-back seams disappear under well pressed coat-plaits. A removable sailor-collar of white serge overlays a permanent collar of similar shape but a trifle larger, the outer edges of which are exposed below the upper collar. The removable collar extends to the lower edge of the jacket in front and is attached with buttons and button-holes. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is collected in gathers that cause the sleeves to droop in pretty folds and wrinkles to the elbow, below which the adjustment is close and comfortable. Three trefoils of braid are formed on each jacket front just below the sailor collar, and a gilt button is secured at the center of each. The sleeves are each decorated at the wrist with a single trefoil and button.

Pretty and girlish costumes may be made up by the mode in serge, flannel or cheviot, or in Galatea or in some other washable fabric of like texture. Combinations will prove effective, and braid will be appropriate on both woollen and cotton goods.

The sailor hat flares broadly and becomingly.



7469
Front View.

7469
Back View.

MISSES' DRESS, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK. (COPYRIGHT.)

(For Description see Page 348.)

FIGURE No. 299 L.—GIRLS' SINGLE-BREASTED JACKET.

(For Illustration see Page 343.)

FIGURE No. 299 L.—This illustrates a Girls' jacket. The pattern, which is No. 7473 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is again portrayed on page 353 of this magazine.

Navy-blue and red cloth were here chosen for the jacket, with a neat finish of machine-stitching. The loose fronts are closed at the center with button-holes and smoked-pearl buttons, and the close adjustment at the sides and back is made with under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The sailor collar is deep and square at the back and square in front, and is sloped gracefully over the shoulders; it is joined to the neck with a rolling collar that has flaring ends, and a full bow of soft ribbon is worn at the throat. The *gigot* sleeves have each but one seam and are mounted on linings similarly shaped. The fulness at the top is collected in forward and backward turning plaits, and below the elbow a fashionably close adjustment is maintained. Each sleeve is finished with two rows of machine-stitching made to outline a round cuff, and the free edges of the collar are followed by two spaced rows of stitching. The lower edges of the jacket are finished with a single row, as are also the curved openings to pockets in the fronts.

For Spring and Summer uses a jacket of this kind is indispensable, and such materials as cheviot, whipcord, flannel, serge and faced cloth of light weight are recommended for it, being serviceable and stylish. A neat decoration of braid or a plain completion of stitching will usually be adopted.

The hat is a jaunty sailor decorated with feathers.

FIGURE No. 300 L.—GIRLS' DRESS.

(For Illustration see Page 343.)

FIGURE No. 300 L.—This illustrates a Girls' dress. The pattern, which is No. 7474 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is differently pictured on page 349 of this publication.

Plaid zephyr gingham and light cambric were selected in the present instance for the development of the dress, with ribbon rosettes for decoration. The pretty waist is smooth fitting and has three applied box-plaits at the front and back, the middle plait at the back concealing the closing. The rolling collar of cambric is in two sections, the ends of which flare widely; and a rosette of ribbon is arranged between the ends in front.

The full sleeves are shaped by one seam only and are mounted on coat-shaped linings; each is arranged in three box-plaits at the top and bottom, and the wrists are completed with round cuffs of cambric. Three dainty rosettes of ribbon are placed in front over the joining of the waist to the skirt, which is deeply hemmed at the bottom and gathered at the top to fall in full, soft folds about the figure.

Simple and attractive little dresses will be made up for the coming season after this style, which is appropriate for washable goods of either heavy or light texture. Durable Summer dresses will be made of gingham, percale, cambric, linen lawn or Scotch plaids, and warmer but equally serviceable ones will be of cashmere, novelty goods or serge. A trifling amount of contrasting material and a few velvet or silk ribbon bows or rosettes will contribute pleasing decoration.

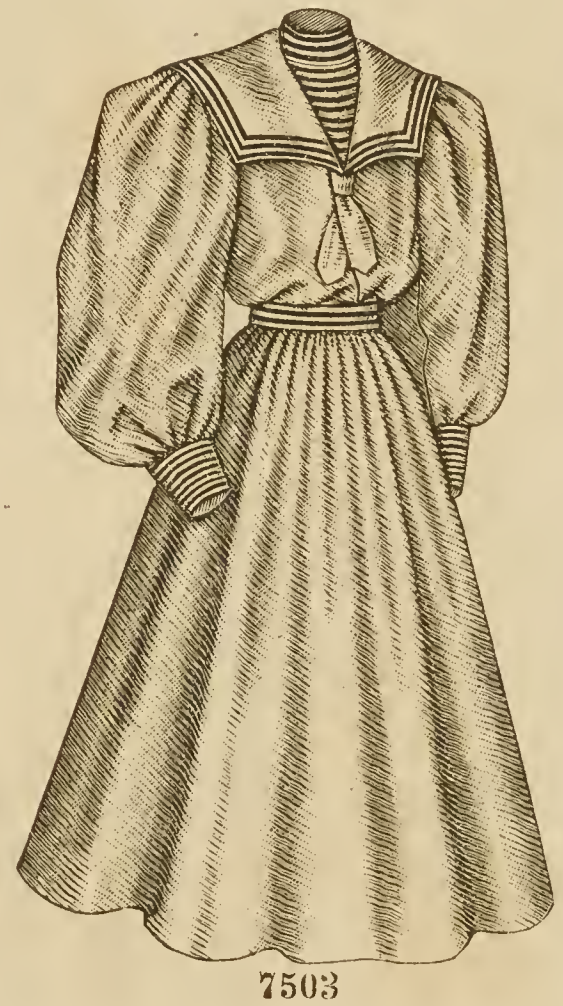
Figure No. 301 L.—GIRLS' DRESS.

(For Illustration see Page 344.)

Figure No. 301 L.—This illustrates a Girls' dress. The pattern, which is No. 7507 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 350 of this magazine.

The dress displays the quaint simplicity which is now so generally sought in little women's attire, and is here shown developed in old-pink China silk and white point de Gène lace. It reaches to a becoming and stylish depth, and has a full, round skirt that is deeply hemmed at the bottom and falls in natural, rolling folds from gathers at the top, where it is joined to the body. The full front and full backs of the body are mounted upon a close-fitting body-lining, the upper part of which is covered with a shallow, round yoke-facing of silk overlaid with lace; and from the lower edge of the yoke facing a Bertha frill of point de Gène lace droops softly all round and is caught up at the right side under a dainty bow of ribbon with rabbits'-ear ends. The fulness in the front and backs is drawn by gathers at the top and bottom into soft folds at the center of the front and at each side of the closing, which is made invisibly at the center of the back; and the waist is encircled by a twisted ribbon that is decorated at each side with a rabbit's-ear arranged to rise pertly. The sleeves are covered to the elbow with full puffs, which are gathered at the top and bottom and spread in balloon fashion; they may be draped by three upturning plaits, but in this instance a single tacking is made, and the wrists are trimmed with two folds of silk. The standing collar is overlaid with lace. The sleeves may be cut off below the puffs and the body cut away above the frill.

The dress illustrates a charming child-like style that is sure to be popular for the development of figured and plain India silk, embroidered mull and nainsook and other dainty fabrics devoted to little folks' best dresses. The mode is also appropriate for all sorts of woollens and inexpensive cottons for every-day wear; and it is so fanciful that little garniture need be added, although a tasteful arrangement of ribbon, insertion, fancy braid, etc., will in no way detract from its good style.



Front View.



Back View.

Misses' Sailor Dress, with Straight, Full Skirt. (Copyright.)

(For Description see Page 349.)

Figure No. 302 L.—GIRLS' DRESS.

(For Illustration see Page 344.)

Figure No. 302 L.—This illustrates a Girls' dress. The pattern, which is No. 7482 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is represented in two views on page 349 of this publication.

The fashioning of the pretty dress permits the use of gay color combinations or quiet contrasts, according as the gown is required for best or ordinary wear. In the present instance the garment is shown developed for dressy use, the material chosen for its construction being Fayetta in a becoming old-rose shade, with ruchings of the material and rosettes and bands of leaf-green ribbon for garniture. The skirt is made with ample fulness, and is gathered at the top to fall in natural folds from the body, its lower edge being finished with a deep hem. The front of the body has fulness at the center, which is gathered at the top and bottom and framed by knotted bands of ribbon, the fulness drooping softly in blouse fashion below the dart-fitted lining-front, and the ends of the ribbons being covered by pretty rosettes. The backs are mounted upon smooth backs of lining, and are gathered at the top and bottom to present pretty fulness at each side of the closing, which is made invisibly at the center. A ruching of the material forms a dainty neck-completion, and similar ruching is decoratively applied to the edges of the elbow puff-sleeves, which are mounted upon smooth linings and are gathered at the top and bottom to spread in balloon fashion.

The dress offers but slight opportunity for combinations of materials, but pretty color contrasts may be achieved by ingenious disposals of velvet or satin ribbon, the arrangement followed in the present development being, perhaps, as effective as any. Challis, serge, flannel, crépon, foulé and such pretty cottons as chambray, gingham, percale, lawn, etc., are perfectly adapted to the mode, and for extraordinary occasions India or China silk or taffeta in figured, striped, checked or fancy patterns may be chosen.

Misses' Costume, with Five-Gored Skirt.

(For Illustrations see Page 345.)

No. 7498.—Red crépon and plain silk are united in this costume at figure No. 293 L in this magazine, braid and buttons contributing the decoration.

The stylish costume is here represented made of brown fancy cloth and blue silk and decorated with fancy braid and but-

tons. The skirt is in the graceful five-gored style and is shaped to fit smoothly at the top at the front and sides, the fulness being massed in gathers at the back. The width at the bottom is about three yards round in the middle sizes, and the flare may be emphasized, if desired, by an underfacing of hair-cloth or canvas. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The basque is rather jacket-like in effect and very stylish. The lining fronts which support the full vest of silk are fitted by single bust darts and closed at the center, and the vest is gathered at the neck and lower edge and droops in blouse fashion. The fronts of the basque are in square jacket style and flare sufficiently to reveal the vest prettily. Under-arm and side-back gores and a curving center seam render the sides and back close-fitting, the center seam terminating below the waist-line at the top of coat-laps: and coat-plaits which are each marked at the top with a button are formed below the waist-line at the side-back seams. A cape collar is included in the seam with the standing collar; it is perfectly smooth fitting and is cut in uneven scollops at the lower edge, the smaller scollops drooping over the shoulders, and the lower edges of the cape collar and the top and bottom of the standing collar are decorated with a single row of braid. The leg-o'-mutton sleeves, which are shaped by one seam only, are mounted on smooth coat-shaped linings; they are gathered at the top to droop in many soft folds and pretty wrinkles to the elbow, below which they fit the arm quite closely, and are adorned at the wrists with two widely spaced rows of braid arranged to encircle the arm. Three smoked pearl buttons stylishly decorate the front edge of each jacket front below the cape collar. A simpler mode may be attained by omitting the deep fancy cape-collar, as shown in the small engraving.



7506
Front View.



7506
Back View.

GIRLS' MIDDY COSTUME, WITH REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 351.)

needs four yards and three-fourths of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Of one material, it calls for eight yards and a half twenty-two inches wide, or five yards and a half thirty-six inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



7454
Front View.



7454
Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see Page 350.)

The graceful lines of this youthful mode may be handsomely brought out in crépon, camel's-hair, serge, cheviot, cashmere and novelty goods, and only a small amount of silk will be required for the vest. Flat bands of braid, open-work passementerie, gimp, galloon or velvet will trim the costume effectively.

We have pattern No. 7498 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume

MISSES DRESS, WITH SIX-GORED SKIRT ARRANGED TO FORM THREE *GODETS* AT THE BACK.

(For Illustrations see Page 346.)

No. 7469.—This dress is shown made up in a very stylish combination of plain and plaid dress goods and decorated with buttons at figure No. 291 L in this magazine.

The dress displays the fashionable *godets* or flutes in the skirt and in the waist it introduces box-plaits that are always becoming to youthful figures. For the development of the dress a modish combination of brown mixed suiting and darker brown velvet was chosen in the present instance. The skirt measures three yards at the bottom in the middle sizes and is one of the most graceful of the new modes; it consists of a front-gore, a gore at each side, and three back-gores that are very narrow at the top and very wide at the bottom. The front-gore and-side gores are rendered perfectly smooth at the top by darts, and the back-gores are box-plaited at the top to fall in three *godets* that spread in the graceful fashion peculiar to the mode, their stateliness being preserved by an interlining of hair-cloth and an elastic strap arranged near the top underneath. A placket is made at the second seam from the center of the back at the left side, and the top of the skirt is completed with a belt.

The waist is short and round and closed invisibly along the left shoulder and under-arm seams. It is provided with a body lining closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The upper part of the body lining is covered with a deep, pointed velvet yoke shaped by shoulder seams, the lower edge of the yoke concealing the upper edges of the front and back, which are separated by under-arm gores. The front is fitted smoothly by single bust darts, and the back, which is smooth at the top, is rendered perfectly smooth at the waist-line by a single dart at each side of the center, the darts being concealed beneath the box-plaits, which are applied upon the front and back and narrow gradually toward the lower edge. The waist is encircled by a velvet belt, the overlapping end of which is pointed. The two-seam *gigot* sleeves are of fashionable width at the top and are mounted upon smooth, coat-shaped linings; they are arranged with bouffant effect at the top by a broad double box-plait between two broad single box-plaits and are smooth on the forearm. The wrists are plainly completed. At the neck is a close-fitting standing collar covered with a velvet crush collar, the ends of which are turned under deeply to form outstanding loops of generous size and are closed at the center of the back.



7482

Front View. *Back View.*

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 351.)

While the dress embodies the most stylish features of prevailing modes, it is quite simple in effect, and will, therefore, be liked for every-day wear as well as for church and visiting. It will make up beautifully in illuminated serge, velours, Fayetta, foulé and crépon in conjunction with velvet, moiré or some goods of contrasting shade or texture. If preferred, the dress may be composed of a single woollen material, and made fanciful by velvet ribbon, fancy braid or gimp.

We have pattern No. 7469 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress needs four yards and a fourth of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide. Of one fabric, it calls for seven yards and three-fourths twenty-two inches wide, or five yards and an eighth thirty-six inches wide, or four yards and five-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' SAILOR DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 347.)

No. 7503.—At figure No. 289 L in this DELINEATOR this dress is pictured made up in a stylish combination of blue cheviot and white flannel, with blue braid and white embroidered stars for ornamentation.

The dress is in picturesque sailor style and is here shown developed in serge, with narrow braid for decoration. The straight skirt is of generous width, measuring fully three yards at the bottom in the middle sizes. It is finished at the bottom with a deep hem, and is gathered at the top to fall in full, soft folds from the body, to which it is joined, excepting at the left side, where a placket is finished. The fronts and seamless back of the body are joined in shoulder and under-arm seams, the shoulder seams passing into the corresponding seams of the body lining, which is closely fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The fronts are shaped at the top to accommodate the ends of the deep sailor-collar and are closed invisibly at the center. The fulness at the lower edge of the body is drawn to the center of the front and back and collected in two rows of gathers made at belt depth apart and tacked to the body lining, the fulness drooping in regulation blouse fashion over the belt, which encircles the waist and is closed at the left side. The sailor collar falls deep and square at the back, and between its ends, which are fancifully shaped, is revealed a shield or chemisette that is attached to the right lining-front, and secured with hooks and loops at the left side. The shield is all-over trimmed with evenly spaced cross-rows of braid, and is topped with a close-fitting standing collar that is decorated with three rows of similar braid and closed invisibly at the left shoulder seam. The outer edge of the sailor collar is ornamented with three rows of braid, and beneath its ends are attached the plaited ends of serge ties, which are arranged in a sailor knot. The sleeves are full puff-sleeves mounted upon smooth, coat-shaped linings, which are covered below the puffs with round cuff-facings of serge all-over decorated with encircling rows of braid. The belt is trimmed with braid to match the decoration of the sleeves and shield.

Dresses displaying the semi-*négligé* appearance which distinguishes this mode promise to be as much favored among the Summer fashions as they have been for several seasons past. The mode will make up beautifully in French flannel, serge, outing



7474

7474

Front View. *Back View.*

GIRLS' DRESS. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 352.)

flannel, cashmere and other woollens, and will be especially effective in blue-and-white, pink-and-white, or violet-and-white striped percale, with percale in a plain color to match for the sailor collar, or chemisette, and for the cuff facings. The chemisette may be ornamented with the monogram of the wearer in large letters embroidered with silk, or with a nautical emblem, such as a star, wheel or anchor.

We have pattern No. 7503 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress calls for nine yards and five-eighths of goods twenty-two inches wide, or seven yards and five-eighths twenty-seven inches wide, or five yards and seven-eighths thirty-six inches wide, or five yards forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7507

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 348.)

No. 7454.—Figured taffeta is shown combined with butter-colored lace edging in this dress at figure No. 294 L in this magazine, insertion and ribbon providing tasteful decoration.

A charming, simple mode by which to develop the dainty embroidered batistes and flowered and dotted lawns and organdies that are so well liked for Summer gowns is here represented made of fine gingham and embroidered edging, and trimmed with insertion and ribbon. The dress is made with a full, straight skirt of stylish width, measuring three yards and an eighth round in the middle sizes. The skirt is finished at the bottom with a deep hem, and is gathered at the top to fall in full, soft folds all round, and completed with a belt, a placket being finished at the center of the back.

The fanciful waist has a full front and full backs shaped in Pompadour outline and arranged upon a body lining fitted by the usual darts and seams and closed at the center of the back. The front and backs, which are separated by under-arm gores to ensure a close adjustment at the sides, are disposed in pretty folds at the center by gathers at the top and a double row of shirring at the waist-line; and drooping quaintly in full, soft folds from their upper edges is a gathered Bertha frill of lace shaped by dart seams at the front and back to fall in long points at the corners of the Pompadour. The body lining exposed to square yoke depth above the Bertha is covered with yoke facings of gingham and decorated with two rows of insertion arranged to follow the lower outline of the facing, and rosettes of ribbon are coquettishly placed at the corners of the Pompadour. The coat sleeves are covered to the elbows with huge puffs, that droop on the shoulders and spread in picturesque balloon fashion below. The puffs are gathered at the top and bottom, and the wrists are trimmed with two encircling rows of insertion. At the neck is a standing collar covered with a wrinkled ribbon, the ends of which are tied in a pretty bow at the closing of the waist, which is made invisibly at the back. The body is worn beneath the skirt, and about the waist is arranged a ribbon belt that is bowed at the center of the back and ornamented at each side of the center of the front with an Empire bow of similar ribbon, from which long streamers fall nearly to the bottom of the skirt.

There are numberless pretty woollens that will make up attractively in this way for the intermediate season, and which may be replaced later on by gowns of embroidered nainsook or batiste flouncing, dimity, mull or dotted Swiss. Point Venise or point de Gêne lace may form the Bertha frill of a cotton dress, but when woollen goods are used, the frill could be of the dress fabric and made ornamental by bands of ribbon, lace insertion, fancy braid or lace beading, with ribbon disposed to follow its lower outline.

We have pattern No. 7454 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress needs six yards and five-eighths of gingham twenty-seven inches wide, with three yards and a half of embroidered edging six inches wide. Of one material, it calls for nine yards and three-fourths twenty-two inches wide, or eight yards twenty-seven inches wide, or six yards and a fourth thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7507
Front View.



7507
Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 352.)



7490
Front View.



7490
Back View.

GIRLS' EMPIRE DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 352.)

GIRLS' MIDDY COSTUME, WITH REMOVABLE SAILOR-COLLAR.

(For Illustrations see Page 348.)

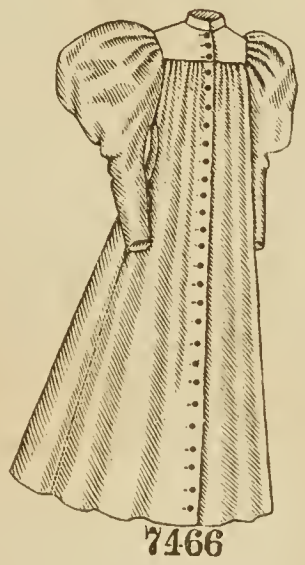
No. 7506.—Red and white serge form the combination in this costume at figure No. 298 L, white soutache braid and brass buttons providing pretty decoration. The costume is again shown at figure No. 11 on the Juvenile Plate for Spring, 1895.

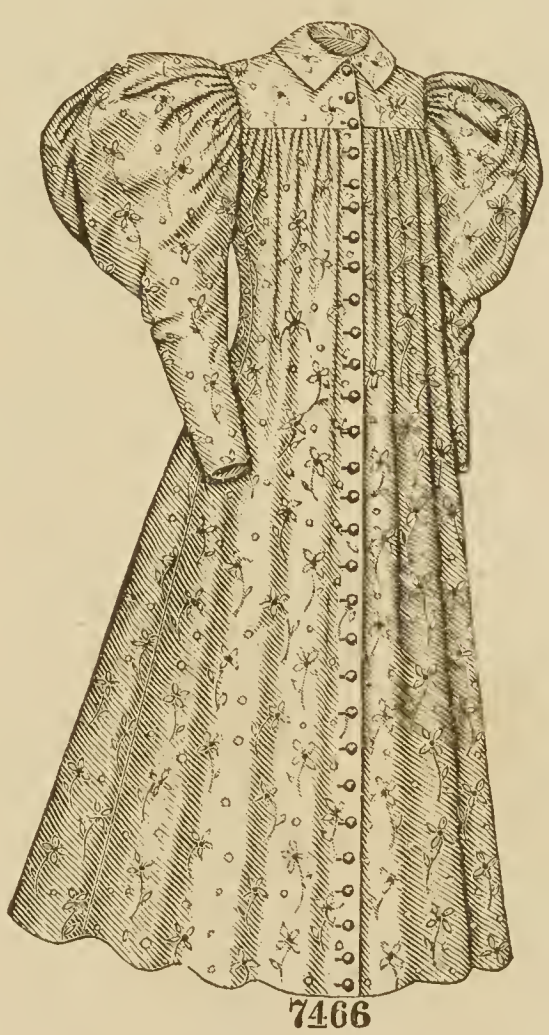
The costume possesses the jauntiness one always associates with sailor modes and is here pictured made of blue and white flannel. The skirt is full and round and deeply hemmed at the bottom, and the top is gathered and joined to the backs and lining fronts of a sleeveless body, that is shaped by shoulder and under-arm seams and closed at the back with button-holes and buttons, the front falling free over the top of the skirt. The front is decorated at the top and bottom with two rows of white braid, and a single row of braid ornaments the close-fitting standing collar.

The middy jacket, which suggests as much as possible the jacket of a boy's middy suit, has loose fronts opening widely over the front of the body, revealing the front with the effect of a vest. It is of graceful length, and is nicely fitted to the figure by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above an underfolded box-plait; and the side-back seams disappear below the waist-line under rolling coat-plaits. The fronts are reversed at the top by the ends of the sailor collar, which falls deep and square at the back and is covered with a facing of white flannel that is continued down the fronts for underfacings to the lower edge of the jacket; and overlapping the collar is an independent sailor-collar of white flannel that extends to the lower edges of the fronts and is attached underneath to the jacket with buttons and button holes. The one-seam *gigot* sleeves, which are mounted upon coat-shaped linings, are close-fitting upon the forearm and voluminous above the elbow. The fulness at the top is collected in gathers and spreads in the bouffant style so desirable at present; and the wrists are ornamented with two rows of machine-stitching. A single row of machine-stitching outlines the front and lower edges of the jacket and also the edges of the large sailor-collar, and three buttons decorate each front below the collar.

The materials most in favor for a costume of this kind are, of course, such comfortable woollens as flannel and serge, but there are various other fabrics, such as Galatea, cashmere, outing flannel, etc., that can be utilized, with very stylish results. All sorts of suitable cottons are adaptable to the mode, and striped and plain percale will be particularly effective made up in this way. Washable braid or narrow embroidered edging may contribute pretty garniture, or a very simple completion may be chosen, as preferred.

We have pattern No. 7506 in eight sizes for girls from five to twelve years of age. To make the costume for a girl of eight years, requires eight yards and an eighth of material twenty-two inches wide, or five yards and three-fourths thirty inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards and an eighth forty-four inches wide, each with three-fourths of a yard of contrasting goods thirty inches or more wide for the removable sailor-collar. Price of pattern, 1s. 3d. or 30 cents.


7466


7466
Front View.


7466
Back View.

MISSES' MOTHER-HUBBARD WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 353.)

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 349.)

No. 7482.—Another view of this dress may be observed by referring to figure No. 302 L in this DELINEATOR, where it is pictured made of old-rose Fayetta and trimmed with ribbon and ruchings of the material.

A pretty and simple little dress, which will doubtless find a place in the Summer wardrobe of many a little maid, is here shown developed in baby-blue silk and trimmed with baby-blue chiffon ruching and ribbon. It has a full, straight skirt, that is deeply hemmed at the bottom and gathered at the top to fall in graceful folds from the body, which is shaped in moderately low, round outline at the top. The body has a full front and full backs arranged upon a dart-fitted front and smooth backs of lining. The fulness in the front is drawn to the center by gathers at the top and droops with blouse effect over the gathers that confine it at the lower edge; and the back is similarly gathered at the top and bottom to display pretty fulness at each side of the closing, which is made invisibly at the center. The neck is finished with a cording of silk and decorated with a full ruching of chiffon, and a similar ruching trims the lower edges of the elbow puff-sleeves, which are gathered at the top and bottom and arranged upon smooth linings. A wrinkled ribbon starts from underneath a rosette at each side of the fulness in the front, and is closed at the center of the back beneath a large rosette made of similar ribbon.

The dress will be pretty and appropriate for dancing school, parties, school receptions and other dressy occasions, and for these purposes may be developed in India or China silk, taffeta or surah. Equally pretty but less elaborate frocks for small girls may be made up in vailing, crépon, challis, cashmere, etc., and lace insertion or edging, ribbon, fancy braid or feather-

stitching done with either Roman embroidery silk or filo floss in either a contrasting or corresponding color may contribute dainty garniture.

We have pattern No. 7482 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress calls for five yards and a half of goods twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (To be Made with a Rolling or Standing Collar.)

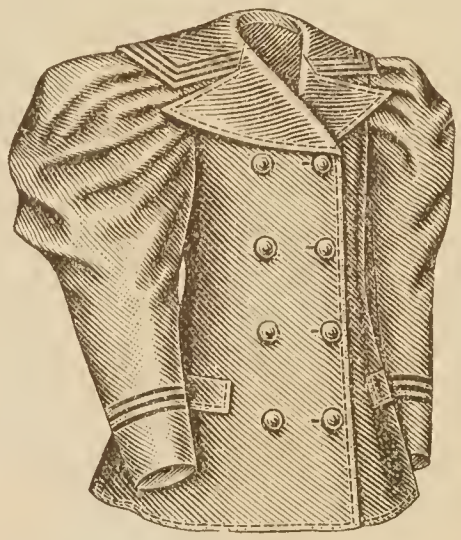
(For Illustrations see Page 349.)

No. 7474.—Plain white cambric and plaid zephyr gingham form the pretty combination in this dress at figure No. 300 L in this Delineator, ribbon rosettes providing the decoration.

For the present development of the pretty dress blue wool suiting spotted with russet-brown was selected. The dress introduces a pretty round waist smoothly adjusted by single bust darts and under-arm and shoulder seams and closed at the center of the back. Three box-plaits are applied on the front and three similar box-plaits are applied on the back, the middle box-plait at the back concealing the closing. The neck may be finished with a rolling collar in two sections that flare broadly at the center of the front and back, or with a standing collar, as preferred. The full sleeves show a pretty and novel disposal of fulness, being arranged in three box-plaits at the top and bottom; they are made on coat-shaped linings and completed with round cuffs of stylish depth. The round, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, falling in graceful folds about the figure.

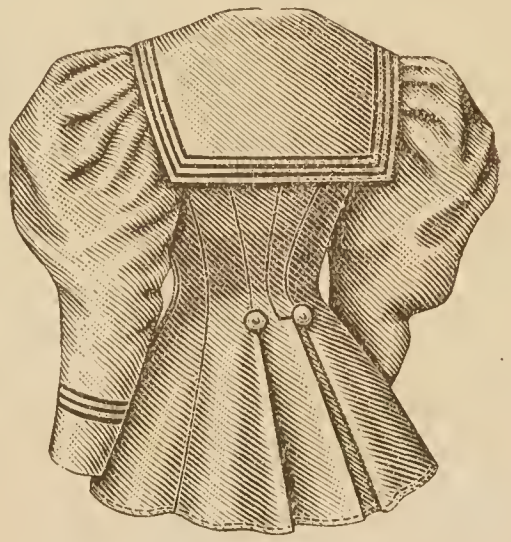
Pretty dresses may be made up in this manner of camel's-hair, serge, crépon, cashmere, challis and novelty goods of various kinds. Decoration is not required to enhance the attractiveness of this mode, but if garniture is selected, flat bands on the skirt and waist would be most appropriate and these may consist of braid, gimp, galloon, bias folds of the material, or silk or velvet ribbon.

We have pattern No. 7474 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of eight years, calls for six yards and an eighth of material twenty-two inches wide, or four yards and five-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



7497

Front View.



7497

Back View.

Misses' Double-Breasted Jacket, with Lapels and Sailor Collar. (Known as the Reefer Jacket.) (Copyright.)

(For Description see Page 353.)



7505

Front View.



7505

Back View.

Misses' Double-Breasted Jacket. (Known as the Reefer Jacket.) (Copyright.)

(For Description see Page 354.)

GIRLS' DRESS. (To be made with a High or Low Neck and with Long or Short Sleeves.)

(For Illustrations see Page 350.)

No. 7507.—White lace and China silk are shown combined in this dainty dress at figure No. 301 L in this Delineator, with ribbon for decoration.

The little dress, which may be made with a high or low neck and with long or short sleeves, is in this instance represented made of striped silk and lace and decorated with ribbon. The full, low-necked front is joined to the full, low-necked backs in shoulder and under-arm seams and a high-necked lining fitted by under-arm and side-back gores insures a trim adjustment. The full front is gathered at the top and bottom, the fulness being drawn well to the center, and the back is gathered at the top and bottom at each side of the closing, which is made at the center. Above the full portions a yoke facing of silk is applied to the lining, and outlining the upper edges is a Bertha frill of lace that is gathered at the top and draped at the right side of the front by three upturning, overlapping plaits which are secured underneath a ribbon rosette. The coat-shaped sleeves are covered to the elbow by bouffant puffs that are gathered at the top and bottom and draped gracefully near the lower edge by three upturning, overlapping plaits which are caught to the sleeve under a rosette bow of ribbon. A standing collar of moderate height completes the neck. The deeply hemmed skirt is gathered at the top and joined to the waist, falling in full, graceful folds about the figure. A twisted ribbon encircles the waist and is fastened under a rosette bow at the left side of the front, a similar rosette bow being placed to correspond at the right side of the front.

For the host of pretty and inexpensive silks and the many lovely prints, ginghams, organdies, lawns and dimities this is a desirable and becoming mode. It may be trimmed with embroidery or lace, and velvet, satin or grosgrain ribbon will add an ornate finish when associated with either, as illustrated. A dainty little gown for party wear may be made of white dotted Swiss and Irish point embroidery; and pale-blue double-faced satin ribbon may contribute the decoration.

We have pattern No. 7507 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires seven yards of silk twenty inches wide, with a yard and three-fourths of lace edging six inches and a half wide. Of one material, it needs six yards and an eighth twenty-seven inches wide, or four yards and a fourth thirty-six inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' EMPIRE DRESS. (To be worn With or Without a Guimpe.)

(For Illustrations see Page 350.)

No. 7490.—A handsome development of this dress is pictured



7473

View without Stole Sailor-Collar.

at figure No. 295 L in this magazine, China silk being the material selected, with ribbon for garniture.

This dainty little dress is a typical Empire mode and is quaintly pretty and appropriate for home use or to wear at children's parties. It is here shown made up in ciel-blue China silk and decorated with ribbon. The full fronts and backs are joined in short under-arm and shoulder seams and are gathered at the shoulder edges, the fronts being also gathered at the front edges and the backs at the back edges; they are supported by a smooth fitting lining, and the waist is closed at the center of the back. The elbow puff-sleeves are gathered at the top and bottom and are mounted on smooth linings. The deeply hemmed skirt is gathered at the top and falls in soft, pretty folds about the figure and is joined to the waist. A wrinkled ribbon starts from under a full rosette-bow placed over the gathered front edges of the front, passes about the bottom of the waist and forms a full bow over the closing at the back, the flowing ends falling low on the skirt. A pretty bow is also placed daintily on each shoulder.

Taffeta, Surah or India silk or any of the pretty novelty silks that come in delicate tints of blue, pink, yellow, rose or heliotrope will be appropriate for the development of the dress, or soft vailing, cashmere or crépon will make up effectively. Ribbon will provide attractive garniture.

We have pattern No. 7490 in ten sizes for girls from three to twelve years of age. To make the dress for a girl of eight years, requires six yards of material twenty-two inches wide, or five yards and a fourth twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7473

Front View.



7473

Back View.

GIRLS' SINGLE-BREASTED JACKET, WITH STOLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 354.)

MISSES' MOTHER-HUBBARD WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see Page 351.)

No. 7466.—Figured challis is the material represented in this wrapper at figure No. 297 L in this magazine, with ribbon rosettes for decoration.

The wrapper, which is here shown made of figured ciel-blue cashmere, introduces in its adjustment an under-arm gore that curves the garment in becomingly at the sides and renders the outline very graceful. The back and fronts, which are separated by the under-arm gores, are gathered at the top and joined to a square yoke shaped by shoulder seams, the back and fronts falling in full, soft folds to the bottom; and the sides are drawn as closely as desired to the figure at the waist-line by a belt-tape tacked at the under-arm and side seams underneath and tied in front. The closing is made at the center of the front all the way down with button-holes and buttons. The *gigot* sleeves are made with the fulness demanded by present fashions and are arranged upon smooth linings, the shaping being accomplished by the usual inside and outside seams. They are smooth upon the forearm, and the fulness at the top is collected in gathers to spread picturesquely on the shoulders, the bouffant effect being preserved to the elbow. The wrapper may be finished with a rolling collar with widely flaring ends or with a close-fitting standing collar, as shown in the engravings, both styles being provided by the pattern.

The wrapper will develop attractively in plain, figured or flowered challis, foulé, camel's-hair, serge, cashmere and striped and figured French flannels. Ribbons, lace, frills of the material, braid, etc., may be added to the bottom, if a fanciful completion be desired.

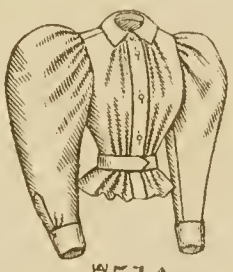
We have pattern No. 7466 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper calls for seven yards and seven-eighths of material twenty-two inches wide, or six yards and a half twenty-seven inches wide, or five yards thirty-six inches wide, or four yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DOUBLE-BREASTED JACKET, WITH LAPELS AND SAILOR COLLAR. (KNOWN AS THE REEFER JACKET.)

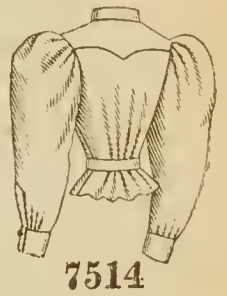
(For Illustrations see Page 352.)

No. 7497.—By referring to figure No. 290 L in this DELINEATOR, this jacket may be seen made of Spring coating, with velvet for the collar facing and machine-stitching and brass buttons for decoration.

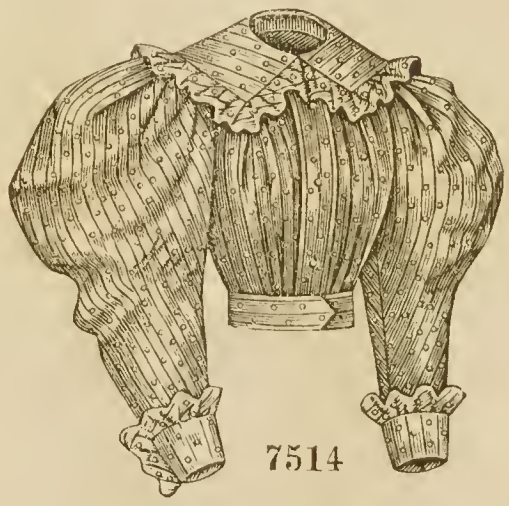
The jacket is comfortable and stylish and is here pictured made of marine-blue cloth and decorated with braid and machine-stitching. It extends well below the hips and the loose fronts are closed in double-breasted fashion with button-holes and buttons. Above the closing the fronts are reversed to form pointed lapels that are faced with the material. The close adjustment at the sides and back is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of stylish coat-laps, the side-back seams disappearing under coat-plaits that are each marked at the top by a button. Openings to side pockets in the fronts are covered with square-cornered pocket-laps that are finished with machine-stitching. At the neck is a sailor collar that falls deep and square at the back,



7514

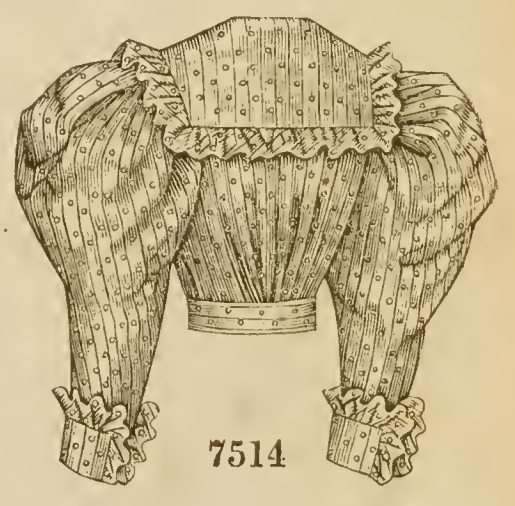


7514



7514

Front View.



7514

Back View.

MISSES' SHIRT-WAIST. (TO BE MADE WITH STRAIGHT OR TURN-UP CUFFS AND WITH A STANDING OR TURN-DOWN COLLAR, OR A SAILOR COLLAR HAVING SQUARE OR ROUNDING FRONT CORNERS.) (COPYRIGHT.)

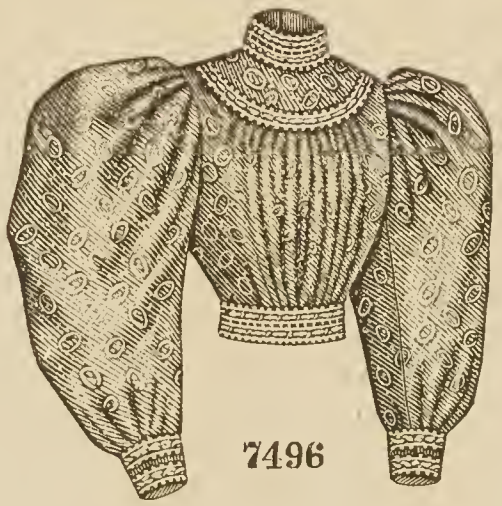
(For Description see Page 355.)

and has square ends which form narrow notches with the lapels. The collar is decorated at its edges with three rows of braid, and the lapels and the front and lower edges of the jacket are finished with a row of machine-stitching. The sleeves are in leg-o'-mutton style, shaped by one seam only, and are disposed at the top in forward and backward turning plaits; they are mounted on similarly shaped linings which should be of some slippery material, such as silk, satin, etc., to insure an easy adjustment and removal, and are decorated at cuff depth with three encircling rows of silk braid.

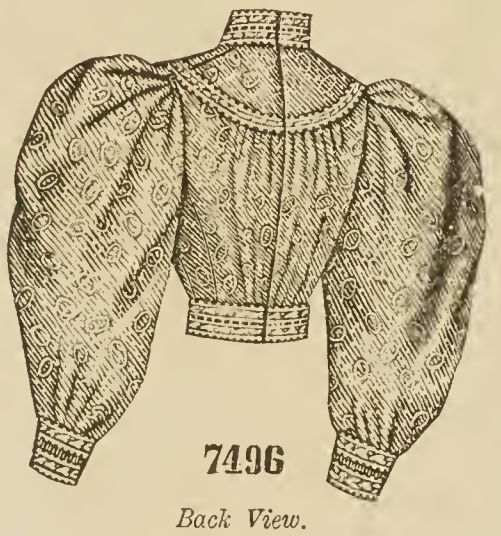
The mode is appropriate for serge, whipcord, faced or covert cloth, cheviot, tweed and flannel, and the decoration most suitable is soutache or silk braid.

We have pattern No. 7497 in nine sizes for misses from eight to sixteen years of age. For a miss of 12 years, the jacket calls for five yards and five-eighths of goods twenty-two inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.





Front View.



Back View.

MISSES' ROUND-YOKE WAIST. (TO BE MADE WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

(For Description see Page 355.)

vet and followed at its edges with a single row of machine-stitching, while the lapels are faced with the material and completed with a double row of stitching. The front and lower edges of the jacket are finished with a single row of stitching, and the hem at the back is machine-stitched to position.

The mode is commended for serge, cheviot, faced or covert cloth or whipcord and will always look best when a decoration of machine-stitching is applied. White or smoked pearl buttons are preferred for closing.

We have pattern No. 7505 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the jacket requires five yards and a fourth of goods twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty-four inches wide, with a fourth of a yard of velvet twenty inches wide (cut bias) for facing the collar. Price of pattern, 1s. or 25 cents.

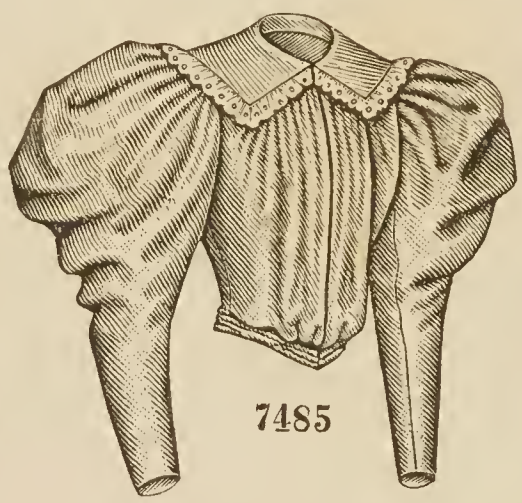
MISSES' DOUBLE-BREASTED JACKET. (KNOWN AS THE REEFER JACKET.)

(For Illustrations see Page 352.)

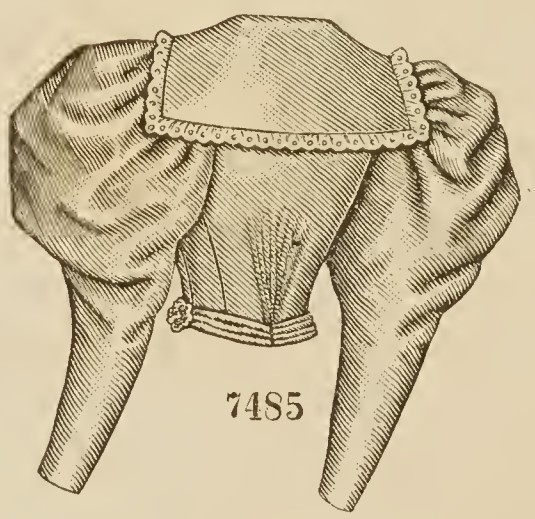
No. 7505.—This stylish jacket is again illustrated at figure No. 292 L in this DELINEATOR, where it is made up of cloth with velvet for the collar facing and machine-stitching for the completion. It is differently represented at figure No. 1 on the Ladies' Plate for Spring, 1895.

The jacket is here represented made of tan-colored cloth, with brown velvet for the collar facing and machine-stitching for the finish. It extends to a fashionable depth, and the fronts are closed in double-breasted fashion with button-holes and buttons and reversed at the top in stylishly broad revers that form notches with the rolling collar. The close adjustment at the sides and back is due to under-arm and side-back gores, and a curving center seam that terminates at the top of hemmed coat-laps, the side-back seams disappearing at the top of underfolded coat-plaits which are each marked at the top with a button. Square-cornered laps conceal openings to side pockets inserted in the fronts, and their free edges are finished with two rows of machine-stitching. The large leg-o'-mutton sleeves are shaped by one seam only and are mounted on similarly shaped linings; the fulness at the top is collected in forward and backward turning plaits that produce soft, graceful wrinkles to the elbow, and the wrists are hemmed and finished above the hem with a double row of machine-stitching. The rolling collar is inlaid with vel-





Front View.



Back View.

MISSES' BASQUE-WAIST. (TO BE MADE WITH A SAILOR OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 356.)

GIRL'S SINGLE-BREASTED JACKET, WITH STOLE SAILOR-COLLAR.

(For Illustrations see Page 353.)

No. 7473. — At figure 299 L in this magazine this jacket is represented made of navy-blue and red cloth and finished with stitching.

This jacket, which is very jaunty in appearance, is here represented made of tan whipcord and finished with machine-stitching. It is of stylish length and the loose fronts close to the throat with button-holes and buttons. The close adjustment at the sides and back is produced by under-arm and side-back gores and a curving center seam that terminates at the top of coat-laps and coat-plaits are formed below the waist-line at the side-back seams. The stole sailor-collar is square and of uniform depth at the front and back, the graceful slope over the shoulders adding to its shapeliness and style; it lies flat on the jacket and is included in the joining of a high rolling collar, shaped by a center seam and having square ends flaring prettily in front. The jacket may be made up without the sailor collar if preferred. The one-seam leg-o'-mutton sleeves are mounted on similarly shaped linings, that are gathered at the top. The fulness at the top of the sleeves is stylishly disposed in forward and backward turning plaits, and the wrists are finished at round cuff depth with two encircling rows of machine-stitching. Curved openings to side pockets in the fronts are finished with a single row of stitching, and a double row of stitching decorates the lower and back edges of the jacket and the free edges of the collars.

This is a good mode for different seasons, as it can be made in light-weight or heavy cloth. The sleeves should be lined

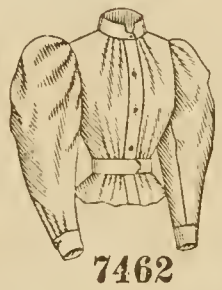
with silk, satin or some slippery lining material to insure their easy adjustment or removal. The decoration may be machine-stitching or braid.

We have pattern No. 7473 in ten sizes for girls from three to twelve years of age For a girl of eight years, the jacket requires four yards and a fourth of goods twenty-two inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

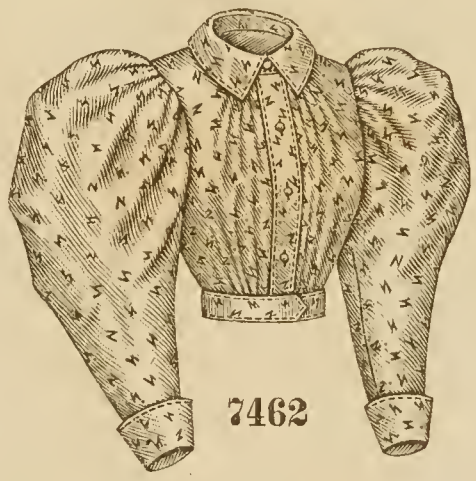
MISSES' SHIRT-WAIST. (To be Made with Straight or Turn-Up Cuffs and with a Standing or Turn-Down Collar, or a Sailor Collar having Square or Rounding Front Corners.)

(For Illustrations see Page 353.)

No. 7514.—Shirt-walsts of this kind are pretty made up in silk, chambray or percalc to accompany skirts and blazers of serge or flannel. For its present development linen lawn showing pale-blue stripes and polka-dots was chosen. The fronts are closed at the center with gold studs through a box-plait formed at the front edge of the over-lapping front, and are disposed with pretty fulness by a short row of gathers at the top at each side of the box-plait. The back, which joins the fronts in shoulder and under-arm seams, is smooth at the top and overlaid with a pointed yoke, and the fulness at the waist-line is drawn to the center by draw-strings that are inserted in a short casing and tied over the fronts. The sleeves display stylish fulness at the top and are shaped by inside seams only; they are gathered at the top and bottom and may be finished with straight or reversed cuffs, as illustrated. The reversed cuffs flare at the back of the arm and may have round or square corners, as preferred; when they are not to be starched, the sleeves will be finished without openings at the back of the wrist; but when they are to be starched, the sleeves will be made with openings finished with underlaps and overlaps, to facilitate ironing. In the large engraving the reversed cuffs are shown decorated with frills of the material. For the straight cuffs the sleeves are made with openings finished with overlaps and underlaps, in shirt style; and the cuffs are closed with link buttons. The neck may be completed with a deep sailor-collar falling in regulation square outline at the back over a standing band closed at the throat with a stud; or with a turn-down collar similarly mounted on a band, or with a standing collar having reversed ends, as preferred, the three styles of collars being illustrated in the engravings. The ends of the sailor collar flare widely at the throat and its edges are trimmed with a frill of the material to match the decoration of the cuffs. The shirt-waist may be worn outside or underneath the skirt and is trimly belted, the pointed ends of the belt being closed at the front.

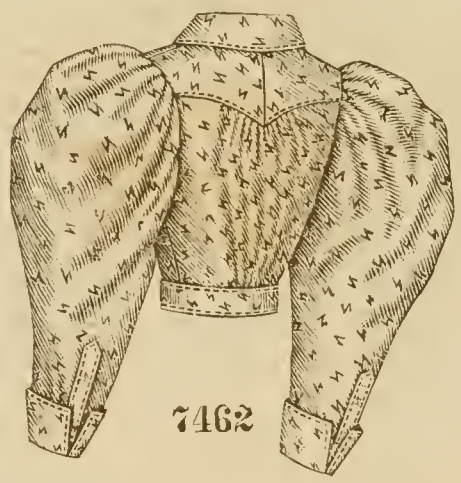


7462



7462

Front View.

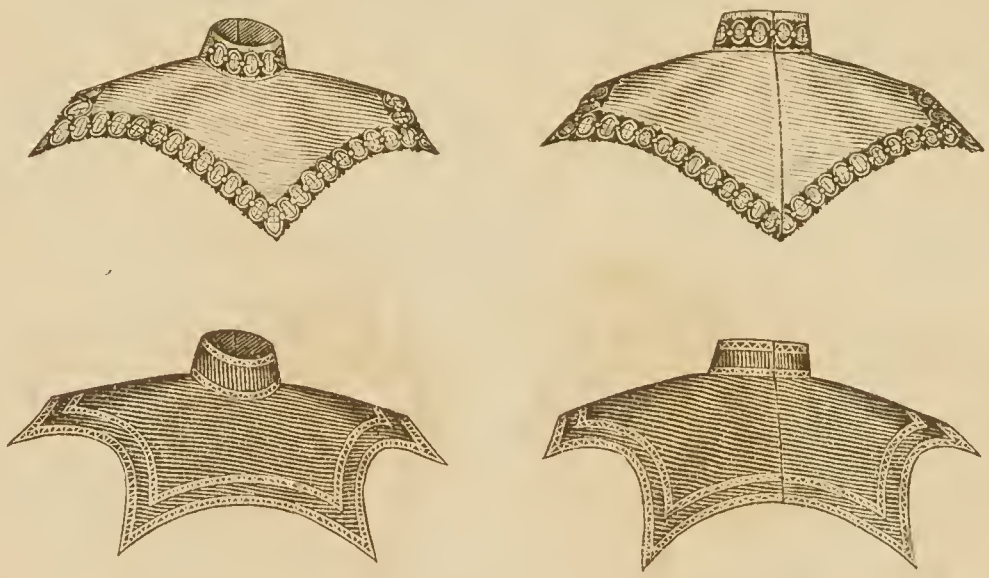


7462

Back View.

Misses' Shirt-Waist, with Yoke Back. (To be Made with a Turn-Down or Standing Collar and with Straight or Reversed Cuffs.) (Copyright.)

(For Description see Page 356.)



7460

Front Views. *Back Views.*

Misses' and Girls' Star Collars. (For Wear with Waists, etc.) (Copyright.)

(For Description see Page 356.)

Shirt-waists continue to be an important item in the Summer wardrobe, and the one just described is admirably adapted to the various cotton fabrics devoted to garments of this class. Among the most favored of the suitable cottons are Oxford cloth, cotton cheviot, linen, percale, gingham and dotted or striped lawn. Pale pink and blue and the striped varieties of Japanese and India silks are used for dressy shirt-waists, and feather-stitching done with fadeless Roman floss will form a dainty edge decoration for the collar and cuffs.

We have pattern No. 7514 in seven sizes for misses from ten to sixteen years of age. To make the shirt-waist for a miss of twelve years, requires four yards and three-fourths of material twenty-two inches wide, or three yards and seven-eighths twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' ROUND-YOKE WAIST. (To be Made With or Without a Fitted Lining.)

(For Illustrations see Page 354.)

No. 7496.—Beauty and practicality are combined in the construction of this waist. Yellow-and-brown figured cashmere was here selected for the waist, and lace insertion trims it effectively. The waist may be made with or without a body lining fitted by single bust darts and under-arm and side-back gores. The closing is made at the center of the back. The full front, which is cut low at the top, is separated from the full back by under-arm gores, and the front is gathered at the top and shirred at the waist-line, the fulness being drawn well to the center. The back also is cut low at the top, and is gathered at the top and shirred at the waist-line at each side of the closing. The upper edges of the full portions are joined to a round yoke shaped with shoulder seams, and the lower edge of the yoke is followed by a row of lace insertion. The waist is encircled by a belt which is overlaid with lace insertion and closed at the back. The neck is completed by a standing collar of moderate height overlaid with lace insertion. The full sleeves are shaped by one seam and may be made with or without coat-shaped linings; they are gathered at the top and bottom and are completed with round cuffs decorated at their upper and lower edges with lace.

A waist of this style may complete a suit or it may be made up independently to wear with various skirts. Silk, crépon, cashmere, vailing and numerous washable materials may be fashioned in this style, and the decoration may consist of lace or embroidery, ribbon, gimp or galloon, according to the material.

We have pattern No. 7496 in seven sizes for misses from ten

to sixteen years of age. To make the waist of one material for a miss of twelve years, requires four yards twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and a half thirty-six inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE-WAIST. (To be Made with a Sailor or Standing Collar.)

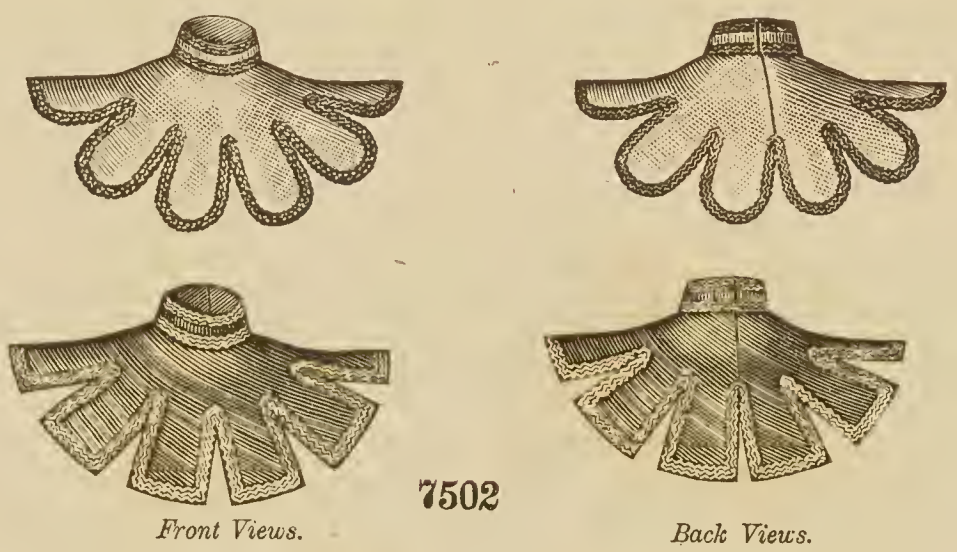
(For Illustrations see Page 354.)

No. 7485.—This waist is shown made up in a combination of plain and striped batiste at figure No. 288 L in this Delineator, embroidered edging providing the trimming.

The basque-waist developed as it is in the present instance in silver-gray Fayetta will prove a stylish accompaniment to any of the new skirts, and will be a specially good mode by which to make up the pretty silk ginghams and other novelties that have already appeared for Summer wear. To secure a perfectly trim adjustment the waist is made upon a body lining closely fitted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full fronts, which are separated from the seamless back by under-arm gores, are gathered at the top and drawn by two rows of shirrings at the bottom, the fulness drooping with full blouse effect over the crush belt, which covers the lower edge and is closed at the left side under a rosette. The back is smooth at the top and the slight fulness at the bottom is drawn to the center and collected in two short rows of shirrings. The lower edge of the basque-waist is round at the back and forms a short point at the front and the closing is made invisibly at the center of the front. The one-seam *gigot* sleeves are of generous width above the elbow and smooth and comfortably close-fitting below. They are mounted upon smooth, coat-shaped linings, and the fulness at the top is gathered to spread in bouffant fashion upon the shoulders. The neck may be finished with a sailor collar that falls deep and in regulation square outline at the back, and has broad ends flaring widely at the throat, or with a standing collar on the curate order. The large views show the sailor collar decorated with a narrow frill of lace.

The full blouse effect introduced in this mode renders it especially suitable for immature forms and improving to misses that are too slender. The blouse-waist will develop attractively in woollen goods of all seasonable grades and with particularly effective results in plain or striped percale, chambray, silk or Scotch gingham, cotton cheviot, etc. The collar may be trimmed with lace, embroidery, feather-stitching, fancy braid, etc., and a simple decoration to correspond may be added to the sleeves at the wrists.

We have pattern No. 7485 in seven sizes for misses from ten to sixteen years of age. To make the basque-waist for a miss of twelve years, calls for four yards of goods twenty-two inches wide, or three yards and seven-eighths twenty-seven inches wide, or three yards and an eighth thirty-six inches wide, or two yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



Front Views. *Back Views.*

Misses' and Girls' Collars, In Round and Square Tabs. (For Wear with Waists, etc.) (Copyright.)

(For Description see Page 357.)

MISSES' SHIRT-WAIST, WITH YOKE BACK. (To be Made with a Turn-Down or Standing Collar and with Straight or Reversed Cuffs.)

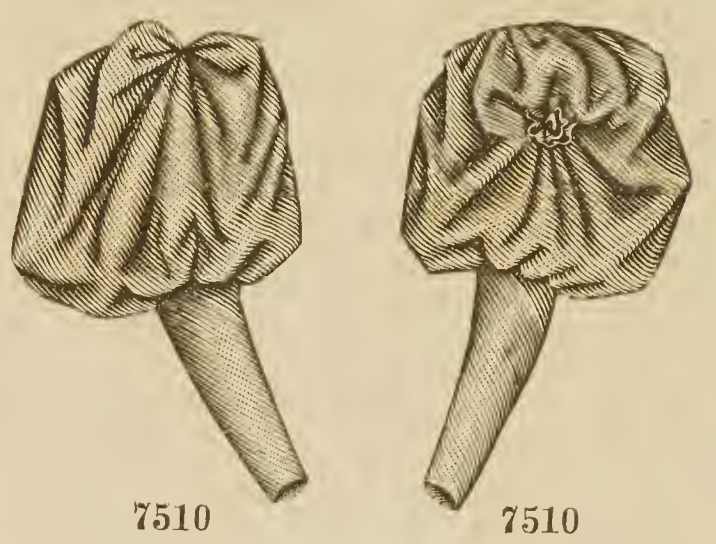
(For Illustrations see Page 355.)

No. 7462.—This waist is shown made of tan and brown surah silk and finished with stitching at figure No. 296 L in this issue.

The shirt-waist is here illustrated made of a fine variety of figured shirting. The fronts are disposed with pretty fulness at each side of the center by gathers at the top, and are closed with button-holes and buttons or gold studs through a box-plait formed at the front edge of the right front; and the fulness at the waist-line is collected in two short rows of shirrings at each side of the closing. The back is gathered at the top to produce stylish fulness at the center and is joined to a pointed yoke shaped by a center seam; and the fulness at the waist-line is drawn to the center and collected in two short rows of shirrings, which, like the shirrings at the front, are stayed by tackings to the casing that is formed for a tape, the latter drawing the garment closely about the waist. The shirt-waist may be worn outside or underneath the skirt, as preferred, and is provided with a belt, the overlapping end of which is pointed. The sleeves are shirt sleeves of fashionable width and have fulness at the top collected in gathers; they are also gathered at the wrists and may be finished with cuffs that roll back and flare at the back of the arm, or with straight cuffs having square ends closed with studs. With both styles of cuffs the sleeves are made with openings that are finished with underlaps and overlaps, the overlaps being pointed at the top. The reversed cuffs are closed under the roll with link buttons. The pattern provides two collars—a rolling collar with widely flaring ends, which is mounted upon a standing band closed at the throat with a button-hole and button, and a stylishly high standing collar, both collars being shown in the engravings.

Washable silks and all sorts of cottons are adaptable to the mode, but the materials most in favor are Oxford cheviot, percale, chambray, striped and figured shirting, gingham and lawn. Pale blue or pink silk shirt-waists are frequently ornamented with feather-stitching done with white Roman floss, but those developed in cotton goods display the simple finish illustrated in the present instance. A dainty waist may be made of yellow chambray, with white cambric for the collar and cuffs.

We have pattern No. 7462 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist needs four yards of goods twenty-two inches wide, or three yards and a half twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, each with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.



Misses' and Girls' Draped-Puff Dress Sleeve. (Copyright.)

(For Description see Page 357.)

MISSES' AND GIRLS' STAR COLLARS. (For Wear with Waists, etc.)

(For Illustrations see Page 355.)

No. 7460.—Either of these quaint collars will form a stylish adjunct to a gown, whether it be a new or a remodelled one. For

the development of the collars plain dress goods were chosen. Both collars close at the back. One collar displays six points—two points at the front, two at the back and one on each shoulder. It extends to the bust and to a corresponding depth at the back and droops broadly on the shoulders, its circular shaping causing it to fall perfectly smooth all round. It is topped by a close-fitting standing collar, the upper and lower edges of which are decorated with a row of narrow lace insertion; and the lower edge of the star collar is trimmed with two rows of similar insertion.

The other collar forms four points—a point at the center of the front, a similar point at the center of the back and a point upon each shoulder. It is also of circular shaping and is topped with a standing collar on the curate order. The edges of the star collar are trimmed with a band of wide insertion, and the standing collar is overlaid with a row of similar insertion.

Developed in velvet, *gros de Londres* or some other contrasting fabric, either of these collars may be added to a new or old style waist and will prove generally becoming. The collars are adaptable to all varieties of silk or wool dress goods.

We have pattern No. 7460 in eight sizes from two to sixteen years of age. For a miss of twelve years, the outside section of the six-pointed collar requires three-fourths of a yard of goods twenty inches wide, or five-eighths of a yard either twenty-seven or thirty inches wide, or half a yard forty-four inches wide. The outside section of the four-pointed collar needs three-fourths of a yard of goods twenty inches wide, or five-eighths of a yard either twenty-seven, thirty or forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' COLLARS, IN ROUND AND SQUARE TABS. (For Wear with Waists, etc.)

(For Illustrations see Page 356.)

No. 7502.—These quaint collars are a prominent feature of many modes for early Spring, and the home dressmaker will find in them very acceptable suggestions for freshening up gowns that have lost their newness. The collars are shown made of dress goods and trimmed with gimp. They are of becoming depth, extending to the bust and to a corresponding depth at the back and standing out stylishly on the shoulders, and are each fashioned in circular style and closed invisibly at the center of the back. One collar is shaped at the bottom in deep, square tabs and the other in deep, round tabs, and each collar is topped by a close-fitting standing collar of becoming height. The collars are decorated along the edges of the tabs with narrow gimp, and the upper and lower edges of the standing collar are ornamented with a row of similar gimp.

These collars may match or contrast in hue and fabric with the basque, dress or toilette they accompany, and will stylishly be made of velvet when the dress is cashmere, serge, Fayetta, etc. Shot, plain, striped, checked or fancy silk may be chosen for a collar of either of these varieties when it is desired to remodel or freshen a wool gown.

We have pattern No. 7502 in eight sizes from two to sixteen years of age. For a miss of twelve years, either collar requires five-eighths of a yard of dress goods thirty-six inches wide, with five-eighths of a yard of silk twenty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' DRAPED-PUFF DRESS SLEEVE.

(For Illustrations see Page 356.)

No. 7510.—A very graceful puff sleeve showing two styles of draping is here represented, the material selected for its development being plain woollen dress goods. The sleeve is in coat style, shaped by the usual seams along the outside and inside of arm; it is gathered at the top and covered above the elbow with a large puff, which is gathered at the top and bottom. The puff may be draped at the top by three upturning, overlapping plaits tacked over the gathers to form long folds that spread gracefully towards the bottom; or it may be draped at the center by three upturning, overlapping plaits tacked to the sleeve under a ribbon rosette to break into innumerable short folds and wrinkles. Both styles represented in the engravings are provided for by the pattern.

The sleeve is both simple and picturesque and may be appropriately added to a basque, waist or blouse-waist. It will develop beautifully in plain, checked, striped or fancy silk, surah, crépon, cashmere, gingham, in fact, in any variety of silken, woollen or cotton goods. The puff may contrast with the sleeve when a color combination is desired, and if a plain wrist completion be objectionable, bands of ribbon, lace insertion, gimp, etc., may be added.

We have pattern No. 7510 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, calls for three yards and an eighth of goods twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty inches wide. Price of pattern, 5d. or 10 cents.





Misses' and Girls' One-Seam Leg-o'-Mutton Sleeve For Outside Garments. (To be Side-Plaited, Box-Plaited or Gathered. (Copyright.)

(For Description see this Page.)

MISSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE FOR OUTSIDE GARMENTS.

(To be Side-Plaited, Box-Plaitf or Gathered.)

(For Illustrations see this Page.)

No. 7517.—The leg-o'-mutton sleeve is the most fashionable sleeve for outside garments and is given variety by the arrangement of the fulness at the top. It is shown made of cloth and displays the correct droop on the shoulders and a smooth effect upon the forearm. The sleeve is shaped by an inside seam only and is mounted upon a similiarly shaped lining, which is voluminous enough to slip on easily over the large dress sleeves in vogue. The fulness at the top of the sleeve may be collected in forward and backward turning side-plaits, or in two broad single box-plaits at each side of a broad double box-plait, or in gathers, as preferred, the pattern providing for the three disposals shown in the engravings. The fulness at the top of the lining is collected in forward and backward turning side-plaits and the sleeve is plainly finished at the wrist.

This sleeve may appropriately be added to a long coat, jacket, reefer or three-quarter coat, and will usually be of the same material as the garment it accompanies. Rough serge, diagonal, cheviot, hopsacking etc., are appropriate for outside garments for early Spring, and when last season's jacket is to be remodelled, moiré sleeves may be inserted.

We have pattern No. 7517 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and three-fourths of material twenty-two inches wide, or two yards thirty inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' THREE-PIECE SKIRT, WITH SPANISH FLOUNCE.

(For Illustrations see Page 358.)

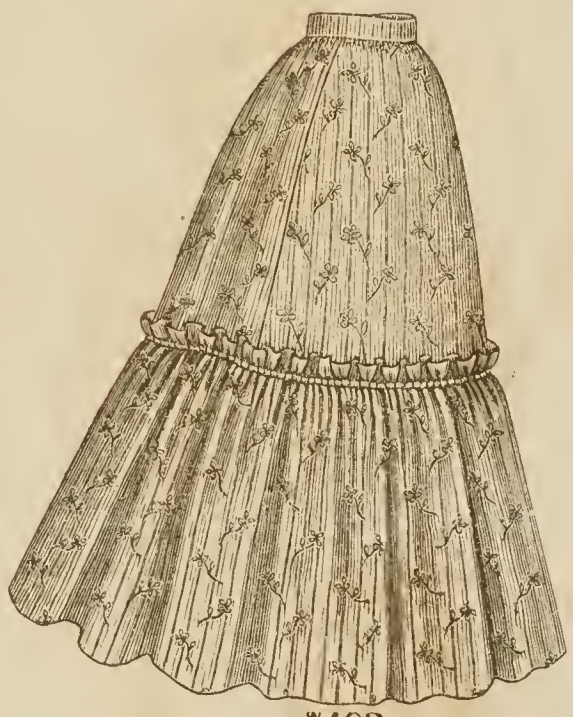
No. 7483.—This stylish skirt is pictured developed in striped batiste at figure No. 288 L in this Delineator.

The skirt is here represented made of figured French challis

and will prove a satisfactory and graceful mode for most of the seasonable dress goods. It is in three-piece style, being composed of a front-gore, and two wide gores that have bias back edges joined in a center seam. Very scant fulness is arranged at the top of the front and sides and a moderate amount is massed in gathers at the back. At the bottom the skirt measures about two yards and five-eighths round in the middle sizes, and if a distended appearance is liked, a facing or interlining of crinoline will produce the desired effect. The Spanish flounce is deeply hemmed at the bottom and turned under at the top and shirred to form a self-heading; it is sewed on the skirt with its lower edge even with the lower edge of the skirt. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

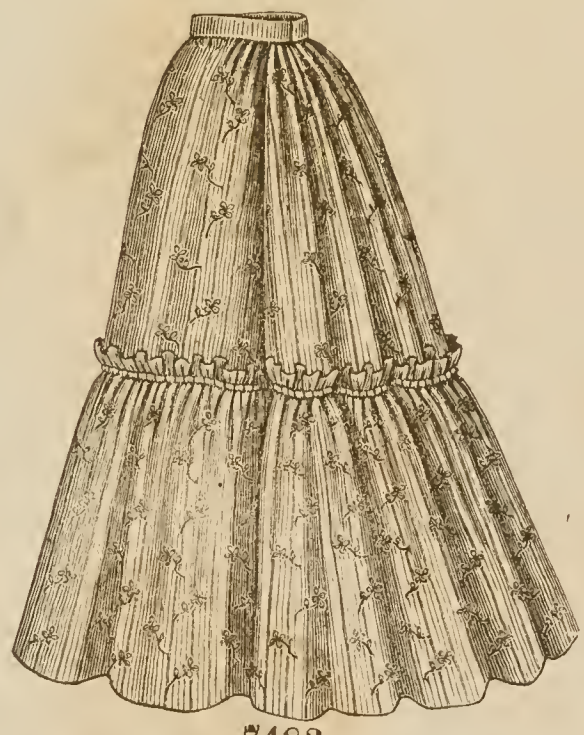
Lawn, gingham, organdy, chambray, dimity, batiste, dotted Swiss, etc., may be prettily fashioned in this manner. The gayly flowered challies with white or colored grounds, the still popular crépons and the lovely Summer silks of inexpensive quality will also make up after this mode with stylish grace.

We have pattern No. 7483 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt with gores extending under the flounce calls for six yards and a fourth of material twenty-two inches wide, or five yards and a fourth twenty-seven inches wide, or four yards and a half thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and a fourth fifty inches wide. While the skirt with gores extending to the top of the flounce will require four yards and five-eighths of goods twenty-two inches wide, or four yards and an eighth twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



7483

Side-Front View.



7483

Side-Back View.

MISSES' THREE-PIECE SKIRT, WITH SPANISH FLOUNCE. (COPYRIGHT.)

(For Description see Page 357.)

STYLISH LINGERIE.

(For Illustrations see Page 287.)

Lace enters largely into the construction of waist accessories, which apparently grow more elaborate as the season advances.

Among the novelties are fish-scale spangles, which are used to form yokes in conjunction with chiffon, lace, velvet, etc., and are so elaborate that they are in good taste only on very dressy gowns. Fish-scale yokes may be procured ready made for decoration, but the woman who from choice or necessity desires to economize will be sure to make the entire yoke herself.

Patterns are not supplied for the garnitures illustrated this month, but a careful study of the engravings and the accompanying descriptions will render their construction an easy matter to one possessed of average skill.

FIGURE NO. 1.—FANCY COLLAR.—Pale-blue silk is pictured in this dainty collar, and point lièrre lace edging trims the lower edge. The neck edge is finished at the back with a double ruche of blue chiffon, and in front of this ruche the edge is completed with a soft roll of chiffon that extends below the collar in long ends. The neck shapes a deep V in front, and the closing is made under a full rosette of the chiffon.

FIGURE NO. 2.—LADIES' ROUND YOKE.—Chiffon in a delicate shade of corn color was selected for the construction of this yoke, which presents a pretty rounding outline and is slightly fulled. A full, self-headed frill of embroidered chiffon decorates the lower edge, and a becomingly high crush collar of chiffon decorated at each side with a soft rosette to match, forms a becoming neck-completion. Silk, chiffon, *lisse*, crêpe de Chine and other fabrics of equally soft texture are appropriate for this yoke, or a combination of materials may be selected.

FIGURE NO. 3.—FANCY SQUARE YOKE.—This yoke admits of many effective combinations of fabrics and colors, in the choice of which personal fancy may have full scope. In this instance the yoke was cut from black China silk and overlaid with lace. At the neck is a soft crush-collar of pale-pink chiffon arranged in loops at each side and over the closing at the center of the back. The lower edge of the yoke is edged with a softly folded section of chiffon that is arranged in loops at the center, and frills of side-plaited chiffon fall over the sleeves.

FIGURE NO. 4.—LACE YOKE.—This fancifully designed yoke forms a point at each side of the center, and has a foundation of black silk overlaid with lace. The standing collar is also cut from silk and overlaid with lace, and both the yoke and collar are trimmed with a band of jet-spangle trimming. Soft loops of bluet silk decorate the collar and impart the broad effect now so popular. The lower edge of the yoke is decorated with a full frill of wide lace edging.

FIGURE NO. 5.—ELABORATE WAIST-GARNITURE.—Every woman has in her wardrobe at least one perfectly plain gown which at times she wishes to elaborate, and this garniture is decidedly appropriate for such a purpose. The color for it should be chosen carefully, so that the best possible results may be obtained. As pictured, the garniture was designed for wear with a very dark brown dress, pink ribbon and white lace having been selected. Straps of the ribbon pass over the shoulders and end under a bow at the waist-line. Fanciful bows are tacked on the shoulders, and from beneath the ribbons fall full frills of lace edging that spread prettily over the sleeves. A frill of narrower lace edging appears from beneath the crush collar that completes the neck. The collar is formed in loops at the sides and has frill-finished ends, and it is ornamented with a fancy buckle at the front.

FIGURE NO. 6.—SILK COLLAR.—This engraving depicts a very stylish collar cut from pearl-gray silk. It is of fanciful outline, is edged with lace edging headed by a row of spangles, and is topped by a close-fitting standing collar decorated at the top and bottom with a row of spangles and at the back with a butterfly bow. Between the front edges of the collar is visible a short plastron covered with rows of spangles. Such a collar would be useful to assume with a partly worn gown, and should harmonize with it in color and texture.

FIGURE NO. 7.—FANCY YOKE.—This yoke is exceptionally stylish, but is suitable only for very dressy occasions. The yoke proper is of square outline, with a decoration of Bruges lace, and is made entirely of silver fish-scale spangles sewed to a foundation of net. A crush collar of velvet in a dark shade of bluet provides a pretty neck completion, being arranged in outstanding loops at each side of the front.

FIGURE NO. 8.—FANCY POINTED YOKE.—Gold fish-scale spangles sewed to a net foundation form this yoke, which shapes three points at the lower edge and is closed at the center of the back; and from the lower edge falls a full frill of black chiffon. The standing collar of ribbon which completes the neck is almost entirely covered with the spangles, and a rosette of ribbon decorates the collar at each side.

Styles for Little Folks.

FIGURE NO. 303 L.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 303 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7499 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is also portrayed on page 363 of this magazine.

The dress displays the air of quaintness that is so generally demanded in gowns for little maids, and is here shown developed in a pretty combination of figured challis and plain cerise silk. The upper part of the short body is a square yoke shaped by shoulder seams and overlaid with bands of insertion. The front and backs of the body, which are shaped in Pompadour outline to accommodate the yoke, are drawn into pretty folds by gathers at the top and bottom, and are almost completely hidden by a quaint silk Bertha, which falls in square outline and is trimmed at the outer edge with a band of lace insertion and at the upper corners with bows of ribbon. The full puff sleeves are finished with wristbands of silk decorated with lace insertion, and a becomingly high standing collar overlaid with insertion is at the neck. The full, round skirt falls in soft folds from the body, reaching to a becoming depth; a piping of silk is included in the seam joining it to the body, and its lower edge is deeply hemmed. The dress may be made up with a low neck and short puff sleeves, if preferred, the pattern providing for both styles.



FIGURE No. 303 L. FIGURE No. 304 L.

FIGURE No. 303 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7499 (copyright), price 10d. or 20 cents. FIGURE No. 304 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7488 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

Pretty combinations both of colors and of fabrics are easily possible in this dress, but, if considered more suitable, a single fabric may be chosen, with garnitures of ribbon or fancy braid to lend a touch of color. All sorts of seasonable woollens and all fashionable cottons are adaptable to the mode, as are also the pretty silks that are suitable for little girls' party and school-fête dresses.

FIGURE NO. 304 L.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 304 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7488 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and is shown in two views on page 362 of this magazine.

The mode is an exceedingly pretty one for developing the dainty cottons which are now being offered in the shops, and which practical mothers make up at this season into Summer gowns for themselves and their little girls. For the present development of the dress old-blue crépon was chosen, with bands of lace insertion for garniture. The dress has a full, straight skirt that is deeply hemmed at the bottom, and gathered at the top to fall in natural folds from the body, which has a full front and full backs arranged upon a smooth body-lining. The front is gathered at the top and bottom, the fulness drooping with blouse effect; and the backs are gathered at the top and bottom to produce pretty fulness at each side of the closing, which is made invisibly at the center. At each side of the fulness the front is trimmed diagonally with bands of insertion, and the cuff facings which cover the smooth sleeve-linings below the full puff sleeves are decorated with an encircling band of similar insertion. At the neck is a close-fitting standing collar covered with a crush stock collar, which is arranged in double *choux* at the sides and has frill-finished ends closed at the center of the back.

The dress is pretty enough to please the most fastidious little maid, and will make up as attractively in soft woollens as in the daintiest cottons. The new embroidered chambrays and nainsooks, striped and plain percales and the pretty French ginghams, either checked, striped or woven with conventional devices, will develop exquisitely by this fashion, and for embellishment any simple arrangement of insertion, ribbon, fancy braid or feather-stitching may be chosen.

FIGURE NO. 305 L.—LITTLE GIRLS' DRESS.

(For Illustration see Page 360.)

FIGURE No. 305 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7456 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years of age, and may be seen differently made up on page 362 of this magazine.

White hemstitched mull was here selected to make the dress, with embroidery and fancy stitching for decoration. The waist is made with a Pompadour yoke, which is decorated with stitching and to which the full lower-portions are joined. The full front and back are joined in shoulder and under-arm seams and are gathered at the upper and lower edges, the fulness being drawn well to the center. The yoke is shaped by shoulder seams and its lower edge is followed by a gathered Bertha-frill of embroidery, while the neck is finished with a standing frill of embroidery. The full sleeves are gathered at the top and bottom and are completed with round cuffs that are overlaid with embroidery. The full skirt is gathered at the top and sewed to the waist, falling in soft, pretty folds about the figure.

Dainty little dresses will be made up after this mode in dimity, lawn, batiste, fine nainsook, hemstitched mull, China silk and heavier washable fabrics. Decoration may be supplied by lace or embroidery.

FIGURE No. 306 L.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 306 L.—This consists of a Little Girls' dress and guimpe. The dress pattern, which is No. 7455 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen in two views on page 363 of this publication. The guimpe pattern, which is No. 7195 and costs 5d. or 10 cents, is in seven sizes for little girls from one to seven years of age, and may be seen again on its accompanying label.



FIGURE No. 305 L.

FIGURE No. 306 L.

FIGURE No. 305 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7456 (copyright), price 10d. or 20 cents. FIGURE No. 306 L.—LITTLE GIRLS' TOILETTE.—This consists of Little Girls' Dress No. 7455 (copyright), price 10d. or 20 cents; and Guimpe No. 7195 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 359 and 360.)

As here represented the little dress unites spotted and plain cashmere, and the guimpe is made of cream-white silk, the combination being both stylish and becoming; and a decoration of lace edging and silk ribbon adds a touch of elaborateness. The waist is made with a low neck that is V-shaped in front and round at the back, and is arranged over a smooth lining having only under-arm and shoulder seams. The full front and full backs are gathered at the top and bottom, the fulness being drawn well to the center, and the closing is made at the center of the back. A fanciful yoke, that is shaped with shoulder and under-arm seams and has a sharply pointed lower outline, laps over the top of the full portions very effectively. The short puff sleeves are gathered at the top and bottom and arranged on smooth linings. The deeply hemmed skirt is gathered at the top and sewed to the waist, falling in full, soft folds about the figure. Three ribbon rosettes are placed at the waist-line in front, and from beneath them hang three ribbon ends that terminate low on the skirt beneath similar rosettes, the middle ribbon being a trifle longer than the other two. A wrinkled ribbon is carried from the rosette at each side to the back, where it is bowed. Lace edging forms an upright frill around the neck.

The silk guimpe is simply shaped by shoulder and under-arm seams, and the closing is made at the back with button-holes and buttons. A casing is formed at the waist-line, and in it a tape is run to draw the fulness closely to the figure. The full shirt-sleeves are gathered at the top and bottom and finished with narrow wristbands. The neck is finished with a standing collar.

Little dresses made up in this way, either with or without guimpes, will prove so simple, and yet so dressy and convenient, that the style is certain to be admired. For the first warm days of Spring the dress may be made up in light-tinted cashmere, Henrietta or crépon, and for later use in thin materials like India or China silk, pale shades of chambray, gingham, lawn, dimity, etc. The mode is most effective when a trifling amount of lace edging or ribbon is arranged as illustrated.

FIGURE No. 307 L.—CHILD'S SINGLE-BREASTED JACKET.

(For Illustration see Page 361.)

FIGURE No. 307 L.—This illustrates a Child's jacket. The pattern, which is No. 7500 and costs 10d. or 20 cents, is in nine sizes for children from one to nine years of age, and may be seen differently made up on page 365 of this magazine.

A well fitting jacket is a most becoming and comfortable outer garment, and among the many attractive styles that have been provided for children's jackets the one here shown made up in navy-blue serge, with machine-stitching and brass buttons for decoration, deserves special commendation for its simplicity and good style. The loose fronts are separated from the back by side-back gores and close at the center with button-holes and brass buttons. The rolling collar has square ends that flare prettily in front, and a square lap covers an opening to a pocket in each front. The sleeves are in leg-o'-mutton style, and are shaped by inside and outside seams; they have stylish fulness at the top that is collected in gathers and droops in soft folds to the elbow, below which a smooth effect is maintained;

and a shallow cuff is simulated at each wrist by a double row of machine-stitching. The free edges of the collar and pocket-laps and the front and lower edges of the jacket are completed with a single row of machine-stitching.

The desirable qualities of English serge, cheviot, tweed and light-weight whipcord and cloth have been thoroughly well proven, and such goods may be commended as among the most desirable for garments of this kind. The completion will usually be as illustrated.

The hat is a blue straw trimmed with feathers.

FIGURE No. 308 L.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE No. 308 L.—This illustrates a Child's coat and cap. The coat pattern, which is No. 7472 and costs 10d. or 20 cents, is in nine sizes for children from one-half to eight years of age, and may be seen differently made up on page 364 of this magazine. The cap pattern, which is No. 2989 and costs 5d. or 10 cents, is in four sizes for children from one to seven years of age, and is also shown on its accompanying label.

The picturesque little coat is here shown made of tan cloth and brown silk and trimmed with lace edging. It is made with a short waist that is very simply shaped by shoulder and under-arm seams, and a full skirt that is gathered at the front and sides and is laid in two box-plaits at the back. The skirt is deeply hemmed at the bottom and joined to the waist, falling in full folds about the figure. Two tab collars of unequal depth are included in the seam with the standing collar, and deep lace edging is arranged underneath each tab collar and falls effectively below. The full sleeves are gathered at the top and bottom and stand out prettily above the cuff facings of brown silk, which are decorated at the wrist edges with a frill of narrow lace.



FIGURE No. 307 L.—CHILD'S SINGLE-BREASTED JACKET.—This illustrates Pattern No. 7500 (copyright), price 10d. or 20 cents.

(For Description see Page 360.)

The cap is made of white silk. It consists of a front and a small circular crown. The outer edges of the cap are followed by a ruching of lace, and ribbon tie-strings are sewed to the front corners and tied in a full and pretty bow beneath the chin.

The coat may be made of cashmere in two contrasting shades, or of silk, light-weight cloth, cheviot or Henrietta. A dressy little coat could be developed in corded silk, with darker velvet for the collars and cuff facings and lace edging for trimming. The cap may be of lawn, mull or silk.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 362.)

No. 7488.—This simple little dress is shown at figure No. 304 L in this DELINEATOR made of old-blue crépon and prettily decorated with lace insertion.

The dress is fashioned with a simplicity that will recommend it strongly for making up washable fabrics. It is here pictured developed in spotted dress goods. The dress extends to the depth now considered correct for little maid's gowns, and has a full, round skirt, which is deeply hemmed at the bottom and gathered at the top to fall in natural folds from a rather short body that displays pretty fulness at the front and back and is closed invisibly at the center of the back. The full backs, which are mounted upon smooth backs of lining, are gathered at the top and bottom to provide graceful fulness at each side of the closing; and the front is arranged upon a smooth front of lining and is gathered at the top and bottom, the fulness drooping with pronounced blouse effect. The sleeves are voluminous puffs gathered at the top and bottom and arranged upon smooth, coat-shaped linings that are covered below the sleeves with round cuff-facings of the dress fabric. At the neck is a becomingly high standing collar covered with a crush stock arranged in double *choux* at each side, and turned under and gathered to form outstanding frills at the ends, which close at the center of the back.

The amateur dressmaker, as well as mothers whose busy fingers fashion all their children's gowns, will appreciate the simplicity which will make the development of this pretty little dress a matter of but little time or trouble. It will make up charmingly in all soft woollens, such as serge, cashmere, flannel, challis and foulé. For the various washable goods percale, nainsook, gingham and the like, it is especially adapted, and for dressy wear embroidered lawn or batiste flouncing may be chosen. A dainty gown may be made of pin-dotted Swiss, with lace for trimming.



FIGURE No. 308 L.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 7472 (copyright), price 10d. or 20 cents; and Cap No. 2989 (copyright), price 5d. or 10 cents.

(For Description see this Page.)

We have pattern No. 7488 in seven sizes for little girls from one to seven years of age. For a girl of five years, the dress needs five yards of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 362.)

No. 7456.—By referring to figure No. 305 L in this magazine, this dress may be seen made of white hemstitched mull and embroidered edging, with edging for decoration.

White nainsook and all-over embroidery were here selected for the dress, and lace edging and insertion provide dainty decoration. The full skirt, which is finished at the bottom with a deep hem, is gathered at the top and falls about the figure in soft folds. It is joined to the short-waisted body, which has a Pompadour yoke of all-over embroidery and a full front

and full back of nainsook. The yoke is shaped with shoulder seams, and the full portions, which are joined in under-arm and short shoulder seams, are gathered at the top and bottom, the fulness being arranged at the center of the front and at each side of the closing, which is made invisibly at the back. The gathers at the bottom are secured to narrow stays. A Bertha frill of nainsook is included in the seam joining the yoke and full portions and its lower edge is trimmed with a frill of narrow edging. The full sleeves are gathered at the top and bottom and completed with round cuffs made of all-over embroidery and decorated at the wrist edges with a frill of lace. The standing collar is of all-over embroidery and decorated at the top with a standing frill of lace. The bottom of the skirt is decorated with a ruffle of lace headed by a row of insertion.

Durable and pretty dresses may be made up in this style of strong washable material like gingham, percale or linen lawn, but for best wear fine nainsook, dimity or batiste is to be commended. The pale-tinted silks suited to childhood may be selected for the development of the dress, if it is intended for party wear, and the decoration must always accord with the dress goods, lace and embroidery being well suited to all the materials suggested.

We have pattern No. 7456 in seven sizes for little girls from one-half to six years of age. For a girl of five years, the dress requires three yards and five-eighths of nainsook thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide. Of one material, it calls for six yards twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7488

Front View.



7488

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 361.)

ing and a row of insertion. The full sleeves are gathered at the top and bottom; they are finished with wristbands, which are decorated at the upper edge with a band of insertion and at the lower edge with a frill of embroidered edging. At the neck is a standing collar overlaid with insertion. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, falling in many pretty folds about the figure. If desired, the dress may be made with a low square neck, and short puff sleeves finished with narrow bands, as shown in the small engraving, the pattern providing for both styles.

Useful and becoming little dresses will be fashioned in this simple manner from all sorts of washable goods, but especially appropriate for this style is fine nainsook, lawn, dimity, mull, cambric, chambray or soft white China silk. Lace or embroidery will provide effective decoration.

We have pattern No. 7499 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, calls for four yards and three-fourths of material twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(TO BE MADE WITH HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 363.)

No. 7499.—Figured challis and plain silk are combined in this dress at figure No. 303 L in this magazine, with lace insertion and ribbon for decoration. The dress is again represented at figure No. 8 on the Juvenile Plate for Spring, 1895.

The dainty dress is here shown made of pale-blue chambray and decorated with embroidered edging and insertion. The waist is made with a Pompadour yoke shaped by shoulder seams. The full front and full backs are joined in under-arm and shoulder seams and are gathered at the top and bottom and joined to the yoke, the fulness being drawn well to the center. The waist is closed at the back with buttonholes and buttons, and the gathers are tacked to stays. A quaint Bertha bretelle that falls smooth and square across the front and back is sewed along the seam joining the full portions and yoke, and its lower edges are decorated with a frill of embroidered edg-



7456

Front View.



7456

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 361.)

LITTLE GIRLS' DRESS, WITH SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 363.)

No. 7455.—Spotted and plain cashmere are combined in the dress at figure No. 306 L in this magazine, and lace and ribbon contribute pretty decoration. At figure No. 10 on the Juvenile Plate for Spring, 1895, the dress is also portrayed.

The quaint little dress, which may be worn with or without a guimpe of silk, nainsook or lawn, is here represented made up in a pretty combination of réséda cashmere and dark-green velvet. It has a full, straight skirt, that is deeply hemmed at the bottom and gathered at the top and joined to the body, from which it falls in free, graceful folds. The full front and full backs of the body are arranged upon a smooth body-lining shaped in low, pointed outline at the front and in low, round outline at the back, and adjusted by under-arm and short shoulder seams. The front is disposed in soft folds by gathers at the top and bottom to droop with blouse effect at the center; and the backs are gathered to display pretty fulness at each side of the closing, which is made invisibly at the center. The top of the front and back is overlapped by a fanciful, velvet yoke fitted with short shoulder and under-arm seams, the yoke being pointed at the center of the front and back and curving prettily toward the under-arm seams. A twist of velvet covers

the seam joining the body and skirt, and a rosette of velvet is arranged on it at each side of the fulness in the front. The short puff sleeves are arranged upon smooth linings shaped by inside seams only, and are gathered at the top and bottom, the fulness spreading in balloon fashion. The lower edge of each sleeve is decorated with a twist of velvet and a velvet rosette arranged at the outside of the arm.

Cashmere, serge, foulé, camel's-hair or challis in any of the bright colors will make a charming little dress if fashioned in this way, and with any of these materials velvet of contrasting hue may be chosen for the yoke. The dress may quite as appropriately be developed in a single material and made fanciful by adding rows of ribbon, braid or lace insertion to the yoke and, if liked, to the bottom of the skirt, for garniture.

We have pattern No. 7455 in eight sizes for little girls from two to nine years old. For a girl of five years, the dress will need two yards and five-eighths of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it calls for four yards and an eighth twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



Front View. *Back View.*

LITTLE GIRLS' DRESS. (TO BE MADE WITH HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 362.)

with three encircling rows of gold braid. The edges of the tab collars are button-hole stitched with filo floss or embroidery silk to match the cloth and followed with a row of gold braid; and the upper edge and ends of the standing collar are trimmed with a row of similar braid. Green ribbon ties are attached at each side of the standing collar and bowed prettily at the throat.

The coat will be pretty for Spring made up in chestnut-brown cloth or camel's-hair, with gold or soutache braid for decoration; and quite as attractive a garment may be developed in dark-blue, dark-red, bluet or dahlia cloth or diagonal. Plaid, checked and striped goods are also adaptable to the mode, and the decoration may consist of rows of fancy braid, gimp or galloon. In a specially dressy coat golden-brown and robin's egg-blue cloth were happily combined, the light cloth being used for the deep collars.

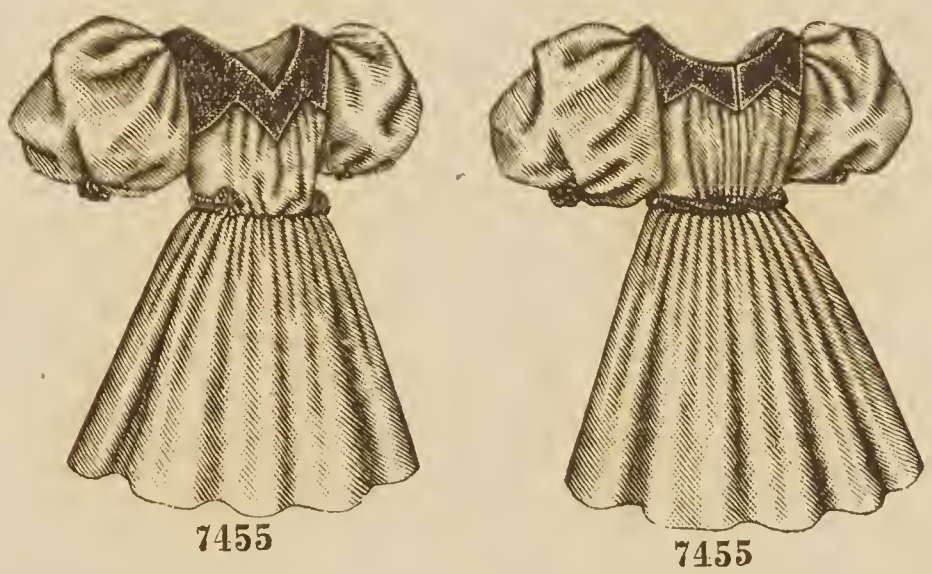
We have pattern No. 7472 in nine sizes for children from one-half to eight years of age. To make the coat for a child of five years, requires five yards and five-eighths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see Page 364.)

No. 7472.—A pretty combination of tan cloth and brown silk is shown in this coat at figure No. 308 L in this DELINEATOR, and lace edging provides the garniture. The coat is pictured differently made up at figure No. 5 on the Juvenile Plate for Spring, 1895.

An air of quaintness and comfort surrounds this little coat, which is here shown developed in myrtle-green cloth, with narrow gold braid, ribbon and button-hole stitching for decoration. The coat has a full, straight skirt which falls from a short body to below the bottom of the dress, its lower edge being deeply hemmed and its front edges finished with narrower hems. The skirt is arranged at the back in a broad box-plait at each side of the center, and in front of the box-plaits it is gathered to fall in full, soft folds at the front and sides. The short body is shaped by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons; it is concealed beneath a deep circular cape-collar that is shaped to form a series of square tabs all round and is overlapped at the top by a shallow, round collar shaped in similar tabs. At the neck is a standing collar. The full puff sleeves are gathered at the top and bottom and arranged upon coat-shaped linings, which are covered below the puffs with cuff facings of cloth and ornamented at the wrists



Front View. *Back View.*

LITTLE GIRLS' DRESS, WITH SHORT SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 362.)

LITTLE GIRLS' JACKET. (KNOWN AS THE REEFER JACKET.)

(For Illustrations see Page 364.)

No. 7515.—The reefer styles are especially becoming to little girls, and the jacket here shown made of dark-blue cloth and finished with machine-stitching and buttons is a particularly jaunty mode. The fronts are closed in double-breasted style with button-holes and buttons and are reversed at the top to form pointed lapels that meet the rolling collar in notches. The adjustment is close at the back and sides, being made by side-back gores, and a curving center seam that terminates below the waist-line above an underfolded box-plait, while the side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button. Openings to side pockets in the fronts are concealed by square-cornered pocket-laps that are neatly finished with a double row of machine-stitching. The leg-o'-mutton sleeves are shaped by one seam only, and the stylish fulness at the top is collected in gathers, a close adjustment being maintained below the elbow. The collar, lapels and sleeves are finished with a double row of machine-stitching, and the front and lower edges of the jacket are completed with a single row.

Serviceable jackets may be made in this style of cloth, serge, flannel, whipcord or of heavier coating materials, and the neatest and most appropriate decoration will be machine-stitching.

We have pattern No. 7515 in nine sizes for little girls from

one to nine years of age. For a girl of five years, the jacket calls for three yards and five-eighths of material twenty-two inches wide, or two yards and an eighth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S SINGLE-BREASTED JACKET.

(For Illustrations see Page 365.)

No. 7500.—Navy-blue serge is shown in this stylish jacket at figure No. 307 L in this magazine, machine-stitching and brass buttons supplying the decoration. At figure No. 3 on the Juvenile Plate for Spring, 1895, it is again illustrated.

A natty little jacket, which may be made quite elaborate by adding gold or soutache braid in a fanciful design, is here shown made of cloth and quite simply decorated with braid in two widths and machine-stitching. The jacket reaches to a stylish depth, a little below the hips, and has loose fronts closed at the center with button-holes and buttons. The simple adjustment is accomplished by side-back gores and a curving center seam, and the middle three seams of the back are terminated a little below the waist-line to form two square tabs. The two-seam mutton-leg sleeves display fashionable fulness at the top and a smooth effect below the elbow; they are gathered at the top to spread in picturesque fashion upon the shoulders, and are trimmed at the wrists with a row of wide braid surmounted by a row of narrow braid. The collar, which is on the Byron order and has widely flaring ends, is trimmed at its ends and lower edge with a row of wide and narrow braid. The edges of the square-cornered pocket-laps, which cover openings to side pockets inserted in the fronts, are decorated to correspond. The lower edge of the jacket and the free edges of the tabs are simply finished with a single row of machine-stitching.



7472

Front View.



7472

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see Page 363.)

The jacket will make up attractively in blue, green, red or brown cloth, serge, whipcord, diagonal, cheviot or hopsacking, and with stylish effect in tweed, melton, kersey and chinchilla of Spring weight. The collar may be inlaid with velvet, if desired, and a tailor finish of machine-stitching may be followed, if a more fanciful completion be undesirable. A stylish little jacket may be made of red smooth cloth.

We have pattern No. 7500 in nine sizes for children from one to nine years of age. For a child of five years, the jacket calls for two yards and three-fourths of goods twenty-two inches wide, or a yard and three-eighths forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7515

Front View.

LITTLE GIRLS' JACKET. (KNOWN AS THE REEFER JACKET.) (COPYRIGHT.)

(For Description see Page 363.)

LITTLE GIRLS' BONNET.

(For Illustrations see Page 365.)

No. 7476.—This bonnet rises high at the back of the head in the quaint peasant bonnet or Normandy cap style; it is shown made of silk and trimmed with a ruching of lace. The front is shirred on four fine wires to fit the head closely, and the fulness at the back edge is collected in three upward-turning plaits at each side of the center and in gathers below; it is joined to a small circular crown, the ends being joined in a short seam at the center of the back, and the lower edge is gathered and finished with a binding. The bonnet is arranged upon a foundation of canvas or crinoline made with a small circular center and a smooth front, the ends of the front being joined in a short seam at the center of the back. The picturesque air of the bonnet is heightened by a curtain that is shirred on a wire and attached just above the binding at the lower edge of the bonnet, the front and lower edges of the curtain being finished with moderately deep hems. The bonnet is provided with a silk lining consisting of a wide plain front joined to a circular crown, the ends of the front being joined in a seam at the back. A full ruching of narrow white lace is arranged inside the edge of the bonnet, forming a pretty framing for the face. The plaited ends of silk tie-strings are attached at the second row of shirring in the front, the ties being carried forward and tacked to the front edge and becomingly arranged in a bow under the chin.

All sorts of pretty silks, such as corded silk, Sicilienne, armure, surah and even taffeta are liked for bonnets of this kind, and decoration, save a pretty frill or ruching along the edge of the front, may be dispensed with. A dainty bonnet may be made after this fashion of maroon Ottoman silk to supplement a coat developed in the same material. For Summer wear piqué, Swiss or nainsook may be used for caps of this character. Ribbon tie-strings will always be in order.

We have pattern No. 7476 in four sizes for little girls from one to seven years of age. For a girl of five years, the bonnet will require a yard and three-fourths of material twenty inches wide, or a yard and three-eighths thirty-six inches wide, each with five-eighths of a yard of lining silk twenty inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S SACK APRON.

(For Illustrations see Page 366.)

No. 7458.—This apron is suitable for both boys and little girls and is entirely protective. Blue gingham was selected for its development, and embroidered edging decorates it. The apron is in sack style and extends to the lower edge of the dress. The front joins the backs in shoulder and under-arm seams, and the backs are closed at the center with button-holes and buttons to below the waist-line. The gathered ends of sash-ties are included in the under-arm seams at the waist-line and prettily bowed at the back, drawing the backs in with moderate and becoming fulness. The lower ends of the ties are hemmed and decorated with embroidered edging. Patch pockets with rounding lower corners are applied to the apron at the sides and are decorated at all their edges with embroidered edging. The full sleeves are gathered at the top and bottom and completed by narrow wristbands decorated at the



7515

Back View.

LITTLE GIRLS' JACKET. (KNOWN AS THE REEFER JACKET.) (COPYRIGHT.)

(For Description see Page 363.)

wrist edges with a frill of embroidery. The neck is completed with a rolling collar that is in two sections having rounding lower corners; the free edges of the collar are tastefully finished with a frill of embroidered edging.

White is, of course, the first choice for a pretty apron, and lawn, nainsook, dimity and cross-barred muslins are the materials generally selected. For ordinary wear gingham, figured lawn and colored dimity are appropriate, gingham being the most durable and serviceable. Embroidery or lace edging will provide effective garniture. A dainty apron may be made of white dimity, and trimmed with heliotrope-and-white English embroidery. Coloredtrimmings of this kind are very fashionable for such purposes.

We have pattern No. 7458 in nine sizes for children from one to nine years of age. For a child of five years, the apron equires three yards and a fourth of material twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.



7500

Front View.

CHILD'S SINGLE-BREASTED JACKET. (COPYRIGHT.)

(For Description see Page 364.)



7500

Back View.

CHILD'S SINGLE-BREASTED JACKET. (COPYRIGHT.)

(For Description see Page 364.)

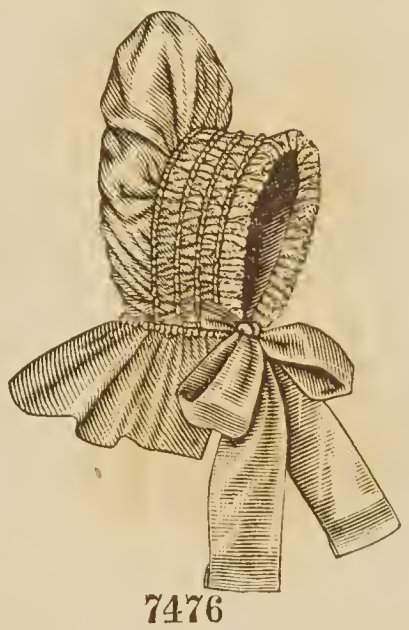
INFANTS' CLOAK, WITH CAPE SEWED TO A YOKE.

(For Illustrations see Page 366.)

No. 7479.—This cloak is a very handsome mode and is represented made of fine white cashmere, a simple finish being adopted. The full, round skirt is hemmed at its front and lower edges and gathered at the top and joined to a short body shaped by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons. The upper part of the cloak is covered with a deep cape, which falls in pretty folds from gathers at the top, where it is joined to a shallow, round yoke closed at the center of the front with a hook and eye, a pretty bow of ribbon being arranged at the throat. The full puff sleeves are gathered at the top and bottom and arranged upon coat-shaped linings covered below the sleeves with round cuff-facings of cashmere.

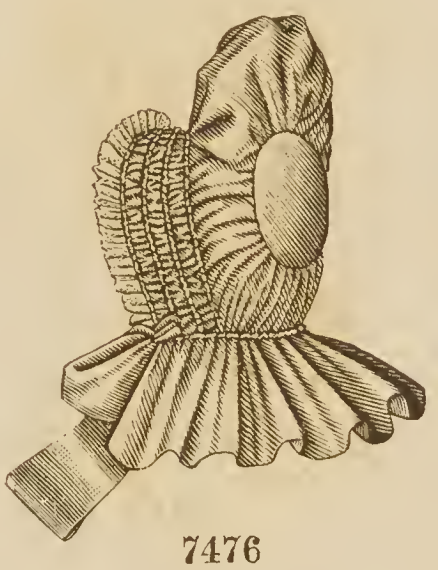
The cloak will make up equally well in the handsome silks that are only suitable for best wear, and the incxpensive varieties of cashmere, flannel, serge and camels'-hair. Elaborately embroidered cashmere and the finest grades of woollen goods are also adaptable to the mode, and simple yet effective decoration may be supplied by lace insertion or edging, ribbon, or feather-stitching done with Roman floss, white feather-stitching being preferred for a white cloak. The garment will usually be lined throughout with silk. A handsome cloak of white surah may be made with a deep hem at the bottom, and above it may be arranged several rows of drawn work. The cape may be similarly treated, and broad white satin ribbon may be disposed in a bow with long ends at the neck.

Pattern No. 7479 is in one size only. To make the cloak, requires five yards and three-fourths of goods twenty-two inches wide, or three yards and a half thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7476

Front View.



7476

Back View.

LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see Page 364.)

FASHIONABLE HATS AND BONNETS.

(For Illustrations see Page 289.)

The modes in head-gear for the season at hand savor strongly of the picturesque in both shape and manner of adornment. Hats have high or moderately high crowns, and undulations are less noticeable in the brims.

The quaint poke shape has been revived with modifications, and is susceptible of many pretty and odd effects in trimming, plumes being a favorite and suitable decoration for this shape.

Bonnets are close-fitting, and the trimming is disposed to give becoming height and consists of ribbon, puffs of velvet or silk, and handsome plumes.

Bird decorations, too, are largely patronized, and quills are used on hats designed for promenade or general utility wear.

FIGURE No. 1.—YOUNG LADIES' SATIN HAT.—A stylish shape in black satin is here pictured, a brim flaring in a decided poke at the front being a distinguishing feature of the mode. At the sides and back the brim is deeply convoluted, and at the right side against the low crown is arranged broad satin ribbon tastefully disposed in loops and *poufs*. At the back a handsome plume curls daintily over a ribbon loop, a similar plume lying on the poked portion of the brim completing the tasteful decoration. Satin hats are extremely fashionable for early Spring wear, black being generally approved, although color is frequently introduced in the adornment.

FIGURE No. 2.—LADIES' TURBAN.—A stylish turban for mourning wear is shown at this figure, crape being used for covering the shape and for trimming. The crape is laid in folds about the crown and brim and is formed in a rosette at the right side of the back, while the pretty decoration at the front is arranged to give a fashionably high effect. A fold of the crape passes from under the brim to the crown, and is there met by a large, single rosette, from the center of which rise two ears that are wired to retain their graceful posc.

FIGURE No. 3.—LADIES' MOURNING HAT.—This hat is characterized by a refined air that renders it admirably well suited to the uses for which it was designed. The entire bonnet is made of crape. It is close-fitting, and the edge is rolled back at the front and sides and cut out in a deep curve at the center of the front. A facing of crape is applied to the upturned portion, and folds of crape are laid at the extreme edge. The crown is smoothly covered, and loops and ends of crape are artistically grouped at the front, providing the only decoration. The effect is extremely satisfactory, and an elderly matron will look well in the shape.

FIGURE No. 4.—YOUNG LADIES' PROMENADE HAT.—A brim facing of dark-green velvet adds to the dressiness of this hat, which is of natural colored straw, the facing extending not quite to the edge to reveal a rim of the straw. Stylish decoration is contributed by birds, a fancy pin and light-brown ribbon. The ribbon is arranged in broad, spreading loops and soft *poufs*,

the birds are nestled among the *poufs*, and the pin is thrust through the loops at the back. The hat is most suitable for youthful wearers, and may be reproduced in numerous bright, pretty color effects.

FIGURE NO. 5.—THEATRE *Capote*.—A jet *bandeau* forms the foundation of this dainty creation, which for theatre, concert or reception wear is exceedingly *chic* and fashionable. Directly in front is a large double bow that spreads widely at each side, and handsome quills stand erect back of the bow. Any pretty evening tint may be chosen for the bow, or more serviceable colors, such as the darker shades of bluet, cerise, golden-brown or gray, may be selected.

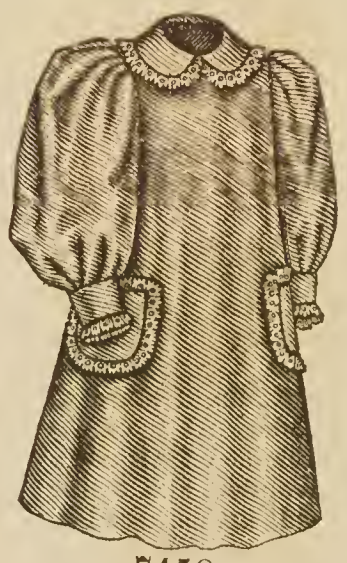
FIGURE NO. 6.—LADIES' CARRIAGE HAT.—This artistic shape is of dove-gray straw, and presents a low crown, and a brim that is turned up deeply at the front and slightly reversed at the back. A fold of gray silk encircles the crown, a buckle ornamenting it at the center of the front, and silk is arranged in a stylish bow at the right side. A gray-and-white shaded Prince-of-Wales tip stands erect at the back, and a broad, fluffy tip is curled prettily on the brim at the left side. The hat represents a dressy style and will be appropriate for numerous occasions.

FIGURE NO. 7.—YOUNG LADIES' HAT.—A shape suitable for general wear, shopping and the like is here shown. The hat is covered with velvet in a dark shade of blue, and shows a high crown narrowed slightly toward the top, and a brim that rolls deeply at each side. A brim facing of light, changeable silk is applied, and a full fold of similar silk extends from the front of the hat to the back, where it ends under two silk rosettes. A fancy silk cord edges the brim, and the decoration is completed by three tips adjusted at the front.

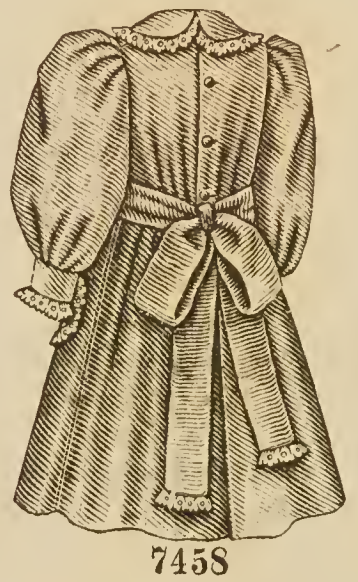
FIGURE NO. 8.—YOUNG LADIES' HAT.—This hat is both stylish and serviceable, and is for that reason most appropriate for general use. The shape is of fine chip in a light shade of brown. The crown is low and rounding, sloping toward the back; and the brim turns up quite sharply at the back and straightens gradually toward the front, where it is pointed. The edge of the brim is bound with brown satin ribbon, and an immense bow of wider ribbon in the same shade is arranged at the left side, the loops being retained in their artistic arrangement by a handsome silver buckle. Two quills that slant toward the front stand high above the loops, and a few small loops and one large loop droop over the brim at the back.

FIGURE NO. 9.—YOUNG LADIES' POKE HAT.—A youthful face will look particularly piquant under this quaint head-covering, which is shown in fancy straw, with a graceful decoration of ostrich tips and ribbon. The brim is bent in large waves about the face, and at the front a trio of handsome plumes are disposed to nod gracefully in different directions. At the back the brim is turned up abruptly, and over it droop three plumes like those at the front. Ties depend at the back from beneath a pretty rosette of ribbon.

FIGURE NO. 10.—LADIES' BONNET.—A harmonious color scheme was carried out in this bonnet, the shape of which is of fine, dark-gray straw, with a striking decoration contributed by pale-lemon silk, a plume in the same shade and bluet ribbon. The back edge of the bonnet, which fits the head closely, is bound with ribbon, and similar ribbon doubled is disposed in numerous loops around the front edge, starting at the right side under a rosette of the doubled ribbon, and being continued to the left side, where the plume is secured to bend forward gracefully. At the left side, back of the ribbon loops, are disposed *poufs* of the silk, and an end of the silk is carried across the bonnet at the front. A bridle of ribbon is attached to the corners of the bonnet. Any artistic union of colors will be tasteful in a bonnet of this kind.



7458
Front View.



7458
Back View.

CHILD'S SACK APRON. (COPYRIGHT.)

(For Description see Page 364.)



7479
Front View.



7479
Back View.

INFANTS' CLOAK, WITH CAPE SEWED TO A YOKE. (COPYRIGHT.)

(For Description see Page 365.)

One herald of fashion informs us that the tea-gown, no matter how rich its material or how graceful its shape, is to be worn only in the morning room up-stairs; while another states that this robe, owing to its recently acquired beauty, will stylishly apparel hostesses for "At Homes" that are not too ceremonious. The truth is that tea-gowns may be used for all sorts of house wear up to the hour for assuming evening dress.

Capes and other circular wraps will doubtless remain fashionable as long as sleeves flare from the shoulders, and their extended vogue is highly appreciated by every woman with an eye to genuine grace in attire.

It is a comfort to learn that chiffon waists, and especially black ones, are to be distinctly favored throughout the Summer.

Princess costumes are among the most admired of the new styles. In one eminently satisfactory design a pair of underlaid box-plaits beginning just below the finely curved fitting seams provide ample width at the back.

Bicycle costumes are naturally receiving a constantly increasing share of attention from artistic designers. Just now there is the keenest rivalry between kilted skirts and Uhlan trousers. Leggings of undressed russet leather vie with those made of goods like the skirt.

Shoulder collars attached to stocks are made removable, so that a slightly low-cut gown may easily be arranged for the evening when it is impossible to change one's entire toilette at the hour of lamp-lighting. This is a great convenience for the many women with a due respect for *les convenances* whose time during the day is so fully occupied that a refreshing bathing of the hands and face, a careful brushing of the hair, and a *toilette des ongles* are all the preparations they have leisure for before the evening meal.

Styles for Boys.

FIGURE No. 309 L.—BOYS' OUTING SUIT.

(For Illustration see this Page.)

FIGURE No. 309 L.—This consists of a Boys' box-plaited jacket, full knickerbocker or bloomer trousers and cap. The jacket pattern, which is No. 7444 and costs 10d. or 20 cents, is in fourteen sizes for boys from three to sixteen years of age, and is again pictured on page 371 of this DELINEATOR. The trousers pattern, which is No. 7136 and costs 7d. or 15 cents, is in fourteen sizes for boys from three to sixteen years of age, and may also be seen on its accompanying label. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-quarters, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is also shown on its label.

A very natty Spring or Summer suit for a boy is here pictured developed in light-weight cheviot, the jacket being neatly finished with machine-stitching. The jacket displays an applied box-plait at each side of the center of the front and back, the box-plaits at the back being arranged over the curved side seams, which with under-arm and shoulder seams render the jacket very shapely. The fronts are reversed at the top in lapels that meet the rolling collar in notches, and the closing is made in single-breasted style below the lapels with button-holes and bone buttons. The jacket is provided with a belt, which has rounding ends closed at the center of the front with a button-hole and button; and patch pockets are stitched to the fronts near the bottom, back of the box-plaits. The coat sleeves are comfortably wide, and each is finished with two rows of machine-stitching made to outline a round cuff, while a single row of stitching finishes the front and lower edges of the jacket.

The trousers are in full knickerbocker or bloomer style and are shaped by the customary seams and hip darts and closed with a fly. They extend just below the knees, and the legs are finished with underfacings that form casings for elastic straps, which draw the lower edges closely below the knee, the fulness drooping in the usual bloomer style. The trousers have lap-covered pockets at the back and inserted pockets in the side seams, and are finished at the top with a waist-band stitched underneath; and straps are arranged on the outside to support a belt.

The cap matches the jacket and trousers. It has a circular crown, to which the sides are joined; and the band is joined to the loose edge of the sides. The cap has a silk lining.



FIGURE No. 309 L.—BOYS' OUTING SUIT.—This consists of Boys' Box-Plaited Jacket No. 7444, price 10d. or 20 cents; Full Knickerbocker or Bloomer Trousers No. 7136, price 7d. or 15 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see this Page.)

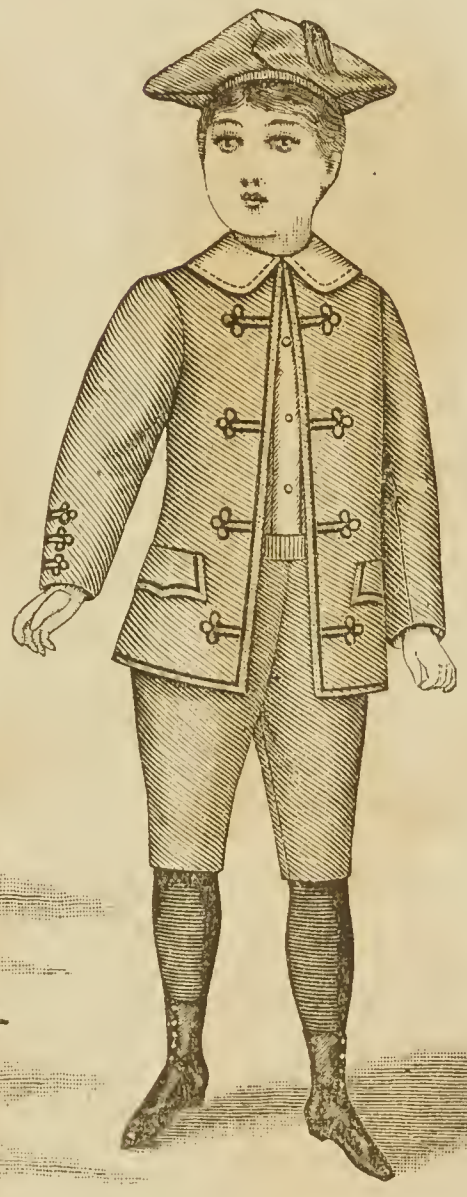


FIGURE No. 310 L.

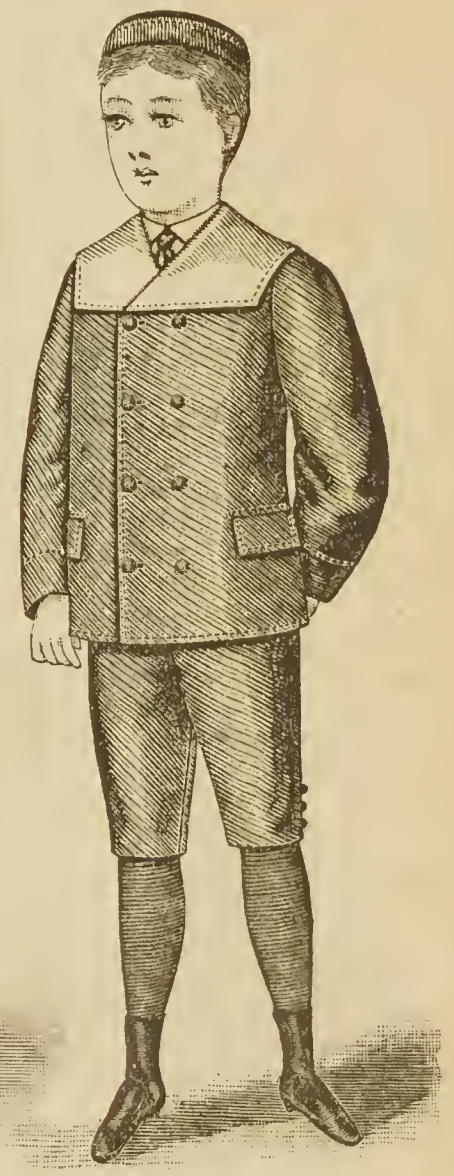


FIGURE No. 311 L.

FIGURE No. 310 L.—LITTLE BOYS' SUIT.—This consists of Little Boys' Jacket No. 7445, price 10d. or 20 cents; Knee Trousers No. 3163, price 7d. or 15 cents; and Cap No. 4393 (copyright), price 5d. or 10 cents.

FIGURE No. 311 L.—LITTLE BOYS' SUIT.—This consists of Little Boys' Sailor Jacket No. 7447, price 10d. or 20 cents; Close-Fitting Knee-Trousers No. 4197, price 7d. or 15 cents; and Cap No. 3167 (copyright), price 5d. or 10 cents.

(For Descriptions see Page 368.)

This suit developed in serge, flannel, cheviot or fancy suiting will be a particularly good style for bicycling, golf and other outdoor sports. It may be developed in all sorts of plain or mixed suitings, and may be finished, as in the present instance, with machine-stitching or be completed plainly.

FIGURE No. 310 L.—LITTLE BOYS' SUIT.

(For Illustration see Page 367.)

FIGURE No. 310 L.—This consists of a Little Boys' jacket, knee trousers and cap. The jacket pattern, which is No. 7445 and costs 10d. or 20 cents, is in six sizes for little boys from three to eight years of age, and may be seen in two views on page 371 of this publication. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years of age, and is again represented on its label. The cap pattern, which is No. 4393 and costs 5d. or 10 cents, is in seven sizes from six to six and three-quarters, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and may also be seen on its label.

The suit introduces a jacket fashioned in military style, the effect of which is here intensified by the choice of military-gray cloth, with black braid for decoration. The jacket is becomingly long and is simply shaped by shoulder and side seams, the side seams being curved to define the form becomingly. The fronts are closed at the throat and separate gradually all the way down, and they are trimmed along their front edges with military braid arranged in a single row and at intervals in frog designs; the braid is continued along the lower edge of the jacket, and also appears in three frog designs upon the coat sleeves above the wrist; and the openings to side pockets inserted in the fronts are covered with fancifully shaped pocket-laps that are trimmed at their free edges with braid. The rolling collar, which forms a becoming neck completion, is covered by the deep rolling collar of the shirt-waist.

The short trousers reach to the knee and are shaped by hip darts and the customary seams along the outside and inside of the leg. The closing is made at the sides. The trousers are provided with the usual number of pockets, and are finished at the top with a waist-band, and attached to the shirt-waist with button-holes and buttons.

The cap is of the gray cloth, and consists of two sections—a band that fits the head closely, and a crown which joins the band and is shaped by a seam at the center of the front and back and a seam at both sides to present the regulation mortar-board shape. A silk tassel droops over the cap at the left side with pretty effect.

All kinds of suitings in plain, mottled and mixed effects may be chosen for a suit of this kind, although preference will often be given to plain cloth in dark-blue, green or gray. Military ornaments formed of black braid may decorate the jacket, or a simple completion may, if preferred, be chosen.



FIGURE No. 312 L.



FIGURE No. 313 L.

FIGURE No. 312 L.—LITTLE BOYS' OUTDOOR SUIT.—This consists of Little Boys' Jacket No. 7441, price 10d. or 20 cents; Kilt No. 7201, price 5d. or 10 cents; and Cap No. 6075 (copyright), price 5d. or 10 cents. FIGURE No. 313 L.—LITTLE BOYS' NORFOLK COSTUME.—This illustrates Pattern No. 7446, price 1s. or 25 cents.

(For Descriptions see Page 369.)

FIGURE No. 311 L.—LITTLE BOYS' SUIT.

(For Illustration see Page 367.)

FIGURE No. 311 L.—This consists of a Little Boys' sailor jacket, close-fitting knee trousers and cap. The jacket pattern, which is No. 7447 and costs 10d. or 20 cents, is in eight sizes for little boys from two to nine years of age, and is pictured differently developed on page 372 of this DELINEATOR. The trousers pattern, which is No. 4197 and costs 7d. or 15 cents, is in nine sizes for boys from two to ten years of age, and is shown again on its label. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a quarter to seven and a half, cap sizes, and may also be seen on its accompanying label.

Blue serge and white flannel were effectively associated in the present development of the suit, machine-stitching providing a neat finish. The jacket is also known as the "Skipper" jacket, and introduces some of the features of the popular reefer modes. The fronts close in double-breasted fashion with button-holes and buttons and are joined to the back in shoulder and under-arm seams, while the back is nicely curved to the figure by a center seam. The fronts are reversed at the top by the white sailor collar, which falls in the regulation square outline at the back and curves prettily over the shoulders. The collar is finished with a single row of machine-stitching. The front and lower edges of the jacket, and the edges of the pocket-laps, which cover openings to side pockets inserted in the fronts, are similarly finished, and a row of stitching is made above each coat sleeve to outline a round cuff.

The knee trousers are close-fitting and button at the sides. They are decorated at the lower part of each outside seam with three buttons.

The jaunty polo cap has a circular crown, to the edge of which is joined the side. It is made of blue cloth and lined with silk.

The suit may be developed in any fashionable variety of cloth, serge, plain or twilled flannel, corduroy, velvet, etc., and machine-stitching or silk or worsted braid may contribute a neat finish. The cap may be of the same material as the jacket and trousers or may contrast effectively.



7446

Front View.

LITTLE BOYS' NORFOLK COSTUME.

(For Description see Page 369.)



7446

Back View.

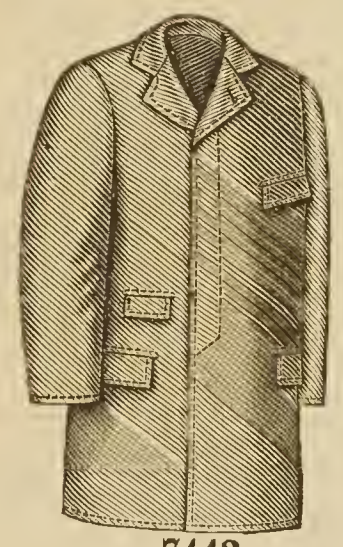
LITTLE BOYS' NORFOLK COSTUME.

(For Description see Page 369.)

FIGURE No. 312 L.—LITTLE BOYS' OUTDOOR SUIT.

(For Illustration see Page 368.)

FIGURE No. 312 L.—This consists of a Little Boys' jacket, kilt and cap. The jacket pattern, which is No. 7441 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and is differently pictured on page 372 of this magazine. The kilt pattern, which is No. 7201 and costs 5d. or 10 cents, is in six sizes for little boys from two to seven years of age, and is shown again on its accompanying label. The cap pattern, which is No. 6075 and costs 5d. or 10 cents, is in seven sizes from six to six and three-quarters, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is also portrayed on its label.



7442

Front View.

BOYS' SHORT SACK OVERCOAT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 370.)

The jacket is a jaunty little top-garment for Spring wear and is here shown developed in dark-green cloth. It is of becoming depth, and is closed to the throat in double-breasted style with button-holes and brass buttons, the fronts being cut away obliquely below the closing to form a deep notch at the center. The back, which is fitted by a curving center seam, joins the fronts in well curved side seams, and the front and lower edges of the jacket are finished with a single row of machine-stitching. The coat-sleeves, which are of ample width, are each decorated with a single row of machine-stitching made to outline a deep, round cuff; and a row of stitching follows the edges of pocket-laps, which cover openings to side pockets inserted in the fronts, and also finishes the edges of the opening to a breast pocket at the left side. The deep sailor-collar is covered by the deep, embroidery-trimmed collar of the blouse worn beneath the jacket.

The kilt, which is made of piqué, reaches to the usual depth and is arranged in kilt-plaits all round. The top of the kilt is finished with an under-waistband, in which button-holes are made for attachment to the blouse or shirt-waist. The kilt may be arranged with a broad box-plait at the front and kilt-plaits at the back and sides, if preferred, the pattern providing for both styles.

The cap, which is made of black cloth, has a hexagonal crown joined to a band that fits the head closely. A silk tassel is attached to the center of the crown and droops quaintly at the right side.

The jacket may be developed in any serviceable variety of cloth, serge, cheviot, flannel, etc., with decorations of braid or machine-stitching. The kilt may match the jacket, or be of tweed, cheviot, homespun, etc., and the cap may be of the same material as the jacket or may contrast with it.



7452

Front View.



7452

Back View.

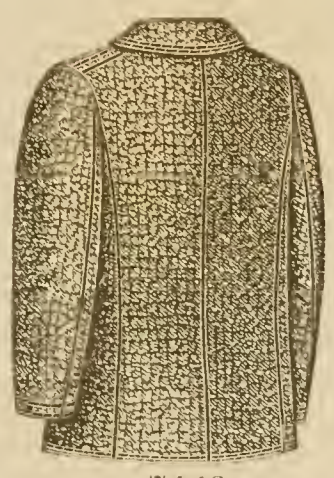
LITTLE BOYS' LONG COAT. (FOR WEAR OVER COSTUMES, ETC.)

(For Description see Page 370.)



7448

Front View.



7448

Back View.

BOYS' DOUBLE-BREASTED SACK COAT.

(For Description see Page 370.)

FIGURE No. 313 L.—LITTLE BOYS' NORFOLK COSTUME.

(For Illustration see Page 368.)

FIGURE No. 313 L.—This illustrates a Little Boys' Norfolk costume. The pattern, which is No. 7446 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years of age, and may be seen in two views on page 368.

An effective costume for a small boy is here shown developed in gray linen. The skirt is arranged in kilt-plaits and joined to a sleeveless body shaped by shoulder seams and closed at the center of the front with button-holes and buttons.

The Norfolk jacket displays the regulation box-plait applied over each side-back seam, and at each side of the closing, which is made at the center of the front with button-holes and buttons. About the waist is a broad belt closed at the front with button-holes and buttons, its ends being pointed. The coat sleeves are comfortably wide, and each is decorated with two buttons. The rolling collar is trimmed with a frill of embroidery, and a silk scarf is prettily knotted between its flaring ends. The front and lower edges of the jacket and the edges of the belt are finished with a single row of machine-stitching.



7442

Back View.

BOYS' SHORT SACK OVERCOAT. (KNOWN AS THE COVERT COAT.)

(For Description see Page 370.)

The costume is nicely adapted to the new checked, mixed, shot and plain woollens that are so popular for small boys' attire; and it will develop particularly well in green, brown, black, dark-blue or red faced cloth. A simple or fanciful arrangement of soutache braid may be added to the jacket.

The hat is a straw sailor having a wide brim.

LITTLE BOYS' NORFOLK COSTUME.

(For Illustrations see Page 368.)

No. 7446.—Another illustration of this natty costume, showing it made of linen and trimmed with embroidery, is given at figure No. 313 L in this DELINEATOR. At figure No. 22 on the Juvenile Plate for Spring, 1895, it is pictured differently developed.

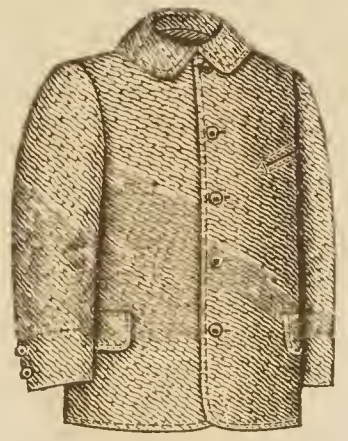
Nothing more becoming has been devised for small boys who have not attained the dignity of trousers than the Norfolk costume, which is here shown developed in fancy-checked worsted. The skirt reaches to a becoming depth; it is finished at the bottom with a deep hem and arranged in kilt-plaits all round, the top being joined to a sleeveless body fitted by shoulder seams and closed at the center of the front with button-holes and buttons.

The Norfolk jacket is simply adjusted by shoulder, underarm and side-back seams, the side-back seams being covered by applied box-plaits; and a similar box-plait appears at each side

of the closing, which is made at the center of the front with button-holes and buttons. The jacket is trimly belted, the ends of the broad belt being pointed and secured with button-holes and buttons. The coat sleeves are of comfortable width and are decorated at each wrist with two buttons placed in front of the outside seam. At the neck is a rolling collar with widely flaring ends. The front edge of the jacket and all the edges of the belt are bound with braid.

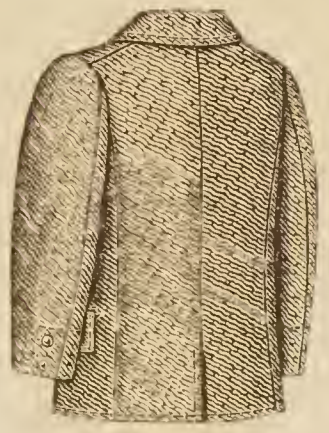
The costume will make up attractively in flannel, serge, cloth, cheviot, tweed, homespun and various other woolens of seasonable texture. Galatea and percale will also make up satisfactorily for Summer.

We have pattern No. 7446 in six sizes for little boys from two to seven years of age. For a boy of five years, the costume requires four yards and three-eighths of material twenty-seven inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7440

Front View.



7440

Back View.

BOYS' SACK COAT OR JACKET, BUTTONING TO THE NECK.

(For Description see Page 371.)

BOYS' SHORT SACK OVERCOAT. (KNOWN AS THE COVERT COAT.)

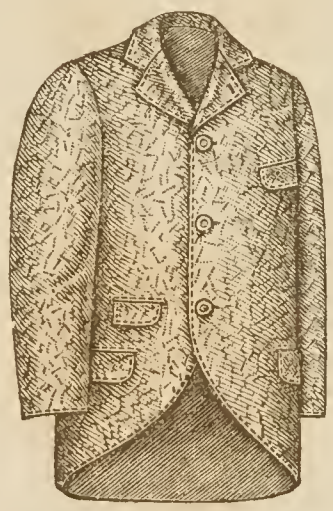
(For Illustrations see Page 369.)

No. 7442.—This overcoat is shown differently made up at figure No. 12 on the Juvenile Plate for Spring, 1895.

The smooth variety of cloth known as covert coating was here chosen for the overcoat, which is in sack style and fashionably short. The fronts are reversed at the top in small lapels that meet the rolling collar in notches, and below the lapels the closing is made with a fly. The garment is nicely conformed to the figure by well curved side seams, and a center seam that terminates a short distance above the lower edge at the top of extra widths, the extra width on the left back being turned under for a hem and that on the right back forming an underlap. The sleeves are of comfortable width and shaped by the usual seams. The wrists are finished with a single row of machine-stitching close to the edges, and a row of stitching forms a neat finish for the edges of the square-cornered pocket-laps, which cover openings to side pockets, a breast pocket at the left side and a change pocket at the right side. A button-hole for a *boutonnière* is made in the left lapel, and all the edges of the overcoat are finished with a single row of machine-stitching.

The coat is fashionably known as the covert coat and is a very stylish top-garment for Spring. It will make up handsomely in all sorts of smooth overcoatings, and is particularly desirable for mixed cloth or plain melton, kersey or beaver. The collar may be inlaid with velvet, and a simple completion of machine-stitching will invariably be adopted.

We have pattern No. 7442 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the overcoat requires three yards and a fourth of material twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7443

Front View.



7443

Back View.

BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Description see Page 371.)

LITTLE BOYS' LONG COAT. (FOR WEAR OVER COSTUMES, ETC.)

(For Illustrations see Page 369.)

No. 7452.—This jaunty top-garment may be worn over any style of costume; it is pictured developed in cloth. It is of stylish length, reaching quite to the bottom of the costume, and has loose fronts which are reversed at the top in lapels that meet the rolling collar in notches and are closed below the lapels in double-breasted style with button-holes and buttons. Curved center and side-back seams conform the coat nicely to the figure, the center seam terminating below the waist-line at the top of long coat-laps, and the side-back seams disappearing under stylish coat-plaits that are each marked at the top by a button. Openings to side pockets inserted in the fronts are covered with square-cornered pocket-laps finished at their free edges with a single row of machine-stitching. The coat sleeves are of comfortable width and shaped by the usual inside and outside seams. They are finished with rolling cuffs that display a single row of machine-stitching close to the upper edges. Attached underneath the rolling collar is a triple cape that ripples stylishly at the back. The ends of the cape flare widely at the front, and the longest two capes are fitted smoothly at the top by single darts in the shoulders. All the free edges of the cape and coat are finished with a row of machine-stitching.

The coat is a stylish and comfortable little top-garment for boys who are still wearing dresses. It will make up attractively in any fashionable variety of coating, cloth, serge, etc., suitable to the season, and may be finished simply or with a fanciful arrangement of soutache braid of the same or a contrasting color. For a garment of this kind a plain tailor finish of machine-stitching is always in good taste, and an inlaying of velvet may be added to the rolling collar, if liked.

We have pattern No. 7452 in six sizes for little boys from two to seven years of age. For a boy of five years, the coat requires four yards of material twenty-seven inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' DOUBLE-BREASTED SACK COAT.

(For Illustrations see Page 369.)

No. 7448.—This coat is shown differently developed at figure No. 15 on the Juvenile Plate for Spring, 1895.

The coat, for which a seasonable variety of cheviot was chosen in the present instance, is fashioned in the always popular sack style. The fronts may be reversed to any desired depth, and meet the rolling collar in notches, and the closing is made in double-breasted style with button-holes and buttons. They are joined to the back in shoulder and well curved side seams, and the back is nicely conformed to the figure by a curving center seam. The sleeves are comfortably wide and are shaped by the usual outside and inside seams; they are finished at the wrist edges with a double row of machine-stitching. The coat is provided with two side pockets and a left breast-pocket, all the pockets being in patch style and applied with two rows of machine-stitching. The pockets are hemmed at the top, and two rows of stitching complete all the free edges of the coat.

Sack coats are much liked for school, ordinary and even best wear and may be developed in a variety of materials. Mixed coating, cheviot, rough serge and tweed are the materials most favored for coats of this class, and the simple finish selected in the present instance is generally adopted.

We have pattern No. 7448 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the coat requires two yards and three-fourths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' SACK COAT OR JACKET, BUTTONING TO THE NECK.

(For Illustrations see Page 370.)

No. 7440.—This coat is again represented at figure No. 17 on the Juvenile Plate for Spring, 1895.

The coat is more protective to the chest than the lapel styles, and is, consequently, a very popular mode. It is here shown developed in fancy coating. It extends to regulation depth and is closed in single-breasted style to the neck with button-holes and buttons. The fronts are rounded at their lower front corners and join the back in shoulder and side seams. The back is curved to define the figure by a center seam that terminates some distance above the lower edge at the top of extra widths, the extra width on the left side being turned under for a hem, and that at the right side forming an underlap. The coat is provided with a breast pocket in the left side and a side pocket in each side, the openings to the side pockets being covered by pocket-laps having round lower front corners. The coat sleeves are of ample width and are finished in simulation of cuffs by an encircling row of machine-stitching, and two buttons sewed in front of the outside seams. The ends of the rolling collar flare widely and are rounding at their lower corners. The edges of the collar are followed with a single row of machine-stitching.

The coat will make up attractively in cloth, serge, cheviot, corkscrew or tweed, and will usually be finished simply.

We have pattern No. 7440 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the coat calls for two yards of goods twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' THREE-BUTTON CUTAWAY SACK COAT.

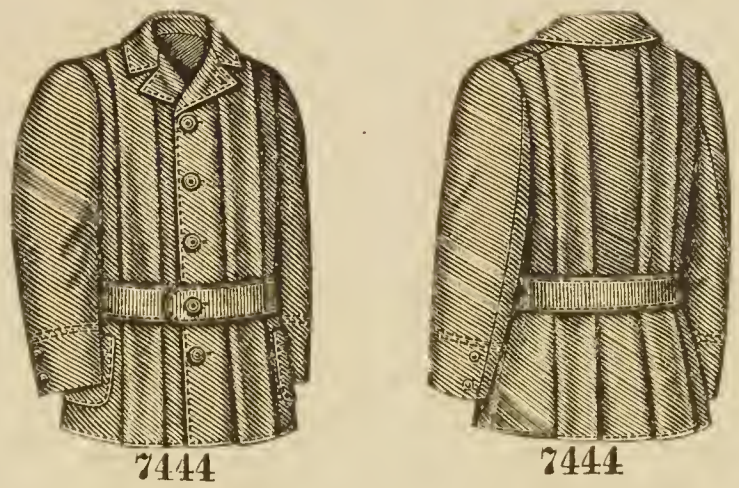
(For Illustrations see Page 370.)

No. 7443.—At figure No. 16 on the Juvenile Plate for Spring, 1895, this coat is again illustrated.

The coat is of very stylish cut and is here represented developed in fancy cheviot. The fronts are reversed at the top in small lapels by a rolling collar which meets the lapels in notches, and the closing is made in single-breasted fashion with three button-holes and buttons, a button-hole for a *boutonnière* being made in the left lapel. Below the closing the fronts round gracefully toward the back, which is fitted by side seams, and a center seam that terminates some distance above the lower edge at the top of extra widths, the extra width on the left back being turned under for a hem, and that on the right back forming an underlap. The coat is provided with inserted side-pockets, a breast pocket at the left side and a change pocket at the right side, the openings of all the pockets being covered with pocket-laps that have rounding lower front corners. The coat sleeves are of comfortable width and shaped by the customary seams. They are finished at the wrists with a single row of machine-stitching close to the edge, and all the other edges of the coat are finished in a similar manner.

Three-button cutaway coats are very popular just now and are made up fashionably in diagonal, tweed, serge, cheviot, camel's-hair and plain and fancy suitings of all kinds. The coat may accompany a vest and trousers of the same material, or the trousers may be of fancy trousering; and a perfectly plain finish may be chosen, if machine-stitching be undesirable. A dressy school suit may consist of a coat of this kind made of mixed cheviot, and trousers of plain serge.

We have pattern No. 7443 in eight sizes for boys from nine to sixteen years of age. For a boy of eleven years, the coat needs two yards and three-fourths of goods twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7444
Front View.

7444
Back View.

BOYS' BOX-PLAITED JACKET. (KNOWN AS THE GOLF OR NORFOLK JACKET.)

(For Description see this Page.)

BOYS' BOX-PLAITED JACKET.
(KNOWN AS THE GOLF OR NORFOLK JACKET.)

(For Illustrations see this Page.)

No. 7444.—This jacket forms part of the outing suit shown at figure No. 309 L in this DELINEATOR, the material being light-weight cheviot and the finish machine-stitching. It is also shown at figure No. 14 on the Juvenile Plate for Spring, 1895.

The jacket, which is a stylish example of the ever-popular Norfolk, has lately been brought into greater prominence through the introduction of the game of golf, for which it is especially well adapted. For the present development of the jacket navy flannel was chosen. The fronts are reversed at the top in small lapels that meet the rolling collar in notches, and are closed in single-breasted style below with button-holes and buttons. The jacket is simply shaped by shoulder and under-arm seams and side-back seams extending to the shoulders, and displays an applied box-plait at each side of the closing and at each side of the back, the plaits at the back being arranged over the side-back seams. A belt having rounded ends is passed about the waist and fastened in front with a button-hole and button. Patch pockets having rounding lower corners are stitched to the lower part of the fronts back of the box-plaits. The sleeves are of comfortable width, and are ornamented with a double row of machine-stitching made to outline round cuffs, and two buttons placed in front of the outside seam. A button-hole is worked in the left lapel, and all the free edges of the jacket are finished with a single row of machine-stitching.

The Norfolk jacket may accompany any style of long or knee trousers, and is particularly well liked for golf, bicycling and other outdoor sports. It will make up satisfactorily in cheviot, tweed, cloth, serge and corduroy, and may match or contrast with the trousers.

We have pattern No. 7444 in fourteen sizes for boys from three to sixteen years of age. For a boy of nine years, the jacket requires three yards and a fourth of material twenty-seven inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7445
Front View.



7445
Back View.

LITTLE BOYS' JACKET, IN MILITARY STYLE.

(For Description see this Page.)

LITTLE BOYS' JACKET, IN MILITARY STYLE.

(For Illustrations see this Page.)

No. 7445.—Military-gray cloth is shown in this jacket at figure No. 310 L in this magazine, braid providing a neat decoration. At figures Nos. 19 and 21 on the Juvenile Plate for Spring, 1895, it is again pictured.

The jacket is fashioned in the jaunty style peculiar to the uniform of the regular army, and for its development in the present instance dark-blue cloth was chosen, with black braid for decoration. The fronts, which are closed at the throat and separate with a gradual flare below, are joined to the seamless back in shoulder seams and side seams that are curved to

define the form. The sleeves are of ample width and are shaped by the usual seams. They are decorated at the lower edge with black braid, which is carried upward along the outside seams for some distance and arranged in three trefoils ornaments. The front edges of the jacket are decorated with similar braid arranged in four trefoils at each side, the braid being carried around the lower edge and for some distance up the side seams, where it is arranged in three trefoils at each side. A row of similar braid follows the lower edge and flaring ends of the rolling collar, and also forms a pretty decoration for the edges of the pocket-laps, which cover openings to side pockets inserted in the fronts, and are triple-pointed at their lower edges.



7441
Front View.



7441
Back View.

LITTLE BOYS' JACKET. (TO BE WORN WITH COSTUMES, ETC.)

(For Description see this Page.)

To be strictly in accordance with military modes, the jacket should be developed in either very dark-blue or black cloth and trimmed with flat silk braid, although if the trefoils are omitted, any variety of plain or fancy cloth, serge, cheviot, etc., may be chosen. The jacket may accompany long or short trousers, and will appropriately form part of a school or best suit.

We have pattern No. 7445 in six sizes for little boys from three to eight years old. To make the jacket for a boy of five years, calls for a yard and a half of goods twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' JACKET. (TO BE WORN WITH COSTUMES, ETC.)

(For Illustrations see this Page.)

No. 7441.—At figure No. 312 L in this DELINEATOR this jacket is shown made of dark-green cloth and finished with machine-stitching. At figure No. 13 on the Juvenile Plate for Spring, 1895, it may be seen differently developed.

The jacket is a natty top-garment for a small boy to wear with any style of costume. For its development in the present instance dark cloth of suitable weight was chosen, with black braid for decoration. The jacket extends to a stylish and comfortable depth, and its fronts, which are rendered close-fitting at the sides by long under-arm darts, are lapped and closed to the throat in double-breasted fashion with button-holes and buttons, and cut away below the closing to form a deep notch. The back is fitted by center and side seams that are terminated a short distance above the lower edge. Side pockets inserted in the fronts are provided with pocket-laps that are decorated along their free edges with a binding of braid, and the opening to the breast pocket inserted in the left front is bound with similar braid. The coat sleeves, which are comfortably wide, are shaped by the usual inside and outside seams and are trimmed with a row of double braid applied to outline round cuffs. The sailor collar falls deep and square at the back and has widely flaring ends, and its edges are bound with braid. A binding of similar braid decorates all the edges of the jacket.



7449
Front View.



7449
Back View.

BOYS' SAILOR BLOUSE.

(For Description see this Page.)

The jacket will make up attractively in cloth, serge, flannel, cheviot and various other woollens of serviceable weight. Decoration consisting of soutache, Hercules or silk braid or bindings may be applied with stylish effect.

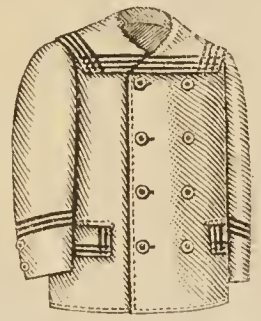
We have pattern No. 7441 in six sizes for little boys from two to seven years of age. To make the jacket for a boy of five years, calls for a yard and three-fourths of goods twenty-seven inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SAILOR JACKET. (ALSO KNOWN AS THE SKIPPER JACKET.)

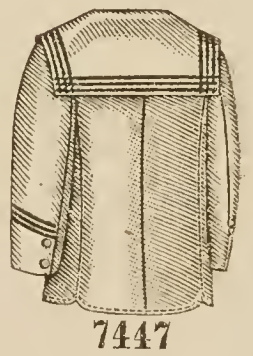
(For Illustrations see this Page.)

No. 7447.—Dark-blue serge and white flannel are combined in this jacket at figure No. 311 L in this magazine, machine-stitching providing the finish. At figure No. 18 on the Juvenile Plate for Spring, 1895, it is pictured differently developed.

A small boy wearing this jacket with the regulation sailor trousers flaring over the boot would look like a veritable little Jack Tar. The jacket, which is sometimes known as the skipper jacket, is here shown made of white serge and trimmed with machine-stitching, braid and buttons. The fronts suggest the jaunty reefer modes; they are closed to the throat in double-breasted style with button-holes and buttons, and are joined in shoulder and side seams to the back, which is shaped by a center seam. The lower edge of the jacket is rounded slightly below the side seams, and the front and lower edges are finished with a single row of machine-stitching. The fronts are slightly reversed by the sailor collar, which falls in regulation square outline at the back and curves prettily over the shoulders. The edges of the collar are effectively decorated with three rows of braid crossed in basket fashion at the corners. The sleeves, which are comfortably wide, are shaped by the usual inside and outside seams and are ornamented with three rows of braid applied on the upper side in cuff outline, two buttons being attached just in front of the outside seams. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts and are trimmed at their free edges with two rows of braid, the braid being crossed in basket fashion at the lower corners.



7447
Front View.



7447
Back View.

LITTLE BOYS' SAILOR JACKET. (ALSO KNOWN AS THE SKIPPER JACKET.)

(For Description see this Page.)

Natty little garments for small boys may be developed by the mode in cloth, serge and flannel in either white, blue or red or in a combination of red and blue. Soutache, Hercules or worsted braid may contribute the decoration, and brass or bone buttons may be added.

We have pattern No. 7447 in eight sizes for little boys from two to nine years of age. For a boy of five years, the jacket needs two yards and an eighth of material twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' SAILOR BLOUSE.

(For Illustrations see this Page.)

No. 7449.—This blouse is pictured made of other materials at figure No. 20 on the Juvenile Plate for Spring, 1895.

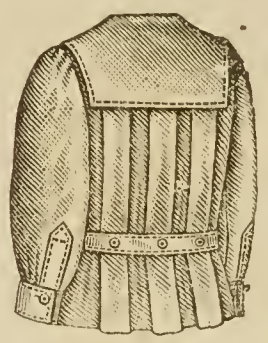
The blouse introduces all the features of the regulation navy blouse, and is here shown developed in blue and white flannel. It is slipped on over the head and is very simply shaped by shoulder and under-arm seams. The lower edge is turned under and stitched to form a casing, in which a tape or elastic is run to draw the garment to the figure, the fulness drooping in regulation blouse fashion. The front is shaped at the top to accommodate the ends of the sailor collar, which falls in the customary square outline at the back, and between the tapering ends of which is revealed a white shield that is attached underneath to the front with button-holes and buttons. The full shirt sleeves are plaited at the top and bottom and finished with wristbands of white flannel. The front of the blouse is decorated just below the ends of the collar with a pretty bow.

A small boy's outfit is incomplete without one or two sailor blouses, as they are serviceable as well as becoming, and may be worn with a variety of skirts or trousers. The blouse just described may accompany knee or sailor trousers or a kilt and may be developed in flannel, serge, outing flannel, stockinet, Galatea, percale or lawn. The collar, wristbands and shield may be trimmed with braid, or the shield alone may be decorated with an anchor, star, wheel or chevron embroidered in Roman floss, Asiatic filo or twisted embroidery silk.

We have pattern No. 7449 in ten sizes for boys from three to twelve years of age. To make the blouse for a boy of seven years, requires two yards and an eighth of blue and one yard of white flannel twenty-seven inches wide. Of one fabric, it calls for three yards twenty-seven inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7450
Front View.



7450
Back View.

BOYS' SHIRT-WAIST. (COPYRIGHT.)

(For Description see this Page.)

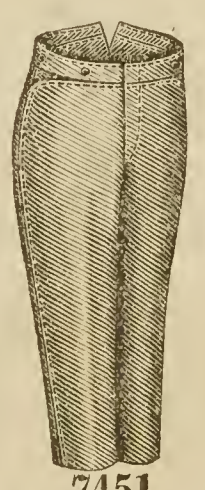
BOYS' SHIRT-WAIST.

(For Illustrations see this Page.)

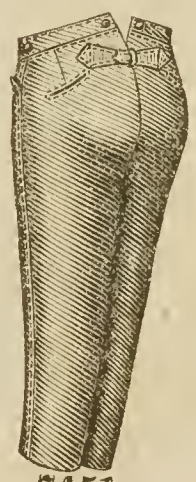
No. 7450.—This shirt-waist, which may accompany kilt skirts or short trousers, is pictured developed in white cambric. It is simply shaped by shoulder and under-arm seams, and displays three box-plaits at the back and three similar plaits at the front, the closing being made through the center box-plait at the front with button-holes and buttons. The shoulder seams are strengthened with shoulder-straps machine-stitched to position. The slight fulness at the waist-line is collected in gathers, and a belt is stitched on the outside, buttons being sewed on the belt for the attachment of the skirt or trousers. The shirt sleeves are of comfortable width and are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top. The sleeves have slight fulness collected in gathers at the top and bottom and are finished with wristbands having square ends closed with button-holes and buttons. At the neck is a sailor collar which rolls deeply over a neckband, its ends flaring widely at the throat. The edges of the collar, wristbands, overlaps and belt are neatly finished with a single row of machine-stitching.

Shirt-waists of this description are variously made of figured or striped percale, linen, cambric, lawn, etc., with a finish like that here illustrated. They form an important part of a boy's wardrobe and may be worn with or without a jacket.

We have pattern No. 7450 in ten sizes for boys from three to twelve years of age. To make the shirt-waist for a boy of seven years, needs two yards and an eighth of material twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



7451
Front View.



7451
Back View.

BOYS' FULL-LENGTH TROUSERS.

(For Description see this Page.)

BOYS' FULL-LENGTH TROUSERS.

(For Illustrations see this Page.)

No. 7451.—These trousers are again shown at figures Nos. 12, 15 and 16 on the Juvenile Plate for Spring, 1895.

The trousers are, according to the fashion in vogue at present, somewhat narrower at the foot than those worn last season and are here portrayed made of twilled cassimere. Their shaping is accomplished by the customary seams along the inside and outside of the leg, and a center seam which terminates a short distance from the top. The usual hip darts aid in the adjustment, and a hip pocket is inserted at each side. Pockets are arranged at the top of the front, and the upper edge of the trousers is completed at each side with a waistband that is narrow at the back, its edges being finished with machine-stitching. The customary suspender buttons are added and the trousers are closed with buttons and button-holes in a fly. The outside leg-seams are followed by a single row of machine-stitching, which is continued along the upper edges of the pockets and across the front along the lower edge of the waist band. Narrow straps with pointed ends are arranged upon the back and are buckled at the center to regulate the size about the waist. The lower edges of the trousers are finished with hems.

The trousers will make up stylishly in checked or striped cassimere or in cheviot, serge, flannel, tweed or cloth. They may accompany a coat and vest of the same or of contrasting material, and will usually be finished as represented. Serge trousers may be worn with a Norfolk jacket of mixed cloth.

We have pattern No. 7451 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the trousers require two yards of material twenty-seven inches wide, or a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



7453
Front View.

BOYS' SHORT TROUSERS, WITH A FLY. (TERMINATING JUST BELOW THE KNEE.)

(For Description see this Page.)

BOYS' SHORT TROUSERS, WITH A FLY. (TERMINATING JUST BELOW THE KNEE.)

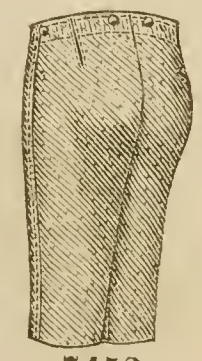
(For Illustrations see this Page.)

No. 7453.—These trousers are again illustrated at figures Nos. 17, 18, 19, 20 and 21 on the Juvenile Plate for Spring, 1895.

The trousers may accompany a blouse or shirt-waist or be worn with suspenders, as preferred; they are here shown made of a seasonable variety of cheviot. They extend to just below the knee, and their shaping is accomplished by a center seam, hip darts and the usual seams along the inside and outside of the legs. The closing is made with buttons and button-holes in a fly. A side pocket is inserted in each outside leg-seam, and a hip pocket is inserted at the right side. The top of the trousers will be completed with an under waistband when the trousers are to be worn with waists, or the usual suspender buttons may be added. The lower edges of the legs are finished with hems, and a row of machine-stitching follows each outside leg-seam.

The trousers will make up fashionably in striped, checked, plain or fancy suiting, cheviot, serge, flannel, cloth, etc., and will usually be finished as illustrated in the present instance.

We have pattern No. 7453 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the trousers require a yard and a half of goods twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



7453
Back View.

BOYS' SHORT TROUSERS, WITH A FLY. (TERMINATING JUST BELOW THE KNEE.)

(For Description see this Page.)

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

ILLUSTRATED MISCELLANY.

DRESSMAKING AT HOME.

(For Illustrations see Pages 374 to 379.)

In the Spring fashions the exceptional bodice, which is the one reserved for a tailor finish, is rigidly severe. The general modes incline to fluffiness and fulness, which is admirably regulated to suit stout and slender figures equally well.

Full bodices admit of abundant decoration, which is added with a view to attracting attention to the chief features embodied in the modes.

Skirts, on the other hand, are less favorable to adornment. They swell out very decidedly toward the bottom and are of uniform length all round, of course escaping the ground.

Sleeves expand largely above the elbows and hang in manifold wrinkles and ripples, drooping very gracefully at the shoulders.

Flaring cuffs are once more in vogue: they seem to lessen the severity of the sleeve on the forearm.

The Spring capes are short, the longest ending at the hips and the shortest at or a trifle above the line of the waist; but all styles are distinguished by *godets*, which usually hang all round. Much trimming is applied upon capes, whether the material be simple or sumptuous.

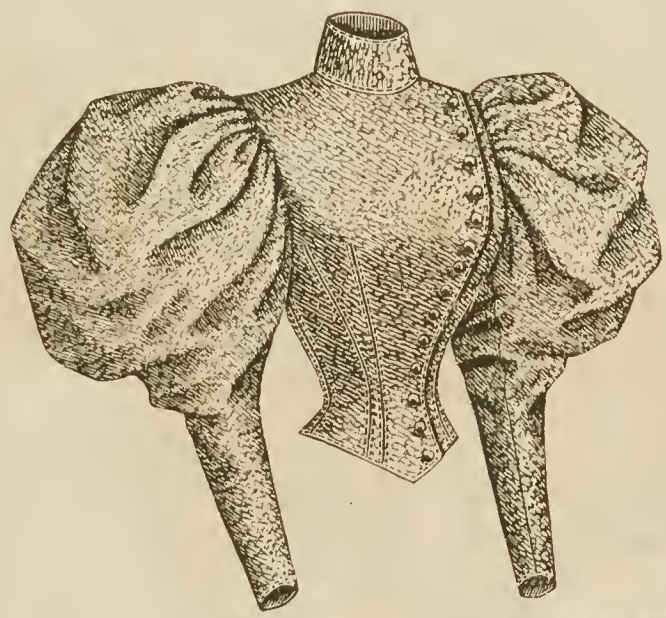


FIGURE NO. 1.—LADIES' DOUBLE-BREASTED BASQUE.—(Cut by Pattern No. 7457; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE NO. 1.—LADIES' DOUBLE-BREASTED BASQUE.—Mélange suiting is the material pictured in this stylish basque, which is especially well adapted to the severe tailor mode of completion. The adjustment is accurate, and the lower outline defines a point at the center of the back and front. The fronts are lapped in double-breasted style, and a closing is made diagonally at the left side with button-holes and ball buttons. The high standing collar fits the neck closely, and is finished at the upper and lower edges with machine-stitching, which is also applied on both sides of the darts and seams. The *gigot* sleeves are bouffant above the elbows. If desired, a second row of buttons could be sewed on the overlapping front to emphasize the double breasted effect. A basque of this kind will usually accord with the accompanying skirt, for which any of the new skirt designs would be appropriate. Pattern No. 7457, price 1s. or 25 cents, was used in the construction of the basque.

FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—The desirability of the short cape as a wrap for Spring is generally recognized, the protection afforded being ample and its construction preventing any disarrangement of the bouffant sleeves in vogue. One of the dressiest designs yet offered is here shown developed in a combination of black and white corded silk. The cape proper falls in full flutes at the back and over the arms, and is decorated with a band of

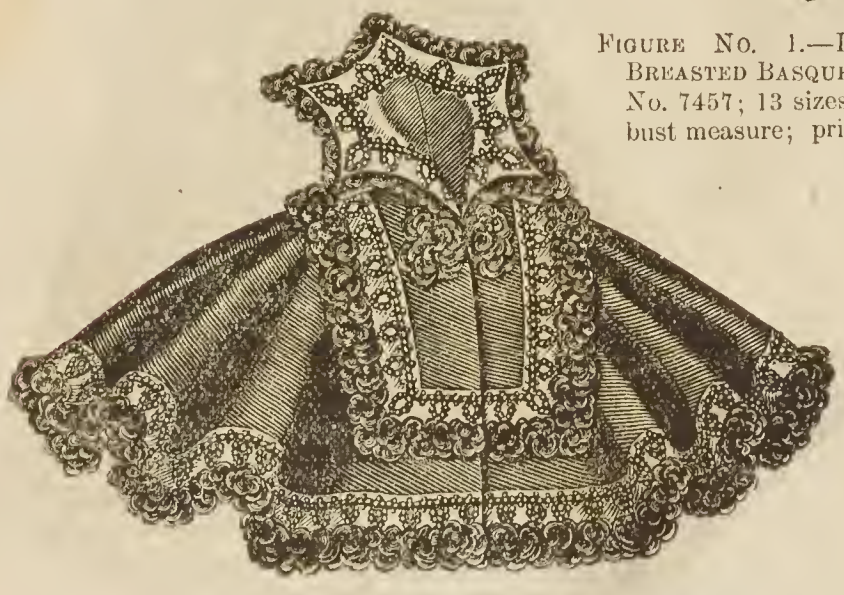


FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 7471; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 7423; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dressmaking at Home," on Pages 374 and 375.)

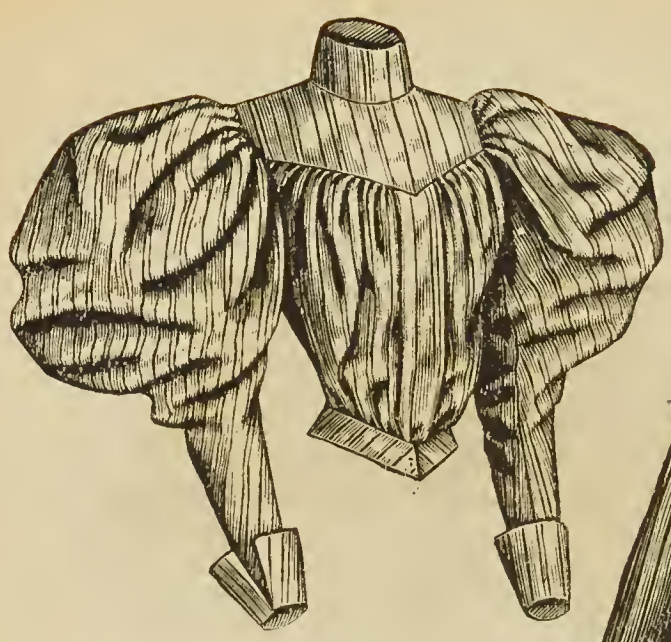


FIGURE NO. 4.—LADIES' BLOUSE-WAIST.—(Cut by Pattern No. 7465; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

jet overlying silk set above a band of feather trimming. The sailor collar with stole front ends is decorated to accord with the cape; and above it rises a Mephisto standing collar which flares in points all round. The upper edge of the Mephisto collar is decorated on the outside with feather trimming, and on the inside is followed by jet passementerie, and a rosette of the feather trimming is tacked at the upper corners of the sailor collar. The pattern of this cape is No. 7471, price 1s. or 25 cents.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—Blue broadcloth and black velvet are associated in this cape, which illustrates pattern No. 7423, price 1s. or 25 cents. The cape proper is cut from cloth and hangs in ripples to the hips, black silk passementerie points being applied at the lower part. Over the cape falls a rippling cape-collar of velvet edged at the bottom with black ostrich-feather trimming. At the neck rises a Medici collar of velvet that is lined with old-rose silk and edged with feather trimming, the bright color being soft and becoming to the face. Cloth and moiré antique could be happily combined in this cape, and jet would make an effective trimming.

FIGURE NO. 4.—LADIES' BLOUSE-WAIST.—Robin's-egg blue and black striped silk was used in the development of this waist, which was shaped by pattern No. 7465, price 1s. or 25 cents. The smoothness of the back is varied by a box-plait applied down the center. The front is made with a pointed yoke closed on one shoulder and full blouse lower-portions closed at the center under a box-plait. A narrow, pointed girdle completes the bottom of the waist, and a high standing collar contributes the neck finish. The *gigot* sleeves are made with reversed cuffs that flare from the arm like gauntlets. A stylish combination may be achieved with silk and velvet, the latter being used for the yoke, collar and cuffs; or lace may overspread the yoke and collar, with pleasing results.

FIGURE NO. 5.—LADIES' SILK SKIRT.—This shapely skirt is admirably adapted to the silken texture used in its development, the style being well suited to materials of narrow width. The colors in the striped silk are robin's-egg blue and black. The skirt is made with five gores and hangs in three *godets* at the back. The design was furnished by pattern No. 7467, price 1s. 3d. or 30 cents. A skirt of this kind may be supplemented by a full bodice, like the one shown at figure No. 4.

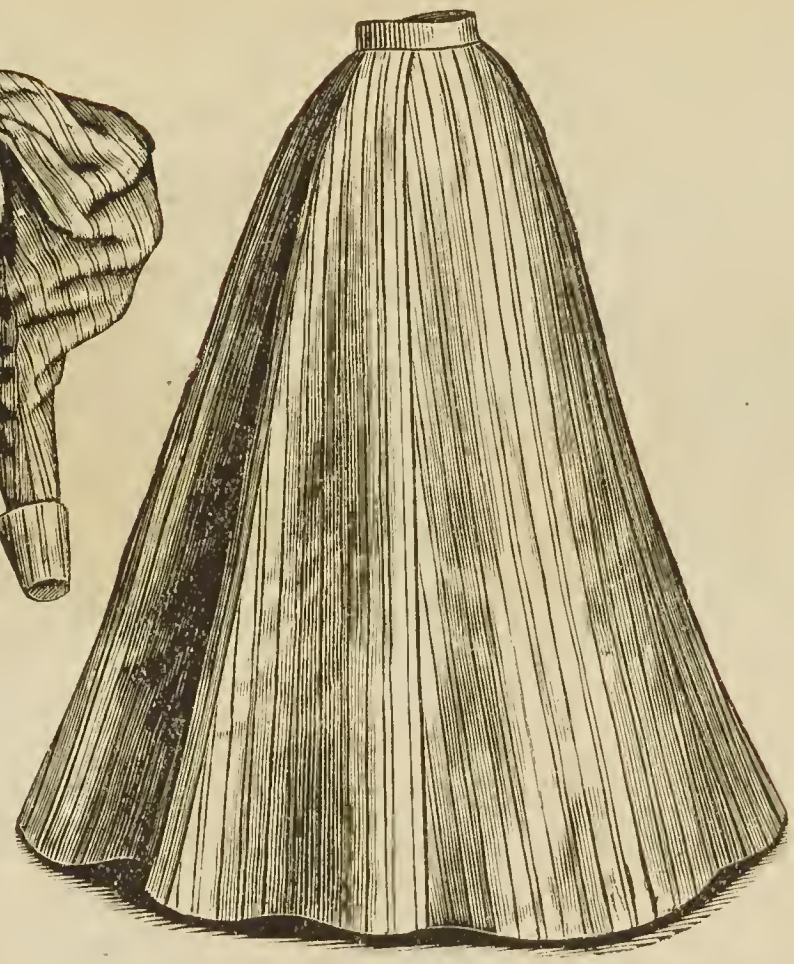


FIGURE NO. 5.—LADIES' SILK SKIRT.—(Cut by Pattern No. 7467; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 6.—COMBINATION FOR A LADIES' COAT-BASQUE.—(Cut by Pattern No. 7478; 14 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

FIGURE NO. 6.—COMBINATION FOR A LADIES' COAT-BASQUE.—This is an excellent mode by which to develop tailor suiting, diagonal, whipcord and similar woollens, the pattern being No. 7478, price 1s. 3d. or 30 cents. Brown cloth and cream-white silk are represented in the basque, with darker brown velvet for inlaying the rolling collar. The back is perfectly adjusted and displays the fashionable coat lap and plaits below the waistline, and the fronts are double-breasted, the closing being made at the left side. Above the closing the fronts are reversed in silk-faced lapels by the coat-collar, and between the lapels is disclosed a vest of the silk finished with a choker collar. The stylish sleeves are in mutton-leg style, with drooping, flaring



FIGURE NO. 7.—STYLISH COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7501; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 4, 5, 6 and 7, see "Dressmaking at Home," on Pages 375 and 376.)

fulness above the elbow; and the wrists, like all the edges of the basque, are completed plainly.

FIGURE No. 7.—STYLISH COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Navy-blue crépon and velvet and shot yellow-and-white taffeta are associated in this costume, which was cut according to pattern No. 7501, price 1s. 8d. or 40 cents. The skirt is of the six-gored type and hangs in three *godets* at the back. The waist has a French back laid in a box-plait at the center at the lower part. Rounding jacket-fronts of velvet separate over a blouse front of silk in which is formed a box-plait, the blouse drooping over a belt of velvet that is twisted round the waist and arranged in a loop at each side of the center of the front. A full stock-collar of velvet finishes the neck, and below it falls a rounding cape-collar, also of velvet, the ends lapping over the top of the jacket fronts, which, like the cape collar, are elaborately overlaid with gold braid in an arabesque design. The sleeves are in *gigot* style. A gown of light-brown cloth made by the same fashion could have a blouse front and stock collar of robin's-egg blue silk showing small yellow-and-brown figures.

FIGURE No. 8.—COMBINATION AND DECORATION FOR A LADIES' MOURNING COSTUME.—Black Henrietta cloth and crape are appropriately combined in this costume, which is designed for first mourning wear. The pattern is No. 7493, price 1s. 8d. or 40 cents. The skirt embodies six gores, three *godets* being arranged at the back. From the belt at each side hang three folds of crape, the ends being gathered and finished with rosettes. The waist has a full back and full front, and on the front is applied a plastron of crape that suggests



FIGURE No. 8.—COMBINATION AND DECORATION FOR A LADIES' MOURNING COSTUME.—(Cut by Pattern No. 7493; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

a yoke at the top and extends at the center to the waist-line, the front standing out with pretty fulness at each side. At the neck is a standing collar of crape, and a crape belt with two rosettes in front encircles the waist. The *gigot* sleeves are untrimmed. The fashion is an exceptionally dressy one and may be developed in other than mourning fabrics.

FIGURE No. 9.—LADIES' MOURNING CAPE.—This cape will form a fitting supplement for the costume shown at figure No. 8, being shown made up for mourning wear in dull-black corded silk and crape. From a round yoke of crape the cape falls in ripples to the waist-line, and over it hangs in Bertha fashion a circular frill, also of crape; the frill is included in the seam joining the yoke and cape, and ends some distance from the closing, a rosette of crape being applied at each upper corner. A full stock of crape is at the neck, and at each side is fixed a rosette of crape. If desired, cloth and crape could be united in the development.

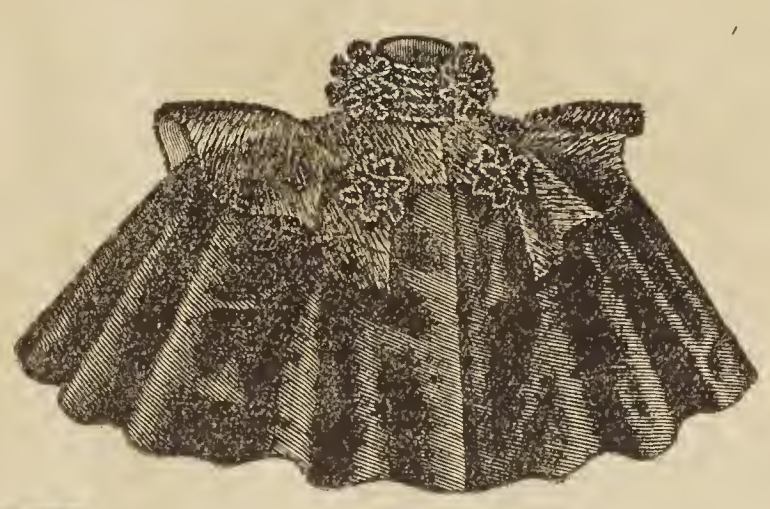


FIGURE No. 9.—LADIES' MOURNING CAPE.—(Cut by Pattern No. 7518; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 10.—DECORATION FOR A LADIES' FIVE-GORED RIPPLE SKIRT.—(Cut by Pattern No. 7398; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 8, 9 and 10), see "Dressmaking at Home," on this Page.)

The pattern used in the construction is No. 7518, price 1s. or 25 cents.

FIGURE No. 10.—DECORATION FOR A LADIES' FIVE-GORED RIPPLE SKIRT.—This stylish skirt is shown made up for mourning wear in black Henrietta cloth. It is shaped in five gores and falls in four *godets* at the back, the remainder falling in slight ripples. Across the front and side gores is applied a deep section of crape that is cut in a succession of points at the knee—a trimming that is well adapted to tall figures. Any of the bodices described could be worn with a skirt of this character, and for the bodice could be used black crêpe de Chine or lustreless China silk. The skirt could be made of crêpe cloth, crépon, camel's-hair or cheviot and trimmed with a narrow fold of crape applied in points at the bottom. The pattern employed in the making is No. 7398, price 1s. 3d. or 30 cents.

FIGURE No. 11.—DECORATION FOR A LADIES' PSYCHE BLOUSE.—This charming blouse is for evening wear, and is shown made of pale-green China silk flowered with pink roses. The back and front are laid in box-plaits and are cut out at the neck in

Pompadour outline, while the bottom droops gracefully in blouse fashion. The sleeves are short elbow puffs draped at the center. Ribbon corresponding with the ground tint follows the neck outline, and is disposed in large bows on the shoulders and in smaller ones at the upper corners of the front. Two ribbon straps start from under the bow on each shoulder and extend to the draping in the sleeve, with charming effect. An equally handsome bodice could be made of white silk and réséda-green or heliotrope velvet, the latter being used for the sleeves. The pattern chosen is No. 7404, price 1s. or 25 cents.

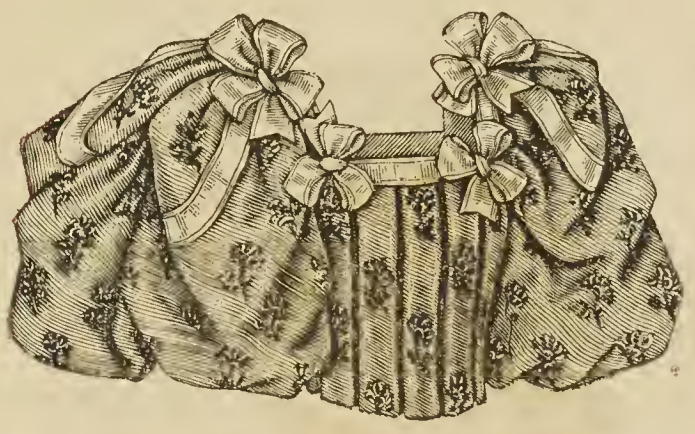


FIGURE No. 11.—DECORATION FOR A LADIES' PSYCHE BLOUSE.—(Cut by Pattern No. 7404; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE No. 12.—COMBINATION AND DECORATION FOR A LADIES' SQUARE-YOKE WAIST.—This waist is of the yoke variety that is so appropriate for house wear, the yoke introduced being square both back and front. Plaid zephyr gingham and nainsook tucking form the combination pictured, the tucking being used for the yoke and cut so that the tucks run diagonally, meeting in V's at the center of the front. Below the yoke are full portions, over which frills of embroidery droop from the lower edge of the yoke, with pretty effect. The standing collar is covered with a downward-turning row of edging, but if a high neck-completion is not liked, this collar may be displaced by one of the rolling order, in which event a pretty decoration could be contributed by edging gathered full to the lower edge. The sleeves are of the bouffant leg-o'-mutton style, and a round cuff is simulated on each by a band of tucking trimmed at the top with a frill of edging. A ribbon belt closed at the front beneath a great fancy bow encircles the waist. The mode is a desirable one by which to develop woollen and silken as well as cotton fabrics and is embraced in pattern No. 7464, price 10d. or 20 cents.

FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS DRESS.—The nicety of adjustment that is so necessary a feature of the Princess modes renders them popular with women of symmetrical figure. The special features of the dress here pictured are advantageously presented in a rich combination of black *gros de Londres* and lemon-colored corded silk. The light silk is introduced only in the crush collar and in a full yoke that appears in V shape above the front and back, the conservative use of colors with black giving a much more elegant effect than an abundance would produce. The back is handsomely fitted above the waist-line, and below *godets* sweep out with stately grace to the lower edge. On the body portion of the Princess at the front rows of insertion are arranged to meet in V's at the closing, and quaint bretelles that pass over the shoulders are overlaid with white lace. The bouffant leg-o'-mutton sleeves are finished at the wrists with pointed cuffs overlaid with lace. Pattern No. 7470, price 1s. 6d. or 35 cents, was used in making the dress.



FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' PRINCESS DRESS.—(Cut by Pattern No. 7470; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 11, 12 and 13, see "Dressmaking at Home," on Pages 376 and 377.)

FIGURES NOS. 14 to 30.—NOVELTIES IN SLEEVES.—Puff and leg-o'-mutton sleeves are accepted as correct for all occasions, and so many variations of both styles are there that countless charming effects are presented. The sleeves here shown may be appropriately developed in either plain or fancy dress fabrics, but some of them are only adapted to softly falling textures, while others will make up attractively in either wiry or soft materials. Garniture in the form of rosettes, ribbon ruchings, bows, gimp, passementeric, insertion overlaying ribbons, or folds of the material may be applied at the wrists or wherever a tasteful fancy may suggest.

The Raglan sleeve, a rather extreme style, is illustrated at figures Nos. 14 and 15. The close effect of the mutton-leg modes is observed in the lower part, while, in pleasing contrast, fulness that may be undraped or caught to the lining to fall in drapery folds, is seen above. The peculiarity of the sleeve consists in its being extended to the neck over the shoulder, and its adaptability to fabrics of a soft or heavy nature is assured by provision for a gathered or plaited arrangement of the fulness at the top, the gathered effect being shown at figure No. 14 and the plaited effect at figure No. 15. Both disposals are considered in the pattern, which is No. 7258, price 5d. or 10 cents.

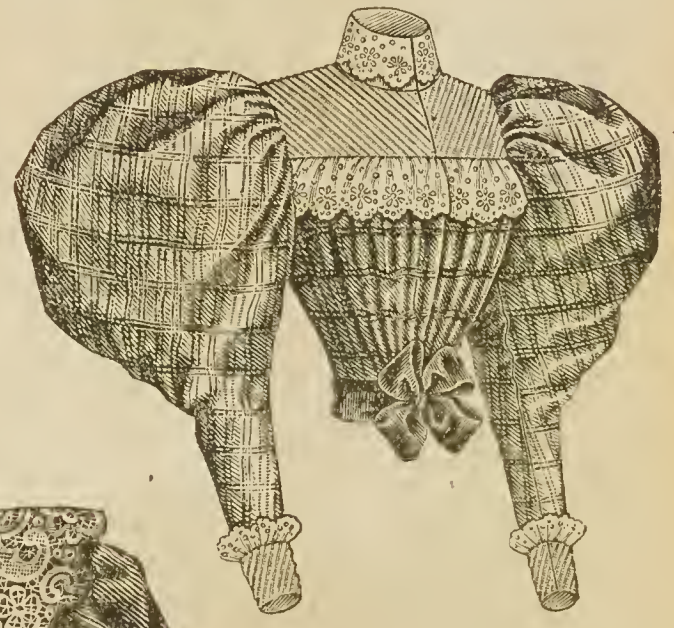


FIGURE No. 12.—COMBINATION AND DECORATION FOR A LADIES' SQUARE-YOKE WAIST.—(Cut by Pattern No. 7464; 14 sizes; 28 to 48 inches, bust measure; price 10d. or 20 cents.)

The draped-puff sleeve pictured at figures Nos. 16 and 17 is dainty and artistic, and the graceful lines formed by the draping are best brought out in soft textiles. The sleeve clings closely to the arm below the elbow, and the puff is disposed above, the two pretty styles of draping illustrated being provided for by the pattern, which is No. 7370 and costs 5d. or 10 cents. A tacking hidden by a large rosette accomplishes the draping shown at figure No. 16, while the effect shown at figure No. 17 is due to a group of plaits caught up on the shoulder.

At figures Nos. 18 and 19 are pictured two views of a handsome leg-o'-mutton sleeve, which presents a novel feature in a graceful flare at the wrist, where the lower outline may be pointed or round; still another effect may be produced by



7258

FIGURE No. 14.



7258

FIGURE No. 15.



7340

FIGURE No. 18.



7370

FIGURE No. 16.



7370

FIGURE No. 17.



7340

FIGURE No. 19.



7405

FIGURE No. 20.



7405

FIGURE No. 21.



7405

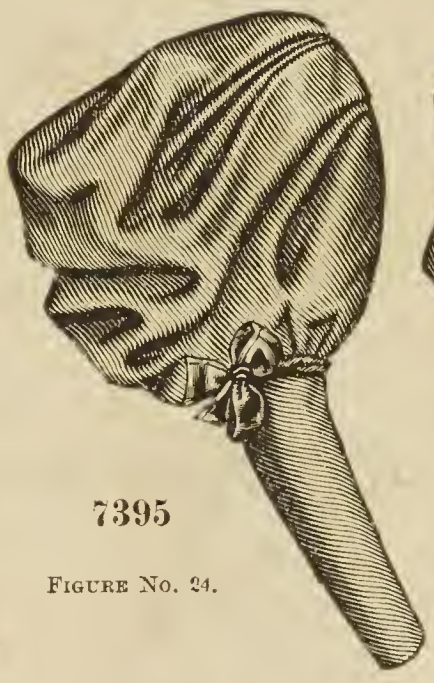
FIGURE No. 22.

NOVELTIES IN SLEEVES.—(For Descriptions see "Dressmaking at Home," on Pages 377 and 380.)



842

FIGURE No. 23.



7395

FIGURE No. 24.



841

FIGURE No. 25.



6896

FIGURE No. 26.



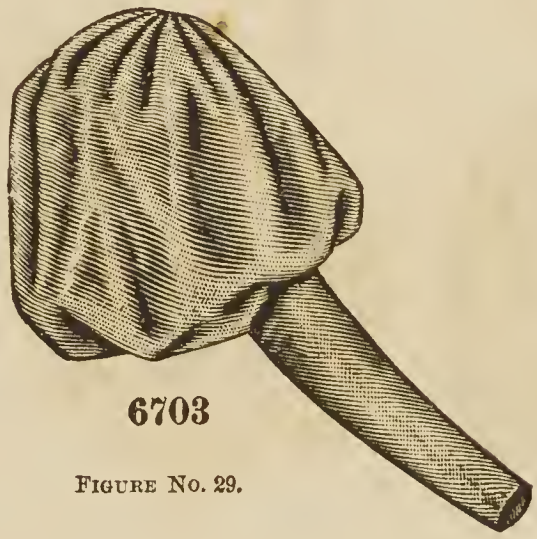
839

FIGURE No. 28.



6896

FIGURE No. 27.



6703

FIGURE No. 29.



7377

FIGURE No. 30.

NOVELTIES IN SLEEVES.—(For Descriptions see "Dressmaking at Home," on Page 380.)

reversing the lower edge when the lower outline is rounding. The upper part of the sleeve may be artistically draped by a tacking to the lining, although the effect is no less graceful if undraped. Pattern No. 7340, price 5d. or 10 cents, was used for this sleeve.

A dainty sleeve for an evening bodice is pictured at figures Nos. 20, 21 and 22, the pattern being No. 7405, price 5d. or 10 cents. It extends nearly to the elbow, and at the bottom it may be finished plainly or with a narrow band on which a twist of silk or velvet may be arranged. If unstudied folds are not admired, a draping may be accomplished by one or several tackings, according as a simple or elaborate effect is desired.

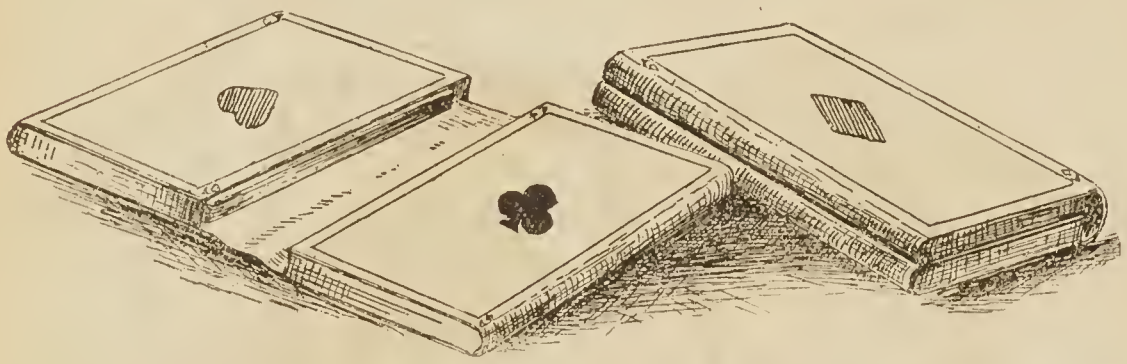


FIGURE NO. 1.—RECEPTACLE FOR PLAYING-CARDS.

The puff of the sleeve shown at figure No. 23 is its distinctive feature. The sleeve fits the arm smoothly to above the elbow, and the lower edge of the puff outlines an inverted V, which is emphasized by a velvet band covering the edge. Pattern No. 842, price 5d. or 10 cents, was used for the sleeve.

Figure No. 24 displays a sleeve which is most effective in rich, heavy-textured fabrics. The puff arranged on the regulation coat-sleeve is very wide at the top, but is narrowed toward the bottom so that scarcely any fulness is apparent at the lower edge, which is covered by a twist of ribbon bowed at the outside of the arm. The mode illustrates pattern No. 7395, price 5d. or 10 cents.

Both odd and graceful is the sleeve shown at figure No. 25, pattern No. 841, price 5d. or 10 cents, being chosen for it. The drapery is in two sections, which are disposed to give a puff effect at both the outside and inside of the arm, the sections meeting on the shoulder under a ribbon rosette, and flaring in butterfly fashion to reveal the coat-shaped sleeve on which they are arranged.

The shirt sleeve depicted at figures Nos. 26 and 27 will be an attractive addition to a silk or cotton shirt-waist or a house-dress, and may be made by pattern No. 6896, price 5d. or 10 cents. The lower edge may be finished with a straight or reversed cuff. The reversed cuff is shown at figure No. 26 and the straight cuff at figure No. 27.

A quaint style is illustrated at figure No. 28, the flare characteristic of all fashionable sleeves being accentuated by a smooth, close-fitting cap, which confines the fulness at the shoulder and produces the desirable droop at the top, the great width below being emphasized by it and the clinging effect on the forearm. The design is embodied in pattern No. 839, price 5d. or 10 cents.

The puff sleeve at figure No. 29 may be adapted to various occasions, a short sleeve being readily arranged by cutting the sleeve away below the puff, which droops and flares broadly. The sleeve fits closely below the puff, which extends to just above the elbow, and is embraced in pattern No. 6703, price 5d. or 10 cents.

Figure No. 30 shows a handsome sleeve in mutton-leg style which is close-fitting from the wrist to above the elbow, the immense puff that flares above appearing more emphatic by contrast. The puff falls in pretty, soft folds, that may be produced by either plaits or gathers at the top, as best suited to the material used. The pattern is No. 7377, price 5d. or 10 cents.

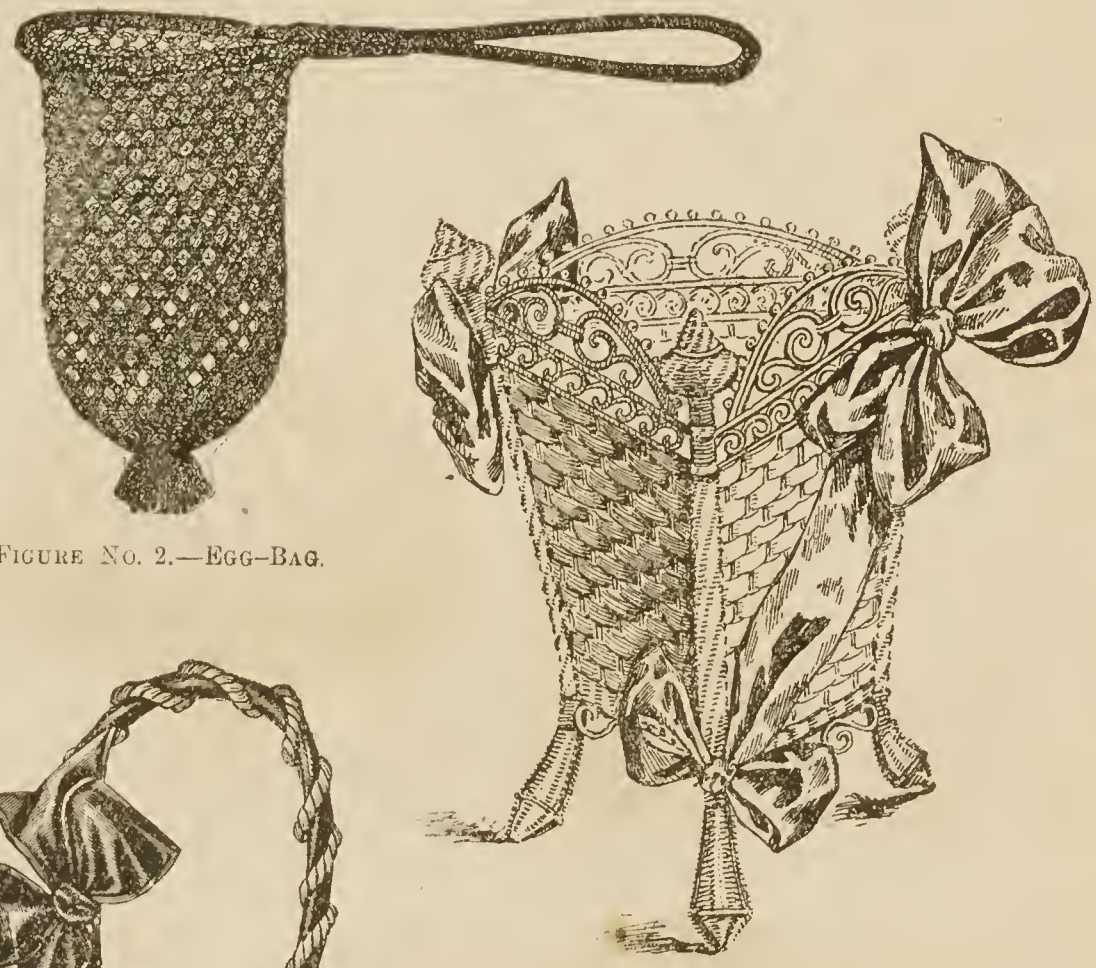


FIGURE NO. 2.—EGG-BAG.

FIGURE NO. 3.—FANCY WASTE-PAPER BASKET.

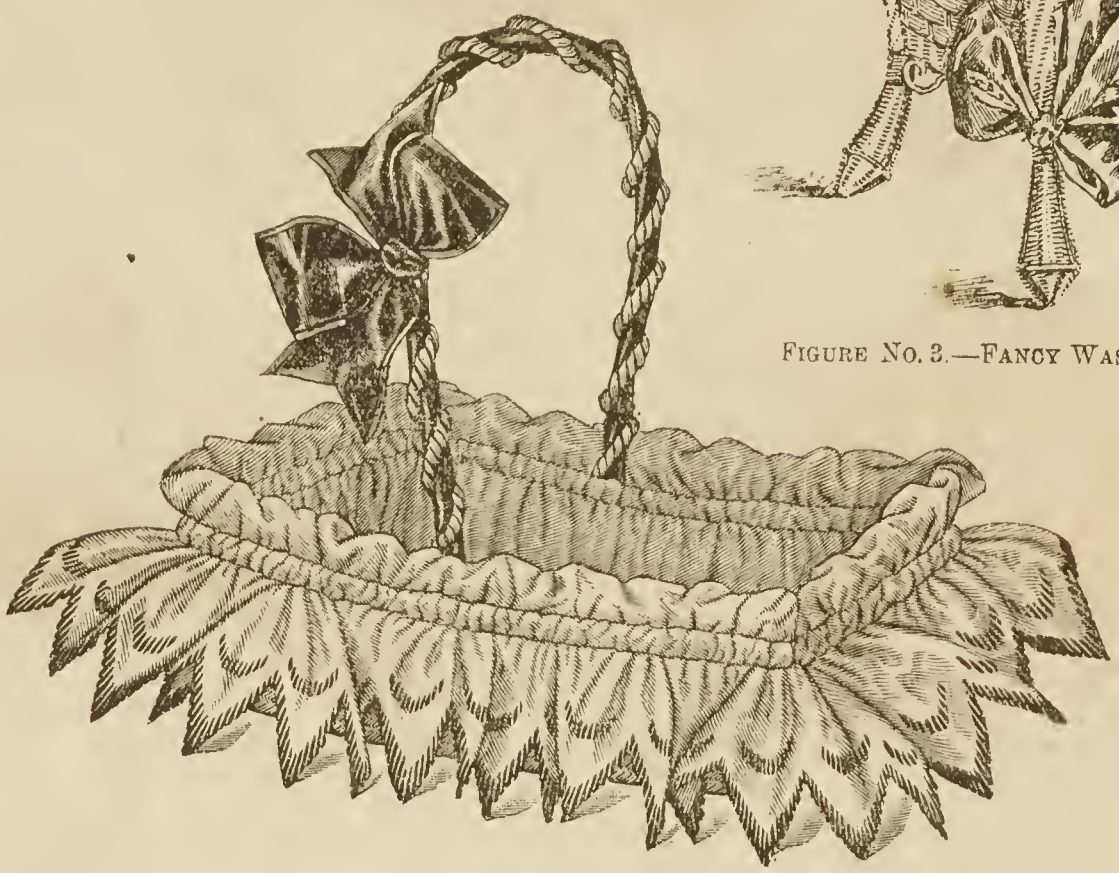


FIGURE NO. 4.—FANCY BASKET.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Pages 380 and 381.)

THE WORK-TABLE.

(For Illustrations see this Page.)

FIGURE NO. 1.—RECEPTACLE FOR PLAYING-CARDS.—Those who play euchre and other games at cards will appreciate an article of this kind for its practical value. Cards have an unpleasant habit of straying out of the pack, but if thus guarded, the annoyance of discovering that the pack is not complete when about to begin play will be done away with. The two views represent the book, in which form the

receptacle is made, open and closed. It is made of an oblong section of chamois, that is turned over at each end, as represented, to form a pocket for the cards. Each end of the pocket is closed with a piece of chamois, neatly sewed to the edges. A heart and club are painted respectively in red and black on the pockets, and the edges are followed with black. The cards hold the pockets out, and, when closed, a book effect is produced. A diamond is painted in red on the outside, and lines are made as at the inside. If desired, some other significant device may be painted or worked with silk, and, if liked, silk or cloth may be used instead of chamois.

FIGURE NO. 2.—EGG-BAG.—Of great convenience and practicality is the bag here shown; it is designed to hold eggs while boiling. It is made of macramé cord and may be either netted or crocheted, as desired. The bottom is drawn together and finished with a tassel made of the cord. At the top is adjusted a willow hoop, with a handle, the cord covering the support very closely. The bag with the eggs may be placed in a kettle of boiling water, and there will be less likelihood of their breaking when thus protected.

FIGURE NO. 3.—FANCY WASTE-PAPER BASKET.—The library furniture is incomplete without a basket of this kind. It is made of wicker in a very fanciful pattern. A broad yellow satin ribbon crosses one side diagonally and is formed in a great bow at the upper corner and in a smaller bow at the lower corner. A third bow is fastened at the opposite upper corner. Ribbon may be adjusted in a variety of pretty ways on a basket of this style, and, if liked, the basket may be gilded or bronzed in parts with lustra paints.

FIGURE NO. 4.—FANCY BASKET.—A basket of this kind may be used for holding fancy work in process of construction or small articles that require mending. The basket is made of willow and is oblong in shape. The inside is lined with old-rose China silk, which is shirred twice at the top. Above the shirring is formed a puff, which stands along the upper edge of the basket. A double shirring is made below the puff on the outside, and below it falls a full frill, which is cut out in points and button-holed with light green silk, a crescent being prettily worked in each point. The handle of the basket is covered with green ribbon, which is closely wound about it, and over it is coiled heavy old-rose silk cord. A large bow of green ribbon is fastened at one side of the handle, with pretty effect. A dainty basket of this character could be converted into an infant's basket, by adding the usual number of pockets and cushions for holding various articles of the baby's toilet. Surah or China silk in pink, blue or yellow could line the basket, if it were intended for such a purpose, and over it could be neatly shirred either plain or dotted Swiss.

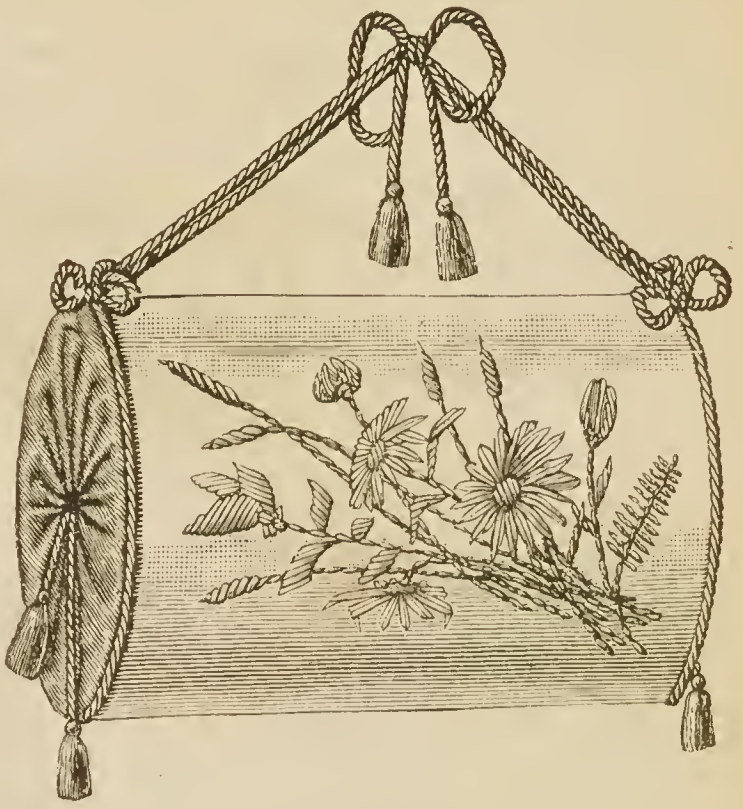


FIGURE NO. 2.—HEAD-REST.

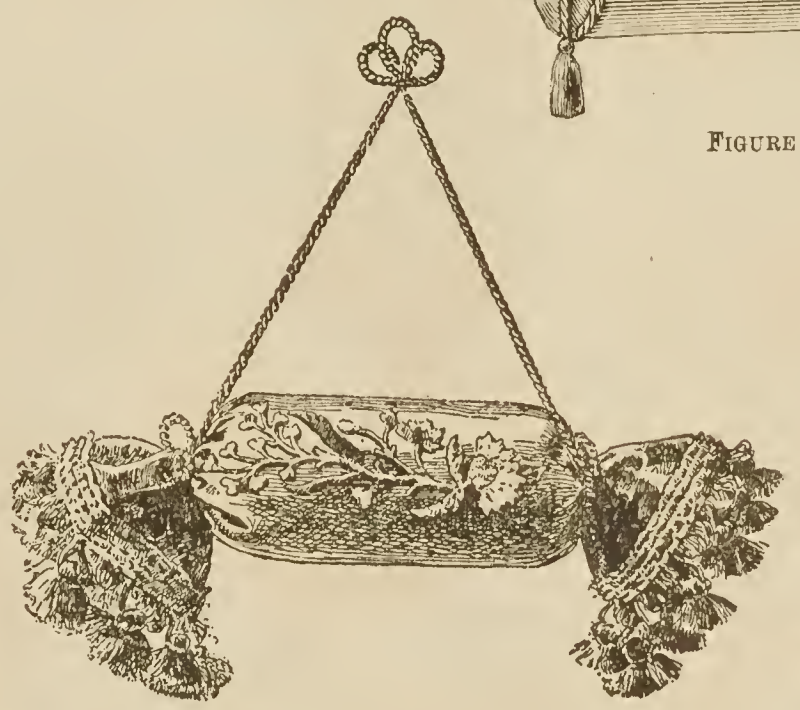


FIGURE NO. 3.—SACHET.



FIGURE NO. 1.—TABLE-COVER.

ARTISTIC NEEDLE-WORK.

(For Illustrations see Pages 381 to 382.)

FIGURE NO. 1.—TABLE-COVER.—This fanciful table-cover is made of ribbon and lace insertion. Three sections of wide ribbon, the middle section being wider than the other two, form the cover, which has end pieces of narrower ribbon separated by lace insertion. The middle section is crossed at the center by a row of insertion,



FIGURE NO. 4.—PHOTOGRAPH-HOLDER.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Artistic Needlework," on Pages 381 and 382.)

and is further decorated below the top of the table by an upright row of insertion at each side edge. Each ribbon is finished in a point at the ends and embroidered with leaves, full-blown flowers and buds. Silk tassels complete the points, and a similar tassel is added to each side of the lace insertion at the ends.

FIGURE No. 2.—HEAD-REST.—Yellow silk was chosen to make the roll of this head-rest and green silk for its circular sides. The roll is adorned with a handsome embroidery design. The sides are each gathered at the center and drawn in by a silk cord that has long ends tipped by tassels; while heavy silk cord finishes the edges of the roll and is looped prettily at each side and bowed tastefully at that complete the ends those at the sides. used on an easy chair the top, the tassels corresponding with The head-rest may be or rocker.

FIGURE No. 3.—SACHET.—Red silk covers the cotton batting that forms the foundation for this sachet, and violet powder plentifully sprinkled over the cotton imparts that delicate, refined odor that is so agreeable to most people. The silk is decorated with embroidery, and is gathered near each end to form a ruffle, that is adorned with fringe composed of fancy tassels. Silk cord is tacked in trefoil loops to the sachet, and a trefoil completes the long loop by which the sachet may be suspended. However, the sachet may be laid in the wardrobe or in a bureau drawer, if preferred.

FIGURE No. 4.—PHOTOGRAPH-HOLDER.—A section of pink satin ribbon about a yard and a quarter in length is here shown folded double to within an effective distance of the top and neatly stitched at the edges, the doubled portion being lined with quilted satin. The photographs are placed inside the pocket thus formed and a spray of foliage with a bird resting on one tiny branch is beautifully embroidered on the outside. Near the top the ribbon is effectively gathered, and the end is narrowly fringed to form a tasteful finish. The pocket may be suspended, or it may be laid on the table in the boudoir, library or sitting room.

FIGURE No. 5.—WINDOW-DRAPERY.—This graceful drapery is of Liberty silk, and the decoration of gold cordonette couched on. The drapery is completed with silk fringe, and the method of draping is clearly shown in the illustration, the center and ends being gracefully lifted. Velours, satin and tapestry textures may be beautifully draped in this manner.

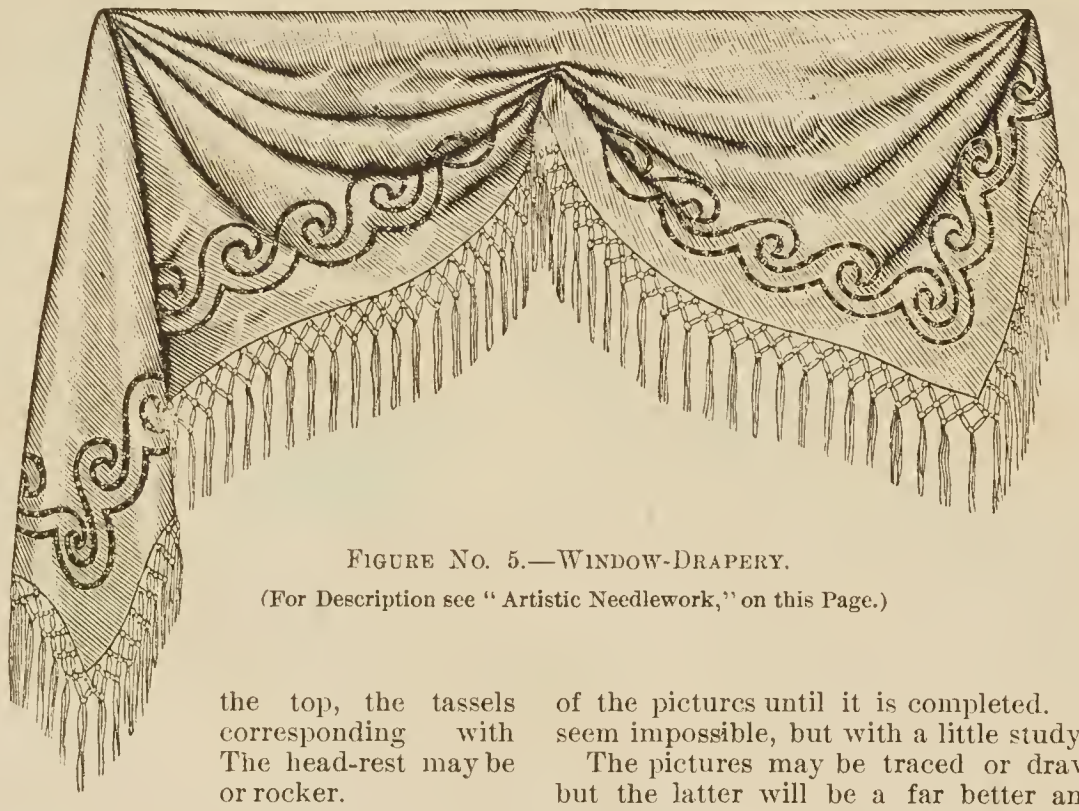


FIGURE No. 5.—WINDOW-DRAPERY.

(For Description see "Artistic Needlework," on this Page.)



FIGURE No. 1.



FIGURE No. 2.



FIGURE No. 3.

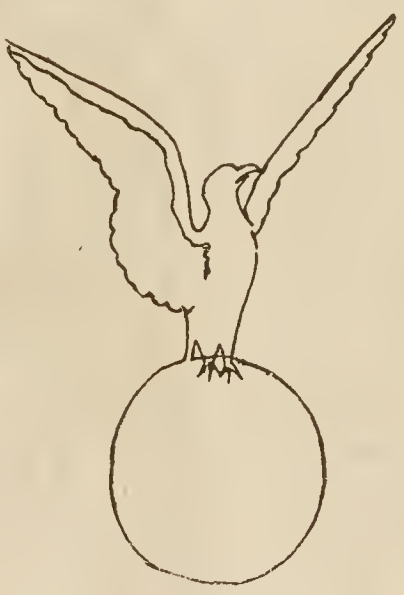


FIGURE No. 4.



FIGURE No. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—OUTLINE PICTURES FOR DRAWING.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Children's Corner," on Pages 382 and 383.)

CHILDREN'S CORNER.

(For Illustrations see Pages 382 and 383.)

I wonder how many of my little friends possess a talent for drawing, and how many of you will succeed in copying these pictures exactly. Each outline should be drawn with a continuous stroke of the pen or pencil, or, to put it more clearly, the pencil should not be lifted while drawing any one of the pictures until it is completed. This may at first glance seem impossible, but with a little study it will prove easy.

The pictures may be traced or drawn free-hand, as desired, but the latter will be a far better and more interesting way, and after a little practice you will be able to copy very correctly from the illustrations.

Should you not succeed in the drawing at first, trace the outlines several times by laying tracing or tissue paper on the pictures; perhaps, after a few such trials, your hand will become trained to the work.

At figure No. 1 is shown a cat. Tabby seems very contented, doesn't she? Try to reproduce in your drawing the correct expression of the figure. Begin your drawing at the left ear, and you will succeed in making the figure without lifting your pen or pencil once.

At figure No. 2 we have a loaf of French bread in outline, with notches cut in it. In the real French bread the notches are cut so that the bread may be easily broken. You may begin to draw this wherever you like, and will have not the least difficulty in producing a French loaf like this one.

The hatchet pictured at figure No. 3 is just as easy to draw as the loaf, and may be begun at any point.

A globe with an eagle perched upon it is portrayed at figure No. 4, isn't the design pretty and graceful? Start this drawing on the right wing at the short line extending below the neck, make the wing, come down gradually to the feet, outline the globe from the right side to the left, and then again draw to the right side

of the bird. This is more complicated than the other designs, but after a little study of the lines you will succeed in copying them without raising the pencil.

Very like Santa Claus is the picture outlined at figure No. 5. He is somewhat out of season, but then his genial face is always a welcome sight. Begin this figure at the shoulder, for if you should start elsewhere you would be hopelessly stranded before the picture were half drawn. Work along the shoulder line to the ear, then along the beard to the moustache, drawing the pencil toward the left: then draw again to the right, doing the right eye, outline the nose, left cheek and eye, and follow along the brows to the right side of the head. The rest will be plain sailing. The face lines may prove somewhat perplexing, but you will overcome the difficulty by patience, I am sure.

At figure No. 6 is represented a meal bag, which is as easy to do as any of the simple figures described. Begin at either of the disconnected lines at the top. Indeed, you cannot possibly go wrong in this design.

Figure No. 7 portrays the head of a monkey. This looks like a jolly Simian, doesn't it? Be very sure to imitate the broad grin, for without it this creature would be uninteresting. Begin at the neck line, and when you reach the mouth bring your pencil up to the upper corner, then down again to the lower one and from there along the upper lip; then follow the lines to the end.

Another monkey is pictured at figure No. 8. He is on all-fours and looks less dignified than if in an upright position, but while the monkey can stand upright, he usually walks on all-fours like any other of the lower animals. You may begin at almost any point of this design and draw on to the end without stopping.

You will find this work amusing and also instructive, I think. There is an art in producing outlines that may be easily recognized, and you will doubtless go astray many times before you attain success, unless you are very skilful with your pencil.



FIGURE No. 6.



FIGURE No. 7.

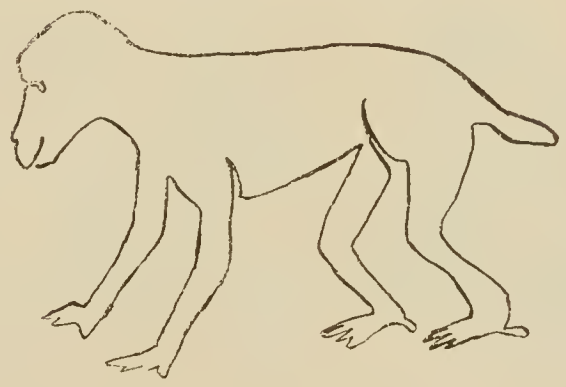


FIGURE No. 8.

FIGURES NOS. 6, 7 AND 8.—OUTLINE PICTURES FOR DRAWING.

(For Descriptions of Figures Nos. 6, 7 and 8, see "Children's Corner," on this Page.)



FIGURE No. 1.—GENTLEMEN'S BAND-BOWS.

(For Description see "Styles for Gentlemen," on this Page.)

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 383 and 384.)

The illustrations in this department for the current month include three shirts, three bows, two knot scarfs and four styles of collars and cuffs.

FIGURE No. 1.—GENTLEMEN'S BAND-BOWS.—A choice of the three variations possible in the fashionable band-bow is afforded at this figure. The material pictured in each instance is black satin, and the bows may be worn on full-dress or ordinary occasions.

FIGURE No. 2.—GENTLEMEN'S KNOT SCARF.—This handsome shape is made of black twilled silk. Two folds in the knot and five at the top of the apron add a jaunty air to the scarf.

FIGURE No. 3.—GENTLEMEN'S KNOT SCARF.—Striped satin was used in the manufacture of this scarf, which is made up with perfect plainness, except for the crease just below the knot. The rounding of the ends imparts a novel and tasty appearance to the shape.

FIGURE No. 4.—TURN-DOWN COLLARS AND REVERSIBLE CUFFS.—For general use the collars and cuffs shown at this figure represent the trend of prevailing taste. Fine linen, four-ply, was used in their manufacture.

We have this pattern in six sizes from nine to eleven and a half, cuff measures: and in seventeen sizes from eleven to nineteen, collar measures. It is No. 811, and costs 5d. or 10 cents.

FIGURE No. 5.—MEN'S YOKE DRESS SHIRT.—The bosom of this shirt is in shield style, and the material chosen for the making is fine Madras. The opening is continued all the way down the front.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure. It is No. 7439, and costs 1s. or 25 cents.

FIGURE No. 6.—MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM.—This shirt is made of fine quality linen, and the opening is made all the way down the front.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure. It is No. 7431, and costs 1s. or 25 cents.

FIGURE No. 7.—MEN'S YOKE *Négligé* SHIRT.—Fancy cambric was chosen for making the shirt here pictured. The fronts are open all the way down, and are side-plaited for about bosom width.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure. It is No. 7430, and costs 1s. or 25 cents.

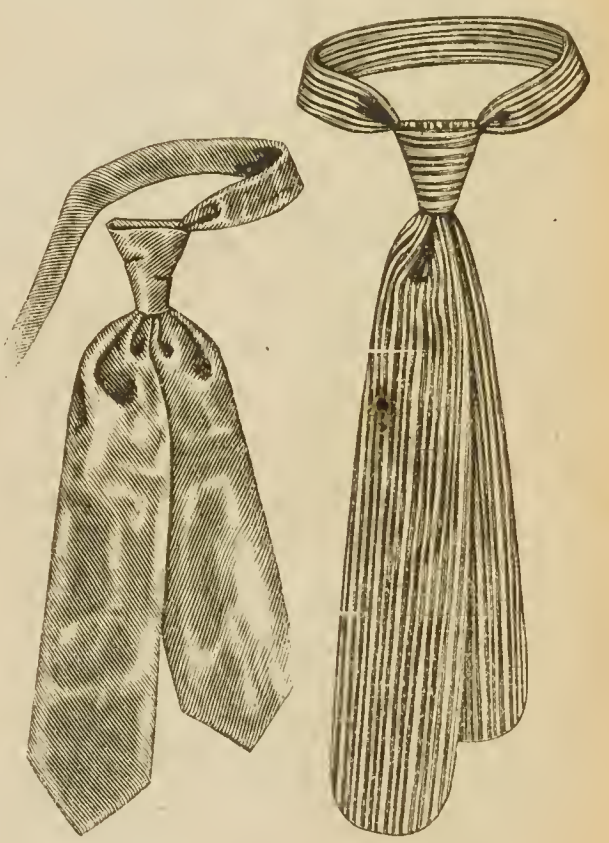


FIGURE No. 2.—GENTLEMEN'S KNOT SCARF. FIGURE No. 3.—GENTLEMEN'S KNOT SCARF.

(For Descriptions of Figures Nos. 2 and 3, see "Styles for Gentlemen," on this Page.)

Any of the new colored shirtings may be made up after these

three shirt patterns, and the finish may be varied to suit individual taste.

FIGURE NO. 8.—STANDING COLLARS AND LINK CUFFS.—The

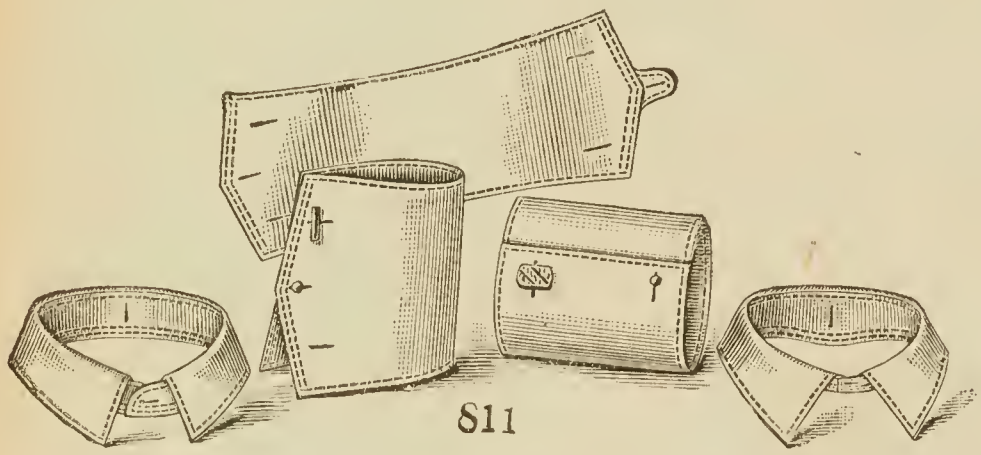


FIGURE NO. 4.—TURN-DOWN COLLARS AND REVERSIBLE CUFFS.—(Cut by Pattern No. 811; 6 cuff sizes; 9 to 11½, cuff measure; 17 collar sizes; 11 to 19, collar measure; price 5d. or 10 cents.)

two styles of collars and cuffs here shown illustrate the prevailing fancy in these furnishings for dressy wear. They are made four-ply of linen.

We have this pattern in six sizes from nine to eleven and a half, cuff measure; and in seventeen sizes from eleven to nineteen, collar measure. It is No. 812, and costs 5d. or 10 cents.

NOTES FOR MARCH.

Large hats are picturesque but not practical for cycling wear. A Tam of the suit goods, with a heron quill or cock's feather at one side, makes a *chic* and convenient head-covering for the purpose, and so does a naval cap with a deep visor.

Dressy day garments for children are now being planned with unusual regard for exactitude in details and artistic perfection of coloring.

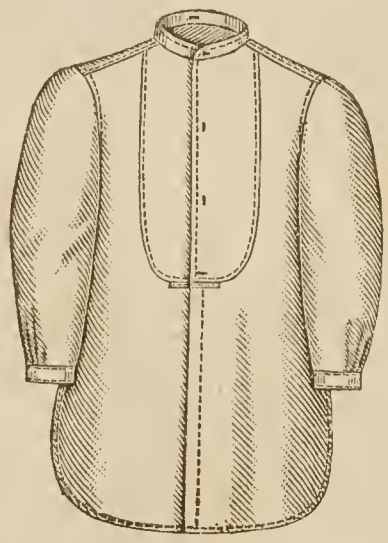


FIGURE NO. 5.—MEN'S YOKE DRESS SHIRT.—(Cut by Pattern No. 7439; 16 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)

A gown of pale dove-gray wool goods piped with mint-green satin illustrates a combination of colors that has been enthusiastically accepted by the most exclusive votaries of fashion.

Short and graceful basque-skirts are being added to many round waists of recent shaping, and the newest designs for such garments include these additions, which are most improving to figures that are too narrow at the hips.

The fashion of dressing fluffy hair low over the ears is by no means universally becoming, but for certain types of fresh, young faces it is quaint and charming.

Dancing toilettes that escape the floor are *de rigueur* at this date, and the style has much to commend it. Men are not, as a rule, enthusiastic admirers of dancing, and what little zeal they possess is perceptibly diminished by the likelihood of being compelled to manage a train-equipped partner.

Many dressy gowns have extremely ample sleeves that are under-looped or under-draped. The drapings are apparently secured by crystal brooches or other glittering ornaments, the effect of which is as artistic as it is novel. At elaborate dinners and balls grand displays of brilliants are frequently arranged upon the sleeves instead of upon the body portion of the bodice.

A rosette of natural violets disposed about a cluster of diamonds may be fashionably placed upon the left breast, and a similar ornament may be secured at the right side of the head. Violets are the only flowers that can be used in this way, and they are wonderfully effective.

While black gowns are not in as high favor for grand toilettes as they were lately when enlivened with white, they will never go entirely out of fashion for dressy wear. It is now becoming more and more stylish to illuminate black costumes with accessories in rich colors, among which cardinal, orange, rose-pink and the like take the lead.

A spiral or jabot of black or white lace may be set down each side-front or, perhaps, only the left side-front of a black silk or satin skirt, and under-loops of gay ribbon may be added.

The statement that black will be worn less this year than it was last must not be understood to include black velvet, which was never more popular than it is at present. Black velvet is richest when made up with trimmings of handsome white lace or when severely fashioned without decoration.

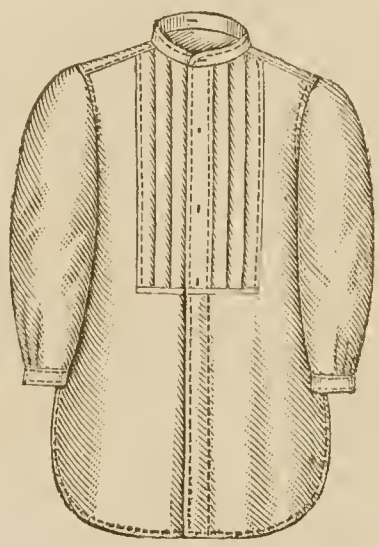


FIGURE NO. 6.—MEN'S YOKE DRESS SHIRT, WITH PLAITED BOSOM.—(Cut by Pattern No. 7431; 16 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)

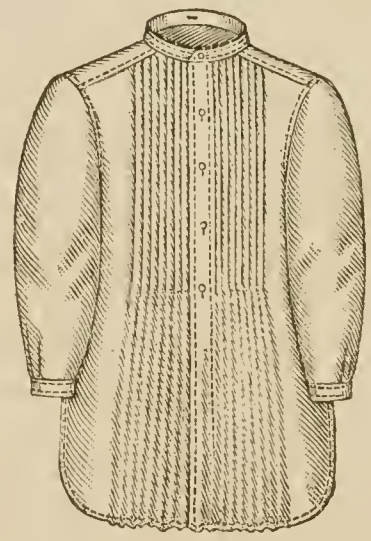


FIGURE NO. 7.—MEN'S YOKE *Négligé* SHIRT.—(Cut by Pattern No. 7430; 16 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)

Tinted note-paper is very fashionable this season, the most popular shades being heliotrope, delicate pink and the grayer tones of blue. The crest is stamped in white picked out with gold, or the monogram is done in gold on a white medallion. Sealing-wax should match the paper with which it is used.

The aigrette is conspicuous among ornaments for the hair, being sometimes wrought in the complicated shape of a phœnix and sometimes merely formed of diamonds or pearls mounted on invisible wires to produce a spray.

The "bun" is to be seen on almost every woman's head in London. In some cases it is so large as to look heavy and uncomfortable, and there is certainly nothing tidy in its appearance. It is placed very low on the neck, and after the hair is combed over it the whole is covered by a fine net.

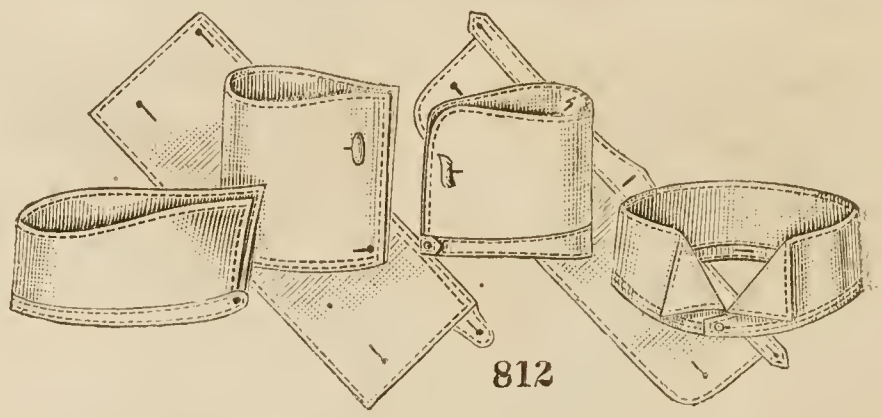


FIGURE NO. 8.—STANDING COLLARS AND LINK CUFFS.—(Cut by Pattern No. 812; 6 cuff sizes; 9 to 11½, cuff measure; 17 collar sizes; 11 to 19, collar measure; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 4, 5, 6, 7 and 8, see "Styles for Gentlemen," on Pages 383 and 384.)

MODERN LACE-MAKING.

CORNER OF HANDKERCHIEF IN MODERN LACE.

FIGURE No. 1.—It is at present quite a fad for those who are fond of dainty work to make their own lace handkerchiefs, and possibly present occasional friends with these charming specimens of their own handicraft. The design here illustrated is developed in fine point-lace braid and appropriate thread, and

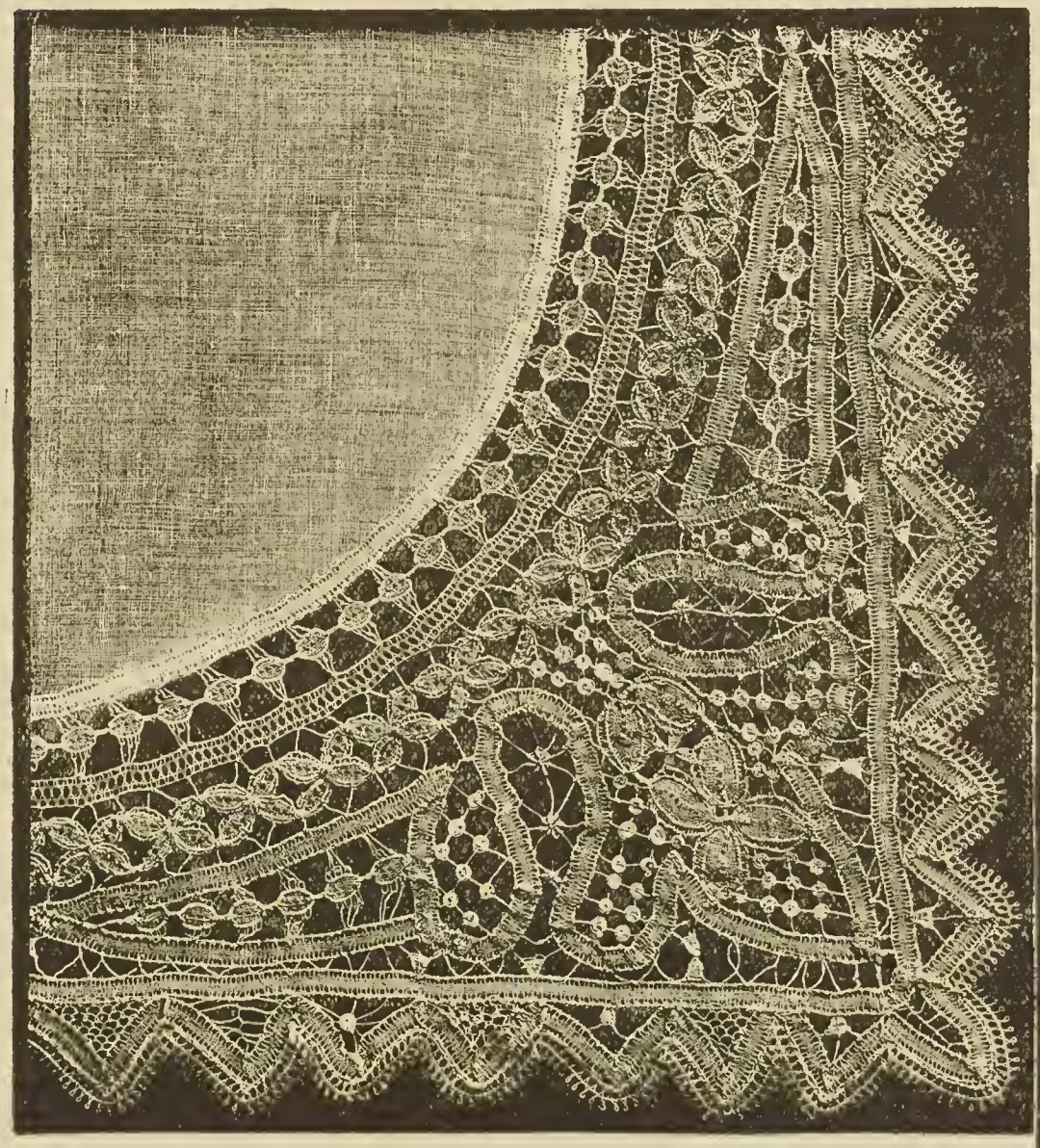


FIGURE No. 1.—CORNER OF HANDKERCHIEF IN MODERN LACE.

is so simple that it may be enlarged to any size desired by any amateur lace maker. Plain bars and point d'Angleterre rosettes and spiders, together with point de Bruxelles stitches are used in filling in the design. In our new book on Modern Lace-Making, price 50 cents or 2s., may be found many varieties of stitches, with instructions for making them. Other handkerchief designs are shown in the book mentioned, together with many edging, doily and border designs.

VANDYKE FOR COLLAR IN MODERN POINT LACE.

FIGURE No. 2.—This engraving shows, in about half size, a very pretty point or Vandyke, such as may be joined to form the deep collars now so fashionable, or used for decorating portions of a costume upon which such ornaments would be appropriate. As the design is not intricate, an amateur lace-maker will find no difficulty whatever in enlarging it to suit the requirements of the case.

The Vandykes may be made of one depth, or they may be of graduated depths, and afterward joined to form the collar. It is best to cut a pattern of the collar desired in stiff paper or glazed muslin, and then adapt the design of the Vandyke to the dimensions of the pattern before beginning the final work.

One of the latest "fads" is to spangle lace collars and trimmings, using gold, silver or, occasionally, colored spangles. Spangles may be purchased at any of the metropolitan shops, and presumably at those in any other large city or town. They are easily sewn on and may be scatteringly applied in any design desired. Usually they are set here and there on some of the crossings of the braid or thread forming the lace. In making modern lace the yellow or butter colored braids and threads are very popular; but the lace-maker who creates lace from an artistic point of view will invariably select cream or ivory white braids. Pure white is rarely chosen, except sometimes in making small doileys to place over toilet cushions.

It is unwise to buy any except the best of materials in making lace. The inferior varieties will neither wash nor wear well; and one of the recommendations of modern lace so that it may, if well made, be renovated as often as necessary without injury to it.

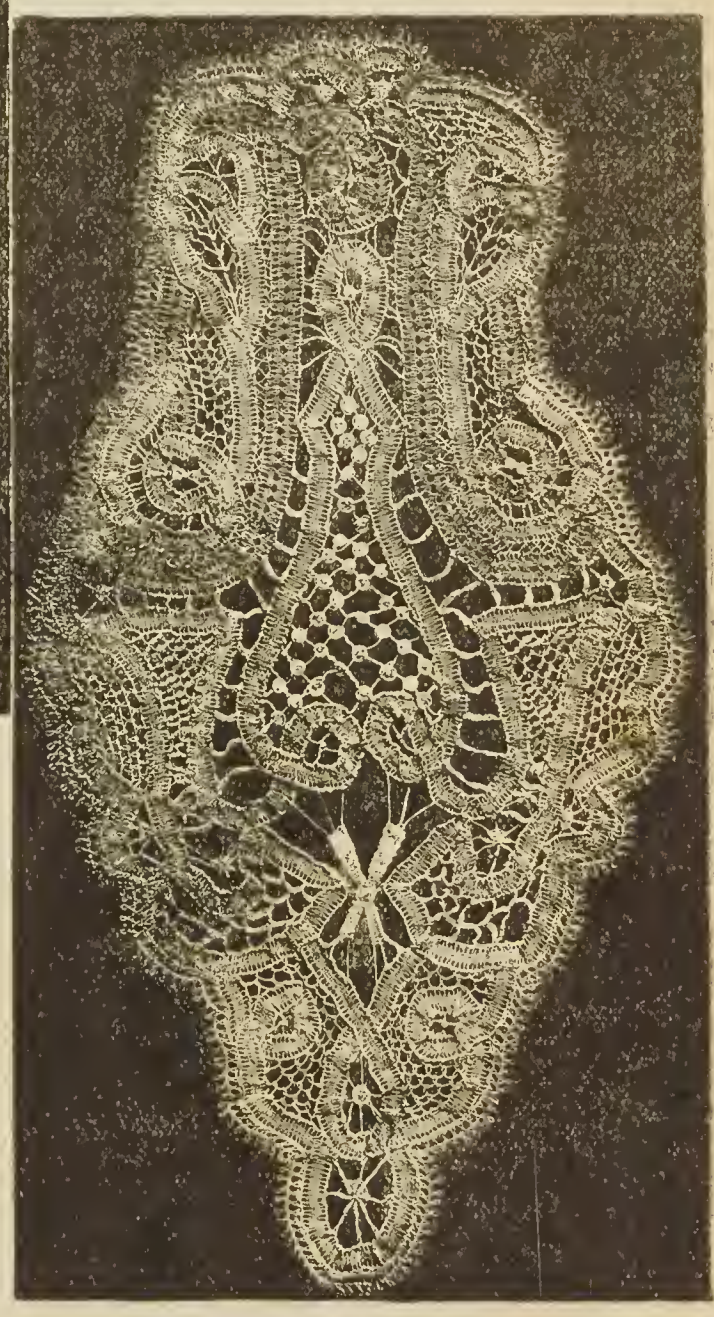


FIGURE No. 2.—VANDYKE FOR COLLAR IN MODERN POINT LACE.

For the information contained in this article concerning lace-making and materials for the same thanks are due Miss Sara Hadley, designer and maker of laces, 923 Broadway, New York.

FANCY STITCHES AND EMBROIDERIES.

A box having a unique lid and border is shown at figure No. 1. Heavy Bristol-board was selected for the box, the lid being made in two sections to open diagonally. For the deep border puff at the sides soft turquoise-blue silk was used. The lid is covered with elaborate appliqué work, the design for one portion of which is shown in detail at figure No. 3, while the outline for the remainder of the design is given at figure No. 2. Velvet in different but harmonious colors is appliquéed on turquoise silk, and gold cordonette is couched round each figure, outlining the velvet appliqué in an effective manner.

The two sections of the appliqué work shown at figures Nos. 2 and 3 must be so placed that the letters A and B will meet. Spangles are sewed at intervals throughout the design, the small circular spots indicating their location. The puff should be shirred near the top to form a self-heading, and gathered a short distance from the bottom to produce a full frill, the pretty puff between being very effective. Ribbon bows placed at two corners as pictured lend a tasty finish. This box could be made by any one possessing ingenuity and a fair amount of skill with the needle. For a gift it would answer admirably; while as an ornamental receptacle for handkerchiefs, gloves, veils, etc., it could be made to harmonize with the appointments in the boudoir, and velvet, silk or satin or colored linen may be selected as the foundation for the appliqué.

In calculating the amount of material required for an article of this kind, and its probable cost, it is well to look over the remnants of silk and velvet that are certain to be at hand in greater or less abundance, and to consider their dimensions and possibilities before purchasing new material. For the box lid a piece of silk three-quarters of a yard in length and five-eighths of a yard in width would be ample, and small pieces of velvet could be used for the appliqué work. Artistic taste and discretion must be exercised in the choice of colors and materials, but the woman who practises economy will be sure to discern in such fancy work opportunities for utilizing all her small scraps of silk, lace, velvet, etc.

Chiffon could be used for the puff around the sides of the box, or lace over silk



FIGURE NO. 2.—SECTION OF DESIGN. (IN FULL SIZE.)

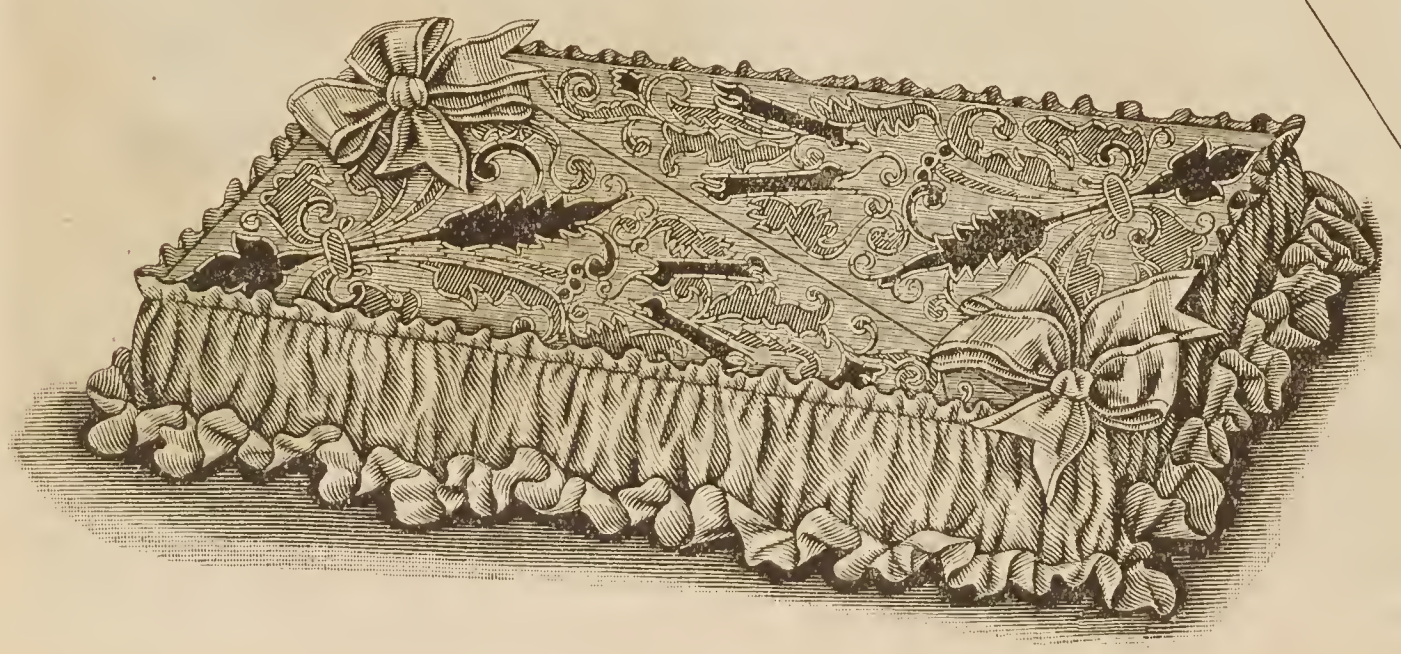


FIGURE NO. 1.—FANCY BOX.

would look handsome. It frequently happens that a partially worn dress silk is at hand, and if this material were puffed and lace draped over it, a handsome result would ensue. Of course, the silk could be pieced neatly if lace or chiffon were draped over it at the sides of the box. Boxes are probably the most useful receptacles in the boudoir, especially when, as nowadays, there are so many trinkets and small belongings of the toilet that require a safe place of deposit. A strong lock may be applied if it is desired to make the box secure from prying fingers.

NOVELTIES.

The Spring's transformations in fashions are neither strikingly abrupt nor decided, and yet changes there are which impart to the latest modes a characteristic appearance and fully satisfy the almost numberless demands of novelty-loving womankind.

Skirts must be made to flare at the bottom as long as sleeves are broadened noticeably at the top, in order that artistic proportion, that most essential element of beauty and elegance, may be preserved. For the same reason, hats are wide, or else, like bonnets, they are trimmed to give them an appearance of suitable breadth. Broad effects are also produced upon stock collars and girdles.

If skirts of heavy-weight dress materials are not cut with straight folds or seams at the back, they will stretch and drag, no matter how cleverly they may be supported.

Natural flowers are seldom worn or carried, even at weddings, although a bride displays a bouquet when a handsome prayer-book is not preferred. Many kinds of artificial flowers, more or less veiled by silk mull or lace, are deservedly popular, because they are as artistic as they are durable. Real blossoms are, as a rule, devoted only to altar, table and house decoration.

Ready-made accordion-plaited skirts of flexible materials, ranging from French cloths and cashmeres to silk mulls and bobbinets, are sold both with and without vest fronts and sleeves to match; but fashionably and accurately shaped linings are essential to their proper disposal.

Velvet boléro jackets over tissue waists will be very generally admired during the Spring; indeed, they have already been seen at the opera and at ceremonious dinners. Réséda-green, bluet-blue, almond-brown and other half tints will rival black, dark-emerald and sapphire-blue for these picturesque little jackets.

Silk-faced velveteen has done good service during the past season for all but very ceremonious gowns, and it will continue a popular fabric for the development of Spring, street and visiting costumes.



FIGURE NO. 3.—SECTION OF DESIGN. (IN FULL SIZE.)

Fashionable Dress Goods.

OF a truth, erratic and wayward Dame Fashion, aided by the revolving seasons, gives her followers as many opportunities for change as the most inconstant of them can desire. Scarcely have the storms of Winter abated before the woman of fashion discards the numerous gowns which she has worn during the cold months, although they are little the worse for the season's use, and procures in their place a smart, new Spring wardrobe, which in turn will be superseded, long before it has lost its look of newness, by a dainty array of Summer garments.

Less attention is given to novelty goods for the development of early Spring dresses than to such stuffs as cheviot and other Scotch mixtures, smooth-surfaced mélange suitings (which, it is said, will take the place of covert cloths), the old but always modish smooth-faced cloths, and the various weaves of crépon. Indeed, crépon may be called the material *par excellence* for Spring, and there is every reason to believe that it will maintain its supremacy during the Summer as well.

The new crépons are more deeply indented and more rugged than those of last season. This is true of the entire class, but the change is particularly noticeable in certain varieties which have crinkles and corrugations that are so uneven as to suggest the rough skin of the alligator. Black has never ceased to be fashionable in crépon, although the weave is also greatly admired in colors, of which the most popular are the pale-gray and delicate tan shades, and numerous tender green tones that are faithful copies of the tints seen in budding leaves.

Feminine fancy remains faithful to the fashion of associating skirts and waists that contrast, and to this fact is due in part the undiminished popularity of black crépon, this material being well adapted to the demands of the new skirts, and being dressy enough to accompany the daintiest silks, crêpes and chiffons, which are the fabrics most frequently selected for waists. A pretty combination toilette of this character was made up by a tasteful and fashionable woman, who is her own modiste and is always well dressed. The skirt is of black wool crépon having a very roughly marked surface, and is composed of gores. It sweeps out to be of generous width at the bottom, and falls in three *godets* at the back. The waist is made of Imperial crêpe, which has fine corrugations that recall knife-plaiting, and presents a watered effect; the design in this instance consists of small conventionalized palm-leaves, and the color scheme is Persian. The back of the waist fits closely, and down the center is applied a box-plait. A pointed yoke is arranged at the top in front, and from it fall full fronts that have a box-plait at the center. The yoke is overlaid with a trio of spaced jet bands applied diagonally, the trimming giving tone to the daintily colored crêpe. At the neck is a soft stock-collar of the material and over its ends at the back is placed a bow with spread loops. The sleeves are in *gigot* style. The toilette is striking in appearance, and yet the most conservative taste could take no exception to the combination of materials employed in its development.

For practical wear the Scotch cheviots are unexcelled. Nearly all fashionable colors are assembled in them, but *bizarre* effects are never displayed. As usual, the weave is irregular, but the surfaces are smooth, and in nearly every instance the color medley in the goods proper appears soft and hazy through a light over-lying film. Neutral-toned Scotch cheviots are also stylish, being well liked for making skirts and coats *en suite;* and there are pretty woollen fabrics that present Scotch cheviot effects, although their color schemes are less bold than those of the goods they so closely imitate in texture. These woollens are certain to give satisfaction in shopping and travelling gowns.

Checks are very fashionable, and they are now appearing in a multiplicity of forms and colors, and always in soft stuffs that will yield readily to any whim or fancy of the modiste.

Never before were the mélange suitings more daintily tinted. They are perfectly smooth, and some of them display stripes, checks and vague, indefinite patterns that greatly enhance their attractiveness, while others present quiet, neutral-tinted weavings without perceptible designs. The latter goods are remarkably pleasing, being both lady-like and inconspicuous, as is agreeably evidenced in a lately completed walking costume that was fashioned after a severe mode from gray mélange suiting. The skirt is of the three-piece type, with flaring *godets* at the back. The basque fits with precision and is made with coat plaits and laps at the back, after the manner of the masculine coat. The fronts are reversed in broad lapels to a little below the waist-line by a rolling collar, which meets the lapels in notches. Between the fronts is revealed a pointed, double-breasted vest that is considerably shorter than the adjacent portions. This vest affords an excellent opportunity for the introduction of a contrasting fabric. The collar is a simple "choker," and will invariably correspond with the vest. The sleeves are in leg-o'-mutton style, the fulness drooping very gracefully at the elbows. The hat accompanying this costume is a black straw Alpine trimmed with *coq* feathers and black satin ribbon, and the gloves are gray glacé kids.

There is a new variety of diagonal in which the colors are mixed as in the mélange suitings, and the goods will doubtless achieve marked popularity. Equally attractive is a silk-and-wool mixture in illuminated colors that is already very stylish.

English mohair has been revived and is offered in plain, striped and figured patterns, the figures being small geometrical devices. The appearance of this fabric is familiar to the average shopper, and its durability is equally well known. Being of a rather wiry nature, it sheds dust perfectly, and its high lustre is never in the least diminished by wear. Serviceable rather than dressy gowns will be made of this fabric, the restoration of which is sure to meet with the approval of practical folk.

Another season of taffetas may be expected. For the most part, the patterns in these goods will be produced in warp printing, which is admirably adapted to the taffeta weave of silk and is extremely artistic. The blurred chené effects yielded by this mode of printing are very pleasing, the colors being softer than those in designs that are more definite in outline. Floral devices will receive most attention in goods of this class.

Gros de Londres is much admired for street wear, and for this purpose it is offered in dark colors illuminated with bright figures. Many samples of this silk are marked with seed-like dots of contrasting hue, but none of the designs thus far presented is very large or much spread.

Plaid silks are well liked for fancy waists, and curious blendings of tints are effected in the plaids, which in many instances are formed of checks. An attractive plaid silk that would make a stylish bodice to accompany a plain wool or silk skirt unites yellow, black and white, with here and there a shadowy black dot that seems to fade from view under a closer inspection.

A heavily corded grosgrain silk in solid colors is known as cashmere Parisienne, and is commended for matrons' gowns.

Faille taffeta is another new silk. It is as glossy as taffeta and has a cord that is only suggestive of faille. Like taffeta, also, it is decorated with chené figures.

Fancy silk crêpes displaying warp printing or oriental color harmonies, and either with or without moiré effects, are used for bodices and also for entire gowns. Silken textiles will be largely worn upon the promenade throughout the Spring and Summer.

SUMMER DRESS GOODS.

Even at this early date the shop counters on which Summer fabrics are displayed are very generously patronized. As correct Summer fashions may now be ascertained far in advance of the season, a large body of prudent women make a practice of preparing their warm-weather wardrobes early in the Spring, when they choose promptly from the first exhibits of fabrics and thus secure the choicest patterns.

Charming indeed are the new organdies. They are light-tinted, plain, striped, dotted or flowered, and the floriations look like the work of a skilled brush rather than the result of mechanical means. Then there is dotted Swiss bearing tiny raised pin-points, or fancy raised figures, and pretty floral

figures besides; and there are ginghams and dimities in countless pretty patterns and the most alluring colors. Linen batistes and heavier linens are conspicuously displayed, being produced in solid hues and in striped and figured designs. These goods will make cool and stylish gowns.

The array of elegant cotton robes is far handsomer than that of any former season. Most of the robes are of batiste, and the embroidery has the effect of lace. An exquisite robe in heliotrope batiste has a serpentine insertion of rocaille embroidery above the deep hem, and diagonal rows of the trimming that start from the horizontal row and terminate at knee depth.

Another kind of robe shows near the bottom an undulating line of embroidery that closely resembles point Venise lace; and large, leaf-shaped medallions of similar decoration are strewn all over the goods at suitable intervals, the material being cut away underneath. Still another style is made of écru batiste, which is formed in points all round at the bottom and wrought in oval eyelets above.

An unusually delicate embroidered robe presents bayadere stripes of solid embroidery that looks like needlework, in alternation with stripes of lace that closely resembles the fine Irish crocheted variety. English embroidered robes are characterized by eyelets, which are arranged to form stars, ovals, circles, sprays of leafage, isolated flowers and a host of other designs; and the lower edges are worked in Vandykes or scollops. These robes are shown in écru, blue, pink, yellow, navy-blue and lilac.

There are also dotted and embroidered Swiss skirtings having hemstitched hems at the bottom; and embroidered Swisses to match for waists. Graduated flounces of fine butter-colored embroidery enrich robes of old-rose, pale-blue or heliotrope batiste.

Shepherd's-check challis is a genuine novelty, as the tiny checks have heretofore appeared only in serges, cheviots and kindred fabrics. Plain and fancy checks in a variety of colors are seen in the new challies and are sure to be greatly admired. Stripes of various widths, dots, conventional figures, and flowers of every possible and impossible kind and in both natural and art colors are also popular patterns in challies, being displayed on white and colored grounds. Some of the dainty cream challies have floral stripes, or figures composed of tiny flowers, like those which decorate Dresden china. Rose-buds, too, are scattered, as if by a careless hand, upon cream and tinted grounds, and the results are unusually dainty.

NEW WASHABLE FABRICS.

The early weeks of Spring find the wise and practical family seamstress already diligently plying her needle upon Summer apparel. Consequently, the stock of cold-weather woollens has scarcely been removed from the shelves and counters of the shops before there is offered a pleasing array of washable textiles, from which satisfactory selections may be made for the dainty dresses that are to clothe both mother and daughter in the warm season that is still remote. This early display of Summer cottons is judicious on the part of shopkeepers, since it enables the home dressmaker to execute her plans far in advance of the season, so that when Summer actually arrives—and often it comes upon us almost unawares—both matron and maiden may at once don their cool cotton dresses.

Certain of the latest productions in cotton fabrics are woven to closely resemble wool goods, and are in consequence extremely dressy in effect when made up. These superior goods are of American manufacture and are fully equal, both in design and in coloring, to the choicest European or Asiatic cottons.

Among the most satisfactory of the new fadeless washable materials are the "Parkhill Zephyrs," of which there are several kinds, the "Clitheroe Zephyrs," and the "Toile du Nord." The last-named fabric has the appearance of gingham, and the patterns are limited to stripes, checks and fancy and clan plaids. The clan tartans, for which a decided fancy has been lately expressed in woollen and silken textures, are brought out with such perfection in this artistic cotton that it is only by a close inspection that one can distinguish it from the more costly woollen plaids. Some of the fancy plaids display small checks that are barred off with wide stripes and clusters of narrow lines. In one specimen the checks are pink and white, and the surface is crossed vertically by wide gray stripes and clusters of fine blue ones, and horizontally by broad gray stripes flecked with black. In another pattern the checks are brown and white, the upright stripes blue, and the crosswise ones brown dashed with black; and a third presents pink and white checks and is traversed both perpendicularly and horizontally by solid brown bars and clusters of fine blue lines. In still another sample the checks are yellow and white and are graduated in size, and passing over them crosswise and lengthwise are wide pink stripes marked with black.

An equally pleasing variety of fancy plaid goods unites vivid green, brown, gray or black with white, and the color is stippled with black. These goods are certain to find many admirers, as they will make extremely dainty gowns. Then there is yet another family of fancy plaids in which more unique color schemes are developed. One of a group of attractive samples unites two tones of heliotrope with brown and white, another associates two shades of gray with pink and white, and others show respectively light-green, white and pink, and brown, blue and white; and in every instance there is a sprinkling of fine short lines that give character to the pretty combinations.

The checked fabrics of this class show the same pleasing color harmonies as the plaids, and the checks are of various sizes, and both with and without fine black broken lines crossing the surface. In fine checks, red, brown and tan, blue, tan and brown, and tan, brown and black are combined very successfully, the effects suggesting the wool tailor suitings that are always in fashion nowadays. A charming example of checked goods for little girls' wear shows minute blue and brown checks on a white ground. For housewives' working dresses there are two-toned tan checks spotted with white, and checks in two shades of brown bearing both black and white marks.

Shepherd's-checks are displayed in blue and white, and pink and white, and the checks are either large or of medium size. They are also seen in yellow and white, with black flecks and an outlining of blue for the checks, in pink and white, with black outlining and markings, and in Gobelin-blue and white, with short black strokes and an outlining to match. In the last three designs the checks are quite large.

As great a diversity of coloring is to be observed in the striped "Toile du Nord." Very pretty specimens are made up of alternate half-inch stripes in pink and green, gray and brown, green and brown, or pink and brown, the stripes in every instance being outlined with white and traversed by fine broken black lines that appear at half-inch intervals. A pink ground is pleasingly marked with groups of gray stripes alternating with fine white and black lines, a similar surface is relieved by clustered green lines in alternation with black and white ones, and many other tasteful combinations are produced in the same way. The goods are suitable for both morning and afternoon gowns, and they may be trimmed or not, as desired.

Even more attractive than the materials described above are the fine "Parkhill Zephyrs," which are of very dainty weave and closely resemble French chambray. The fancy blouses and shirt-waists that are to be such favorites next Summer may be very satisfactorily made up in the solid blue or pink zephyrs, which are shown in the softest of shades, and likewise in the tartan zephyrs, in which the clan colors are very faithfully copied. The combinations in the plaids are quite vivid, but the brightest of hues are allowable for Summer wear, especially in washable fabrics. Entire gowns will often be made of these gorgeous goods for children and young misses.

Pretty bias plaids are shown in the zephyrs, being designed in fancy color unions. Blue and pink, brown and pink, green and old-rose, gray and red, yellow and blue, blue and white, and a host of other exquisite contrasts are offered, and the goods are more suitable for costumes than for blouses. An exceptionally pretty bias plaid presents light-blue and white blocks composed of the minutest checks, in alternation with light-yellow and white blocks formed of larger checks; and at intervals are groups of fine illuminated lines. A dainty morning walking costume could be evolved from this fabric, and it could

consist of a gored skirt with *godets* at the back, and a bodice with surplice fronts, although, of course, a more elaborate mode could be chosen, with a pretty decoration of lace or embroidery.

The checks shown in the "Parkhill Zephyrs" are bias like the plaids, and black in stripes and the slenderest of lines is introduced in all save the shepherd's-checks, which are, however, woven bias. A combination of pink, blue and yellow with white produces an iridescent effect in one sample of checked goods, and the lightness of the coloring is not in the least lessened by black diagonal lines that traverse the surface.

Charming enough to make a gown for a Summer fête is a bias checked zephyr having a white ground divided by illuminated lines into blocks, which are crossed in both directions by light-green double lines; and no less effective is another sample that is similar in every way but in the double lines, which are lavender. Quiet tastes will be attracted by a check in light-brown and white marked by black hair-strokes, the result of this arrangement being a pattern that will make up very dressily.

There is also a diagonal striped variety of these goods. A fair type of the class has a white ground bearing pale-heliotrope and tan stripes broken by the small black filaments that distinguish so many of the new cottons; and the white ground of another specimen is marked by réséda and pink stripes that are similarly speckled with black.

Handsome shirt-waists and entire dresses may be fashioned from zephyrs showing wide, vertical, variegated stripes alternating with white ones of equal width, the variegated stripes being composed of short lines that look like pen strokes done with inks of different colors. In every instance there is some prevailing tint, such as blue, green or pink.

Not unlike cotton cheviot in appearance, and quite as dainty for shirts, are the fine-striped zephyrs. They have blue and tan, blue and red, or black and red stripes on white grounds.

The "Clitheroe Zephyrs" belong to the same family as the "Parkhill" weaves, and very nearly the same patterns are executed in them. The checks are bias and show one color and white, or several colors. One of the variegated patterns presents a mixture of very small checks in garnet, yellow and dark-blue. In shepherd's-checks the squares are of various sizes, from pin checks to blocks of considerable dimensions, and show a variety of colors. A notable pattern associates dark-blue and old-rose, a very effective combination. There are also fancy checks displaying black stippling, which is most improving, as is shown on a ground in pink, tan and white, another in gray, tan and white, and a third in green and white.

In the plain-striped varieties robin's-egg blue and rose-pink are striped with white lines, which are spaced an inch apart in some instances and only a quarter of an inch in others; and in the fancy-striped zephyrs green-and-white, pink-and-tan, heliotrope-and-white, brown-and-white, blue-and-white and other striped grounds show black markings on the colored stripes. In addition to these there are broader stripes showered with short irregular strokes, which are either blue or black on pink-and-white, blue-and-white and brown-and-white backgrounds, the effects being unusually artistic.

Clan and fancy bias plaids are also obtainable in the "Clitheroe Zephyrs," and they closely resemble the Scotch goods of the same type. An example of the fancy plaids combines pink, gray and white in the plaid proper, and introduces illuminated stripes that suggest the artistic warp printing seen in chené silks. Most of the fancy plaids are distinguished by these stripes, which vary in width in the different plaids.

Lappet silks are also included among the "Parkhill" manufactures. They are not unlike the silk ginghams so much in vogue last Summer, but greatly exceed them in beauty. Shepherd's-checks, clan plaids and fancy stripes are among the most satisfactory designs, and charming color schemes are produced in them. Fully as effective as China silk, to which it bears a close resemblance, is a sample having a shaded old-rose and green ground striped with grouped and single green lines and embroidered with hollow squares matching the lines, the ground being an admixture of silk and cotton. A pink-and-white striped specimen is figured with diamonds embroidered with pink silk, and a pure-white one is similarly embroidered in self, the material being dainty enough for party or dancing wear. Either simple or fanciful fashions may be developed in this fabric, which, though classed among washable goods, is really too dressy to be subjected to ordinary laundering processes when soiled.

STYLISH GARNITURES.

Most of the current modes demand a liberal use of decoration to properly emphasize their distinctive features, but the profusion of adornment should in no case be too marked. Effects that suggest a reckless prodigality are never pleasant, and they may be avoided by a careful study of the garment to be trimmed, and a skilful arrangement of the garniture to accord perfectly with their peculiarities of cut and finish.

Vandykes easily hold their own, notwithstanding they have been at the very zenith of popularity for several seasons. They please the fancy as much to-day as they did on their first appearance, and their long reign ceases to be a matter for wonder when we consider their general adaptability and invariable effectiveness. Every style of trimming is produced in points, some of which are slender and very sharp, while others are broader and end rather bluntly.

In jet Vandykes, *cabochons* are intermingled with fine beads, the brilliant facets being variously shaped. Wheels, waved lines and shell patterns are very satisfactorily wrought out, and the trimmings are for the most part very open, inviting the introduction of some color underneath that will throw the jet into strong relief. Net points heavily enriched with jet beads and stones in arabesque, floral and other devices are very choice, and are used extensively on crépons and silks.

Points of various lengths are arranged in series according to their size upon both skirts and waists, exactly as they were last season. On a skirt they may project downward from the belt in front, with the longest point at the center, or may be applied at each side; and on the accompanying bodice they may be correspondingly disposed.

All-round jet trimmings in festoon style are very fashionable for bordering skirts; and even these are frequently suggestive of Vandykes, the points between the garlands being deep and decided in many varieties. One specimen of festoon garniture displays several chains of jet beads of goodly size draped between solid passementerie points in a floral design; and another is composed entirely of jet passementerie in a wheel pattern, the points being rather short and the entire trimming seeded with the smallest of *cabochons*, which glisten like gems among the tiny beads. When festoon decorations are chosen for waists, they are used to outline or simulate yokes or to form belts, or straps for the shoulders. Festoons are also known as *volants*.

Jet medallions vie for supremacy with the points. They take the form of butterflies, squares, stars or wheels, and in every design the diminutive jet beads composing the greater part of it acquire additional brilliancy from the beautifully cut jet *cabochons* with which they are very generously interspersed. These medallions are variously applied, sometimes over a color that contrasts with the remainder of the gown, and sometimes simply upon the material, which may be cut away from beneath.

The desirability of jet wheel-pattern medallions is well exemplified in an afternoon reception toilette of navy-blue crépon and yellow *gros de Londres*. The gored skirt flares quite moderately toward the bottom, falls in four *godets* at the back, and is finished wholly without decoration. The waist is made with a French back, fulness flaring upward at the center from the lower edge. Pointed jacket-fronts open over a pouch-like vest of silk, which is tucked vertically to the bust, while the lower part droops over a narrow, pointed belt that is continued as a straight band at the back. Below the bust two medallions are inserted in the vest, and at the neck is a standing collar of silk, upon each side of which is fastened a medallion. A sailor collar is also added, falling deep and square at the back and extending to the bust on the jacket front with the effect of revers; and each end is ornamented with a medallion. The sleeves are close-fitting, and above the elbow are mounted great, drooping puffs. In each puff are set three medallions, which prove most effective decoration for this style of sleeve. A small navy-blue chip *capote* supplements the toilette. It is trimmed with silk

buttercups and blue satin ribbon, and is secured upon the head with a large ball pin of riveted jet that contributes largely to the beauty of the design. The gloves are tan Suèdes.

Butterfly medallions are likewise shown in beaded nets and in jet beads and electric-blue spangles and *cabochons*. On a fancy blouse-waist one of these ornaments could be applied above the bust to suggest the yoke idea, and one could be placed on each sleeve near the shoulder.

Very open-patterned galloons and insertions are largely employed on skirts and waists, and for the most part over a color different from that of the gown. A very dainty insertion in the much admired wheel pattern is made of fine silk cord and jet beads and is obtainable in several widths.

Collars, capes, yokes and blouses of jet beads are extremely popular, and points predominate in the collars, capes and yokes. A stylish cape that is distinguishable from a collar only by its depth resembles a carpenter's saw at the lower edge, being formed in numerous points of various depths. Another cape shapes points at the front and back that extend to the waist-line, and also a point on each shoulder, and the edges between the points are curved deeply. Still another cape is similarly pointed, but the edges between are nearly straight, the effect being equally graceful.

Satin cord trimmings, both with and without net foundations, are more dressy than ever, being made to closely resemble crocheted garnitures. Vandykes, insertions and medallions are offered, and their patterns are like those in the jet and other bead trimmings.

Among the favored laces for Spring are the Breton and point lièrre varieties. The latter is very like the former, showing dainty, light designs on a fine net; and both are produced in white and butter color, and are exceptional in that they are not made in points. Jabots, flounces and other full effects are easily possible with these filmy laces. Heavier laces, such as Bruges, point Venise and even Duchesse are shown in Vandykes.

Écru Valenciennes lace edgings and insertions in narrow widths, although trying to the modiste who applies them, will be used upon chiffon bodices, and also upon challies and washable goods. Écru lace of this kind will be found particularly effective on pure-white dotted mull, the contrast formed by the white and écru being exceptionally tasteful.

A dainty Summer toilette included in the *trousseau* of a prospective bride is made of soft brown-and-white checked challis and brown satin ribbon, and trimmed with écru Valenciennes lace insertion and edging. The skirt is gored, and upon it is hung a deep, self-headed Spanish flounce of the goods that extends to a little above the knee. The flounce heading is trimmed with lace edging, and below this are let in five spaced rows of insertion. The waist is made with square yoke-portions both back and front, and full lower-portions. The yoke portions are drawn at intervals by double upright rows of shirring, the material between the shirrings forming puffs; and over the shirrings are applied rows of insertion with lace edging fulled along their side edges. Plaited portions of ribbon are applied across the edge of the yoke at the back and front, and directly in front is fastened a rosette composed entirely of lace edging. A soft collar of ribbon takes the place of the fancy collar provided by the pattern, and upon it at each side is applied a rosette of lace. A ribbon belt passes about the waist and is fastened in front under a similar rosette. The sleeves are in *gigot* style, and each is striped across the full portion with three rows of insertion.

Many delightful effects may be arranged with this simple yet pretty lace. A full blouse is often trimmed with very many lengthwise rows of edging fulled on, and the fluffy appearance thus produced is truly charming.

The new embroideries are by far the choicest yet produced, and are certain to be strong rivals of lace, which many of them resemble. Irish-point edgings and insertions are made on fine nainsook, and are presented in star, wheel, scroll and floral patterns. The *rocaille* embroideries have the effect of Irish crocheted laces, being flat and braid-like, and handsome enough to adorn Summer silks.

A most acceptable novelty is English embroidery, both edgings and insertions, in such tints as pink, pale-blue, yellow and lavender. This embroidery, with which we have been familiar in white and écru, is wrought in eyelets of various shapes and recalls a certain kind of needlework that our grandmothers took great pride in doing. The colors are fast, and the effective trimming may, therefore, be safely used upon washable goods.

Dotted Swiss embroideries are wonderfully dainty. The dots are no larger than pin-points, and the edges are wrought in neat, open designs. Dotted and printed organdies may be successfully adorned with white nainsook embroideries wrought with shell, leaf, feather and similar designs in lavender, blue and other hues, which will usually be chosen to correspond with the prevailing tone in the design of the dress goods. Cambric embroideries are eyeletted and otherwise patterned and are well liked for trimming ginghams, chambrays and kindred fabrics.

The new beadings are most elaborate trimmings. Many of them show square, round or oblong medallions in alternation with very narrow strips of embroidery, which serve to support the ribbon usually drawn through; and at the edges are fancy purlings that greatly enhance the charming effect. These fancy beadings perform, perhaps, more services than any other style of trimming, and satisfaction invariably results from their application. Plain embroidered beadings are also in vogue, but they are far less effective than the more pretentious variety.



THE LATEST MILLINERY.

LARGE and small *chapeaux* are receiving about equal attention for Spring wear, and in nearly every case there is generous adornment of bright flowers and colored ribbons. Thus far no radical change is to be noted in the shapes. The crowns of broad-brimmed hats are somewhat lower than heretofore, but brims continue to show few convolutions.

Lace is now an important factor in the decoration of hats and bonnets, and, as a matter of course, yields gracefully to the many unique disposals in which it is employed. Glacé taffeta and fancy satin ribbons are also largely used as millinery trimmings, and there are very few hats that do not show ornaments of Rhinestones, steel or jet.

Every conceivable design is carried out with Rhinestones. Sometimes a ball of the flashing white stones glistens in the heart of a flower, again, a sabre set with brilliants is thrust through a knot or bow of ribbon, and yet again, a sword with jewelled sheath and hilt is lodged somewhere in the midst of a decoration of airy lace.

The steel and jet ornaments are made of finely cut facets riveted to form sprays, knots, garlands and a host of other graceful devices.

Black satin hats are again in vogue, and many women will prefer them to straw for early Spring wear. A dressy satin-covered hat of medium size has its brim slashed once at each side of the center of the back, and bent up against the crown; and in each slash is fastened a bunch of violets, some of which straggle below the brim upon the hair. About the crown is passed a band of spangled jet galloon trimming, and against it at each side of the front is arranged a cluster of violets sustaining a single small black tip that bends toward the front. Violets are now so frequently used in conjunction with black, that the combination of hues is no longer regarded as typical of second mourning.

Another stylish black satin hat is in the shape of a narrow-back sailor, the brim being unusually broad in front and the crown very flat. At the edge is a satin cording that makes a very neat finish, and black satin is folded about the crown and disposed in large loops at the left side. A sword of Rhinestones

is thrust through the loops, and upon the latter are mounted a black feather pompon and an aigrette of the Paradise bird. In neither of the hats described is a *bandeau* introduced, and it is quite possible that this long-favored adjunct will gradually disappear from hats, the new shapes requiring no such support.

The effect of butter-colored lace in association with black trimmings is stylishly illustrated upon a toque of black net thickly sown with jet *paillettes*. Loops of spangled net protrude at the front and sides, and at each side of the center loop is fastened a fan of lace. At the left side is a jetted feather pompon from which rises a black Paradise aigrette, and at the back are crossed two dull-gold ball-pins enamelled in black wave lines.

Open-crown bonnets are still fashionable, being devoted to both daytime and evening wear. A dainty example of this class suggests nothing so much as the Alsatian peasant's headdress. The bonnet proper is merely a band of jet, and in front great fans of écru point lièrre lace spread at both sides, while the center is filled with a bunch of violets, among which gleams a ball of Rhinestones. At the back violets straggle upon the hair from a bunch that is fastened to the band.

A light-brown straw hat woven in shell design is an exceptionally good style. At each side of the crown is a bow of broad white glacé taffeta ribbon decorated with appliquéed flowers, a great cluster of shaded purple silk roses is at the back, and below them fall brown velvet strings. An effort is made every season to revive strings, and the present is no exception. Whether they will become generally fashionable cannot yet be determined.

Foliage in variegated tints is well liked for trimming, and in its manufacture Nature's products are closely imitated. A delicate purple bloom overspreads leaves that are massed in bunches at both sides of a white lace toque. In front is a soft strip of cerise velvet, over which is fastened a Rhinestone coronet in Greek-key pattern; and at the back are purple velvet flowers.

No hat is deemed too gay for street wear during the vernal season, and many startling effects are then to be looked for. Green is always an admired Spring shade in both dress fabrics and head-gear. A light tone which is known to the Parisian modiste as *Aralia*, and which is a tender leaf-green, is displayed in a rough straw hat that would prove a fitting companion for a crépon gown of corresponding hue. From the edge of the brim, which is only moderately broad, depends accordion-plaited black tulle that is edged at the bottom with finely cut beads and at the top with jet *cabochons*. At the back is a bunch of mignonette, upon the crown is poised a large dark-purple velvet poppy, and black velvet strings are added.

Maize-yellow, and a light shade of purple which the French have christened *Sans-Gêne* are very happily united in many of the new Paris hats. The effectiveness of the combination is well displayed in a hat of fancy purple straw. The brim is slightly rolled, and at its edge is an accordion-plaiting of yellow tulle edged with black beads. The crown is moderately high, and about it is draped yellow chiffon, which is formed in a large, soft *chou* at each side. At the left side is a bow of purple satin ribbon supporting two black tips, and under the brim at each side is a bunch of yellow roses with black hearts, the gentle roll in the brim allowing them to be readily seen. Either a blonde or a brunette could appropriately wear this hat, which is notably Spring-like.

Very airy and charming is a dressy hat that consists of a crown of riveted jet and a brim of shirred black net. At each side are clustered shaded purple roses, and between the clusters in front are leaves that are partially veiled with black lace, which is skilfully caught over the leaves and then carried toward the back to form a bow, the latter serving as a support for a bunch of violets.

Chip is the most pliant of straws and always falls gracefully, whether caught up or allowed perfect freedom. A stylish broad-brimmed black chip hat displays in front a bunch of black tips that nod above an Alsatian bow of black lace, and the lace is carried full around the crown. At the back are more tips, and a tuft of purple silk roses that rest directly upon the knot of hair, which with such a hat is arranged below the crown.

Fancy purple straw was used for a bonnet that suggests the Marie Stuart shape. At each side of the point formed at the center of the brim in front is a fan of black lace, which is fastened backward because a broad effect in trimming is unsuited to this particular mode. Upon the point sparkles a ball of Rhinestones, at each side are bunched purple satin roses, and at the back a third bunch of roses holds the ends of broad black satin strings.

Another Marie Stuart bonnet has a crown of black shirred net and a brim formed of a ruche of fine yellow straw loops that resemble satin baby ribbon. In front is an ornament of riveted jet in the form of a bow, and supplementing it is a bunch of violets, which accord well with the lustrous yellow ruche. A black velvet bridle is added. Still another Stuart bonnet is entirely composed of tiny yellow straw loops. In front are jetted lace wings and a gold aigrette, and across the back are secured red roses. The strings are of black velvet ribbon.

One of the most *chic* of the season's hats has a crown of yellow satin straw, and a brim of brown satin straw that is draped with black lace. At the left side are black tips sustained by a bunch of violets, and at the right is fastened a pretty spray of riveted steel. The brim flares sufficiently to show beneath it a succession of green satin loops, with steel ornaments placed at intervals among them.

Leaves and flowers are mingled most effectively on a large black straw hat. The crown is smothered beneath shaded red-and-green leaves, and on the brim rests a wreath of shaded purple chrysanthemums. At each side are fans of yellow lace which seem to grow among the blossoms, and at the left side a black aigrette is secured in addition to the lace and flowers. Under the brim at the back are placed leaves and flowers, which will look well against either dark or light tresses.

Another large black hat is of shirred net. In front are massed fresh-looking green foliage and a spray of fine red flowers, and at the back is a lace pompon that stands among leaves, the foliage falling below the brim upon the coiffure.

Very tasteful and modish is a bonnet having a brim of yellow roses and a crown of fancy black straw. In front a crescent of Rhinestones stands between a pair of jet Mercury wings, and at the back are black velvet strings.

Iridescent coloring is seen in a hat of Neapolitan straw. Near the edge of the brim is a double ruching composed of a layer of straw above one of olive-green velvet; and the brim is turned up at the back under a large bow of yellow taffeta ribbon. The crown is composed of wire and is almost hidden by sprays of mignonette and scarlet geranium blossoms. All the tones in the straw are duplicated in the trimming.

A picturesque black chip hat is trimmed in front with a large rosette of black *mousseline de soie* having at the center a brilliant Rhinestone ball. At each side a cluster of black tips nod prettily toward the edge, and at the back the brim is caught to the crown under a bunch of red roses.

A bonnet that an elderly matron could becomingly wear with any gown is shaped in black satin straw. In front are wings of riveted jet spreading at both sides of a white lace pompon, and at the back a bunch of violets conceals the ends of a black velvet bridle.

More fanciful, and consequently better suited to a youthful wearer, is a bonnet of rough green straw, the crown of which presents four crescents defined by jet outlining. Across the front a crescent is arranged with black lace, the fashionable broad effect being thus achieved. At the left side is a bunch of green leaves, and at the back are purple velvet flowers, completing a most satisfactory *ensemble*.

Unique and stylish is a hat composed of gold cloth that shimmers through a covering of black net wrought in a wave pattern with steel spangles. At each side is a large bunch of violets, and in front are clustered the pretty leaves of the blossoms. At the back a great Rhinestone crescent holds a black aigrette of the Paradise bird.

Among the most pleasing of the new colors lately announced for Spring and Summer are the following: *Bengale*, Paul Neyron, Hermosa, *Margottin*, fuchsia and amaryllis, shades of cerise ranging from a pink to a purplish tint; *jacinthe*, a hyacinth purple; bluet and *barbeau*, which are darker shades than the last; *Aralia*, *Latania* and begonia, three leaf-green shades; *Cléopâtre*, a rich golden-yellow; *Parisiana* and Gismonda, violet tones; *Touareg* and *Tombouctou*, light and dark wood brown shades; *Caramant*, a china-pink; Antigone, a dahlia hue; *Amarante*, a tone lighter than the last; *mistral*, a French-blue; *Sans-Gêne*, a light heliotrope; *mignon*, a deeper heliotrope; *Radjah*, a still deeper heliotrope; *aloès*, a mignonette-green; *capillaire*, a darker shade of green; *muguet*, a Nile-green; Othello, a light copper shade, and Falstaff, a darker one; and *marron*, ciel, *tabac*, *argent*, nickel, *platine*, beige and *coquelicot*, which are all too well known to require description.

A hat is seldom designed in a single color. The fancy for unique combinations is still generally expressed, and whether an effect is harmonious or not, taste invariably yields approval provided autocratic Fashion has given her sanction.

BURNT WORK.

FIRST PAPER.—THE ART DEFINED. MATERIALS THAT CAN BE DECORATED. ABOUT LEATHER.

"What is this new decorative art—this 'burnt work,' as they call it?" is a question often asked; and one is constantly being surprised at the queer ideas formed by most people regarding this unique method of ornamentation. The art is an old one, having been practised, it is believed, as early as the sixteenth century; but it is only within the last ten or a dozen years that it has attracted the serious attention of artistic workers. There is great difficulty in tracing its past, especially from America, where nearly all specimens of burnt decoration to be met with are of recent production; and though the work of Ball Hughes is much admired, there has been little written about it. Hughes seems to have been our pioneer in burnt work.

This mode of burning designs into or upon wood, leather, etc., has been variously termed, the names most frequently used being pyrography, poker-work and burnt work. The word "pyrography" means writing or etching with fire, but burnt decoration is not always etching; it more often looks like painting and relief work combined. The term "poker-work" was applied where heated pokers or irons were the instruments used, and it cannot be properly applied to the modern work, which is done with a regular cautery or electrical apparatus. The name "burnt work," however, applies equally well under all circumstances, being always appropriate, no matter how the heat is applied; and we will, therefore, thus denominate the art.

The merits of burnt-work are many, the chief one being its great durability. As a substitute for or accessory of wood-carving, it is most satisfactory, whether done on wood or leather: and for this reason its general use in house decoration is only a question of time. The work has both form and color, a great variety of tints being possible, from deep black to the lightest shades of brown; and it is sometimes treated like bas-relief in large decorations on wood.

After a design is prepared it can be executed with astonishing rapidity. The variety of strokes is unlimited, ranging from fine ones that suggest etching, to those that resemble the broad, blended strokes of a brush, the style of stroke in every case depending on the artist's purpose; and points can be obtained in sizes to suit all needs. Owing to this similarity to brush work, the art is occasionally called "painting with fire."

There is an idea afloat that this work is commonly done with heated dies, like those used for stamping packing boxes, etc. It is hardly needful to state that this belief is erroneous, for it must be apparent to everyone that the burning must be done free-hand to produce really artistic results. True, dies are used, and often with good effect, in some styles of work; indeed, there is a factory near New York where this so-called burnt work is quite extensively done, landscapes being the favored designs for hair-brushes, mirrors, boxes and other articles that may be found in the novelty departments of the large dry and fancy goods stores. But as a stamped pattern is not to be compared with the same design embroidered by hand, so this mechanically produced burnt work is infinitely inferior to the genuine sort in every way.

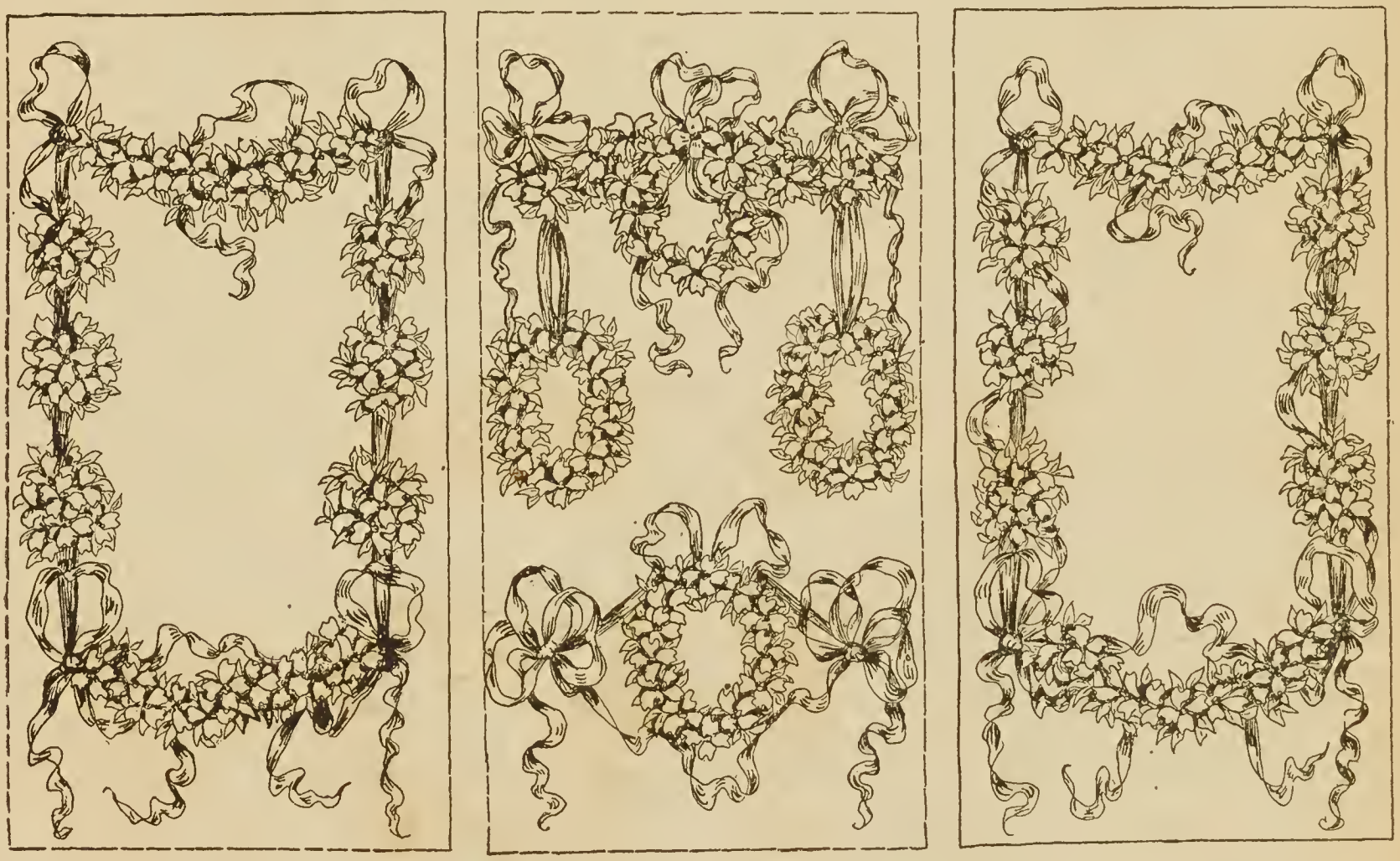


FIGURE NO. 1.—DESIGN OF SCREEN.

It takes an artist to do full justice to burnt-work, but anyone who can draw with moderate skill will be able to derive much pleasure and profit from a study of it, because the novelty and charm of the art will help the learner through the tedious beginning, and good results will surely follow. Designs can be readily transferred if the worker is unable to draw them without aid, and this branch will be described in full in a later article of this series.

The tools with which the work is now done differ radically from those employed even a dozen years ago, when the pokers were still in vogue. The principal tool looks like an ordinary lead pencil, but is a trifle larger. In place of the lead is a hollow point of platinum, which, being heated, is used like a pencil point in drawing and shading, the thick handle protecting

the hand. The tools first used were common iron pokers from the fireside, and as they were very hot when first drawn out of the blaze, and soon cooled, it was impossible to obtain any but the rudest effects with them. A modern artist conquered that difficulty, however, by having several irons in the fire—six or eight, perhaps, of different sizes; and by using them in turn he was able to give to the world some beautiful panels. Still all his appliances were very crude, and it is small wonder that the art progressed but slowly in the face of such great difficulties.

Not a few people have written more or less knowingly upon the subject, but they have confined themselves wholly to the treatment of wood; and it is our intention to enter into the decoration of leather, ivory, paper and glass—to give thoroughly practical directions for burning decorations upon those materials, with full illustrations and a representative assortment of the various kinds of designs. Most amateurs have tried their skill on wood, and the experience thus gained will enable them to take up all the more confidently the other materials mentioned.

Burnt work on wood was thoroughly treated in a series of articles which recently appeared in this magazine, and they are commended to those who are interested in wood alone. In regard to most of the articles on burnt work that have been published from time to time in the newspapers, it may be said that their authors have never been "behind the point." That is, they have not used fire for decorative purposes, and, therefore, do not know the tools, except from hearsay, or through mere observation of artists at work. They have not taken the tools apart to understand their construction, or worked for hours at a time to discover why the points would not light; nor can they tell the pleasure there is in watching while at work the effect of the soft tones and deep, sure lines. This is a satisfaction reserved for those who actually do the work.

Almost as soon as the beginner has learned to hold and control her tools somewhat, she is seized with the experimenting and conquering fever, which gives the work its chief charm. The tools often surprise her, and involuntarily she treats them with the respect they deserve, and, perhaps, with a little fear and awe besides. The work is now more accessible to women than when heavy pokers and the great heat of a furnace were the necessary features of "burnt art." Fire is widely different from materials like paint or clay. It seems to have an individuality, even a life of its own. Thus, the worker lights the point in the lamp and starts to draw upon leather; she looks away and forgets it for an instant, and it is then no longer where it was left. It has gone down through the leather and is about to penetrate the table, and yet the holder has not moved, the hand still grasping it firmly. It is the fire! One soon learns that the fire must be controlled as well as the little tools.



FIGURE NO. 2.

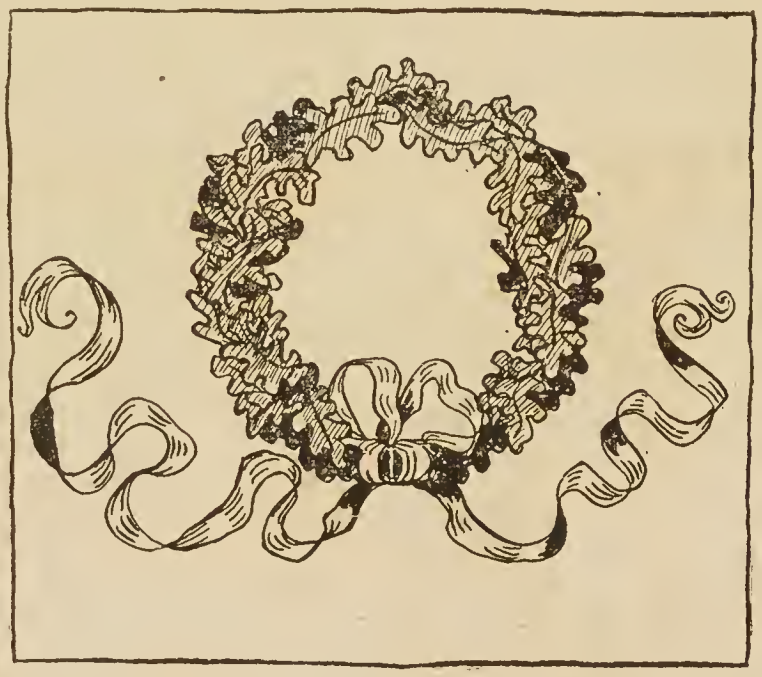


FIGURE NO. 3.



FIGURE NO. 2.

Leather of any color, texture or finish can be used, although some varieties are to be preferred. The possibilities of this material were suggested by certain exhibits at the World's Fair, notably by a pair of large leather curtains hanging in the doorway of the California room of the Woman's Building. The leather was of a tan shade and was very soft and pliable, and each curtain was made of several small pieces fastened together with tiny copper clamps. The decoration was burned in, the design being cactus blossoms and foliage. As the leather was very thin, soft, flat, sweeping strokes with the sides of the point were used, and they gave the effect of painting; but at the same time the decoration was a part of the leather, and painting would not have been that.

Another large exhibit of burned leather was seen by the stairway in the New Jersey State Building. It was a screen of heavy fawn-colored leather measuring six feet in height and consisting of three panels, each three feet across, the whole being set in a very handsome mahogany frame. On the face of each panel a design was skilfully burned in, but on the reverse side the leather was left plain. Figure No. 1 shows the three panels. In Russia, Germany, Sweden, Norway, France and Italy wood is decorated with burnt work much more frequently than leather, but the latter is used to a considerable extent and is becoming more popular. Though leather is more expensive than wood, it is highly favored in England and America, and many fine specimens have been produced in both countries. At Figures Nos. 2, 3 and 4 are presented original designs of oak-leaves and ribbon for a leather chair seat, back and arms. The leather should be of a light tan shade and of light weight but good quality. The designs should be treated simply.



FIGURE NO. 4.

FIGURES NOS. 2, 3 AND 4.—OAK-LEAF DESIGNS FOR CHAIR ARMS, BACK AND SEAT.

Now a few words as to what can be done on ivory, paper and glass. Ivory articles may be rendered very attractive with

burnt decoration, but amateurs have not tried it yet to any great extent, as it is rather difficult to handle properly. Paper seems the strangest of all materials to associate with fire for decorative purposes, but it can be used with excellent effect. A beginning

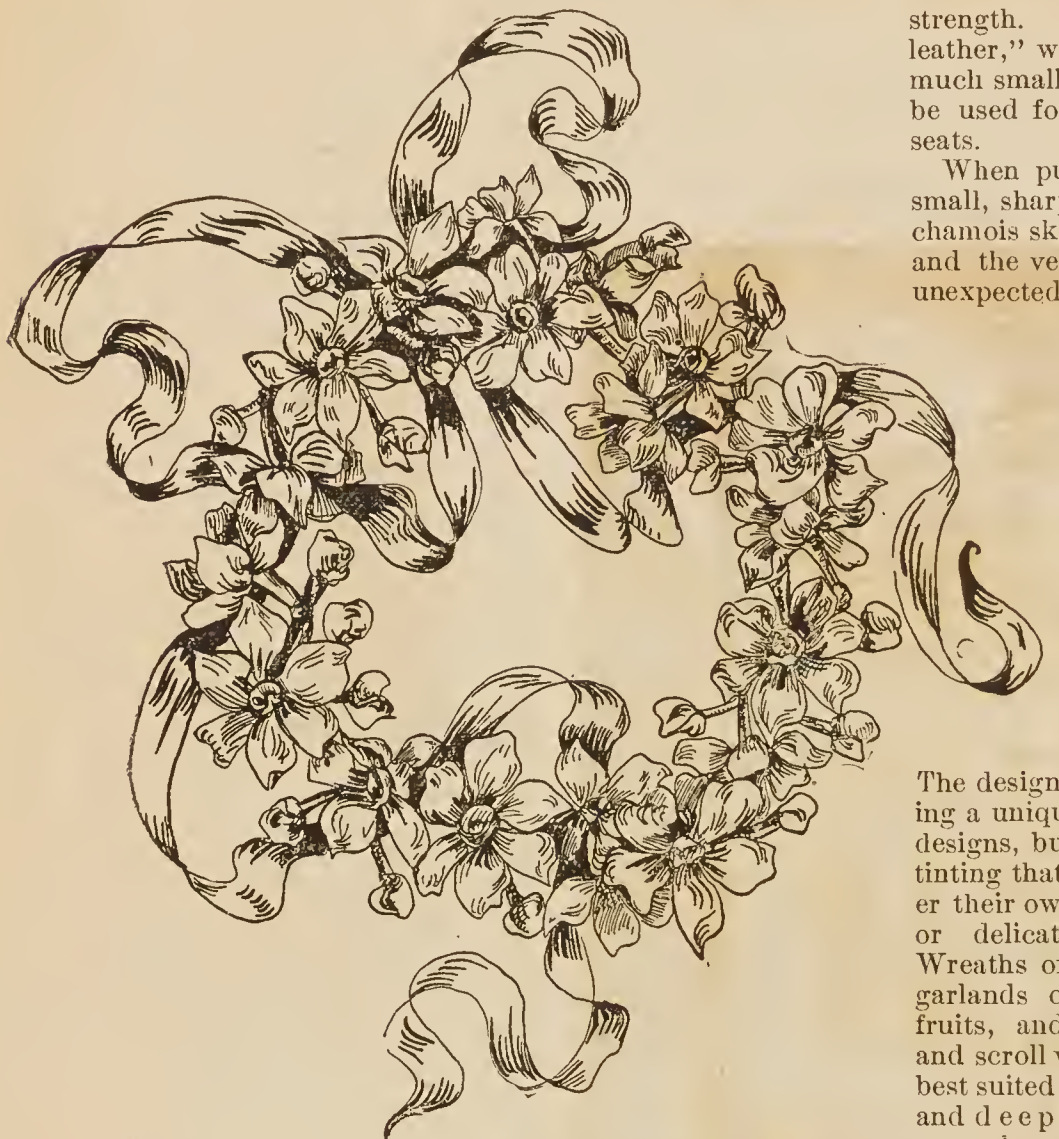


FIGURE NO. 5.—JONQUIL DESIGN FOR WHITE LEATHER CHAIR-BACK.

may be made with visiting cards, and it will soon be found that pasteboard boxes and all sorts of articles made of cardboard will take the burning without damage, while their treatment will be very easy. Glass is the most difficult material to burn, but the exquisite effects obtainable with it repay one for the necessary trouble and for the expense entailed by ruining points until the right way is found. I will endeavor to describe in the succeeding articles, firstly, the execution of burnt work upon leather in large and small ways, including the use of colors and gold-leaf in connection with it, and also the use of backgrounds; and secondly, the decoration of paper, glass and ivory, each in its turn.

There are several points to be considered in connection with leather before the heat is applied to it. In the first place, where to procure and how to obtain it. Go to any leather dealer who sells hides whole (uncut) for harness, belting, shoes or upholstering, and he will, as a rule, sell you what you want. Select a soft, pliable, unwrinkled hide, of a fawn shade, of medium thickness, and measuring about four feet wide by six feet long. This size is called a "kip" and is the hide of a year-old calf, and if it is of the best quality, it will be rather expensive; but it must be remembered that the best leather is always the cheapest in the end. The firmest and thickest portion of the hide is usually the body part, and from this should be cut large pieces for magazine covers, medicine cases and the like, while the sides and ends may be utilized for pen-wipers, shaving cases and other small articles.

It is advisable to jot down the sizes of all the pieces that will be needed, and have the leather cut according to them when it is purchased. An extra charge will be made for cutting, but this plan is the safest and most satisfactory. It requires the eye of an expert to so plan the cutting of a hide that there will be no unnecessary waste, while the various parts will be used to the best advantage; and besides, the cutting is hard work and needs a very sharp knife, together with a heavy foot-rule, compasses and other appliances made for the purpose.

There are various grades of leather and very many tints, the merits of which will be discussed by the dealer; but the purchaser can only choose and experiment to discover which is best. Avoid very thin, paper-like leather. It is difficult to work on and has not body enough to afford the necessary strength. There are hides of "composition," or "made leather," which are ten feet square, and which cost less than the much smaller "kips." These are made for embossing, but can be used for burnt work just as well, being very nice for chair seats.

When purchasing the leather, it is a good idea to secure a small, sharp knife, a bottle of genuine leather glue, and several chamois skins. The chamois will be used in making pen-wipers, and the very best quality is not very expensive. It will often unexpectedly be necessary to cut some shape from the leather, it being inconvenient at the time to have the work done at a shop; and the knife will then be useful. The glue will be required for finishing articles like portfolios, telegram-cases, etc.

Burning cannot be done with equal effect on leather of all shades, but it is always permissible, provided the design is appropriate. For instance, the pattern of jonquils for the back of a chair, shown at figure No. 5, would not look well on black leather, but is entirely suitable for a white or any light-hued ground, preferably the former. Colored leathers are quite common, being obtainable in black, white and numerous shades of brown, yellow, red and all other hues.

Black leather takes the burning in a singular way. The design comes out gray under the touch of the point, producing a unique effect. This tint is very pleasing in conventional designs, but is not satisfactory for natural flowers, which require tinting that is nearer their own bright or delicate hues. Wreaths of leaves, garlands of small fruits, and ribbon and scroll work are best suited to black and deep-toned grounds. White leather is costly, but is exceedingly beautiful and yields perfect tints when carefully burned. Like all other leathers the white hides are to be found in various sizes.



FIGURE NO. 6.—GERMAN FIGURE DESIGN.

Never select polished or highly finished leathers that are of cheap quality, as the majority of them are. They are apt to crack with wear, and thus spoil the burnt decoration. Sole-leather articles, such as are sold in the best city shops, will receive such ornamentation without cracking. They are made of superior leather and are desirable, although one may not always prefer the shining surface. Soft finished leather works best, and it can be oiled or varnished after the burning is done. Figure No. 6 shows a German figure design for burnt work on leather.

Having placed before the reader the most essential points regarding leather, I will in the next paper describe the tools and their uses.

H. K. FOBES.

DRAWN-WORK.

CORNER OF HANDKERCHIEF IN DRAWN-WORK.

FIGURES NOS. 1 AND 2.—This engraving represents the corner of a handkerchief done in Mexican drawn-work. It is in the new butterfly design, and is an exquisite exponent of this fascinating art. The latter dates so far back in the history of needle-craft that its origin is lost in the shadows of the past; but certain it is that it is a product of the East, and that it has been cherished and developed by the children of the tropics. At the present time Mexico is more famed for its drawn-work than any other country, and its products in that line are as dainty as the webs of spiders, as exquisite as the frost on the pane. The design here given may be very easily worked out by any one accustomed to doing fine drawn-work. Fine linen thread should be used in developing the design and hem-stitching the borders. The threads for the first row of hemstitching are carefully drawn in the width desired and the hem is then turned up so that the narrow fold at the edge will be even with the lower edge of the drawn space, and the hemstitching is then done by the method illustrated at figure No. 3, the lower row catching and holding the hem firmly in place. Any other style of hemstitching may be substituted for the design here given. The inner line of hemstitching is made at the same distance from the border as the outer line. It is best to place the handkerchiefs in an embroidery or drawn-work frame before beginning to knot the strands and darn in the butterflies.



FIGURE NO. 1.—CORNER OF HANDKERCHIEF IN DRAWN-WORK.

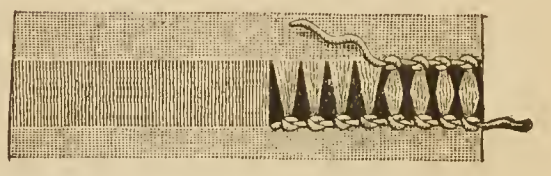


FIGURE NO. 3.—DETAIL OF HEMSTITCHING.

DOILY IN DRAWN-WORK.

FIGURE NO. 2.—No adequate degree of the delicacy of the doily represented can be conveyed by the engraving. The latter shows the design and the style of the article; but when the doily is laid upon the hand one wonders how such a dainty result could be attained with nothing to assist the eye and the fingers. The work is developed upon a square of lawn, and when cut out a fine picot border is worked about the edge. This renders the work firm and renovation possible. Finger-bowl doileys like the one here illustrated, as well as larger doileys are sold by the dozen or singly as the customer may desire, and no two patterns are alike. Single doileys are very pretty to place over satin toilet cushions; and whole sets for dressing a bureau or toilet table may be obtained to match.

For the information contained in this article, thanks are due Mrs. S. E. Criss-Wise, No. 96 Fifth avenue, New York.

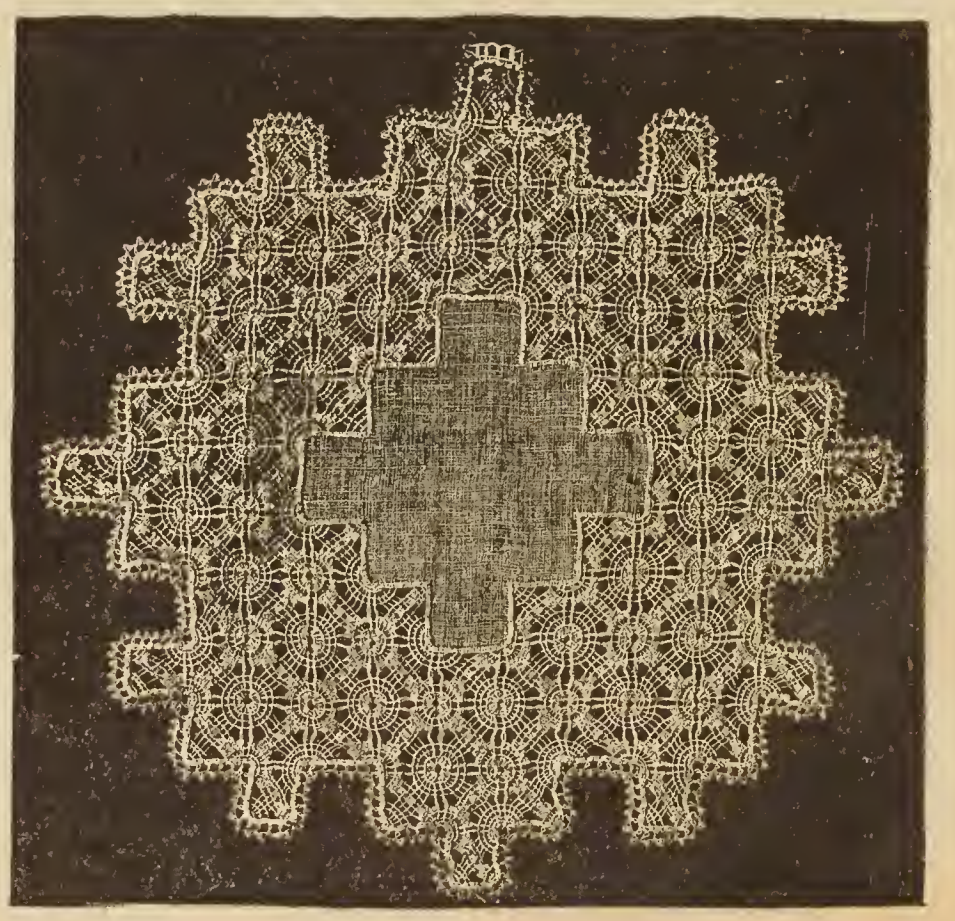


FIGURE NO. 3.—FINGER-BOWL DOILY IN DRAWN-WORK.

KINDERGARTEN PAPERS.

No. 7.

BY MRS. SARA MILLER KIRBY.

THE FOURTH GIFT.—PART II.—SEQUENCES.

The object of the gift lesson is to arouse the child to voluntary action and effort and to leave him with suggestions of things to do and to be. To attain this object, the various kindergartens are working toward a greater inventiveness and spontaneity on the part of the child, with less dictation from the kindergartner.

The fourth gift is in many ways superior to the third for building, but the two may be used together to good advantage, the third providing solid foundations. One of the most suggestive sequences pertaining to the fourth gift is the "baker sequence," which originated in the West. This could follow a lesson and game on trades, and would help to teach respect for the various occupations, and also the interdependence of people. First show grains of wheat. Then fill a glass with water, tie a piece of netting over the top so it will just touch the water, lay the grains upon the netting, and set the glass in a sunny window. Let the children closely watch the tiny roots sprout downward and the blade shoot upward. This can also be shown with other seeds, such as corn, lima beans, etc., and will form an interesting beginning for science lessons. If the grains of wheat are planted in a field and receive proper care, sunshine and rain, they will grow, blossom and bear seed.

Next show the full-grown spear of wheat, calling attention to the strong coverings that are provided to protect the grains from rain, insects and birds. Also describe the ploughing and harrowing of the field, and follow this talk with the song, "There was a Field that Waiting Lay," from Miss Poulsson's *Finger Plays and Nursery Songs*, or the following from the same book:

"In my little garden bed,
Raked so nicely over,
First the tiny seeds I sow,
Then with soft earth cover.

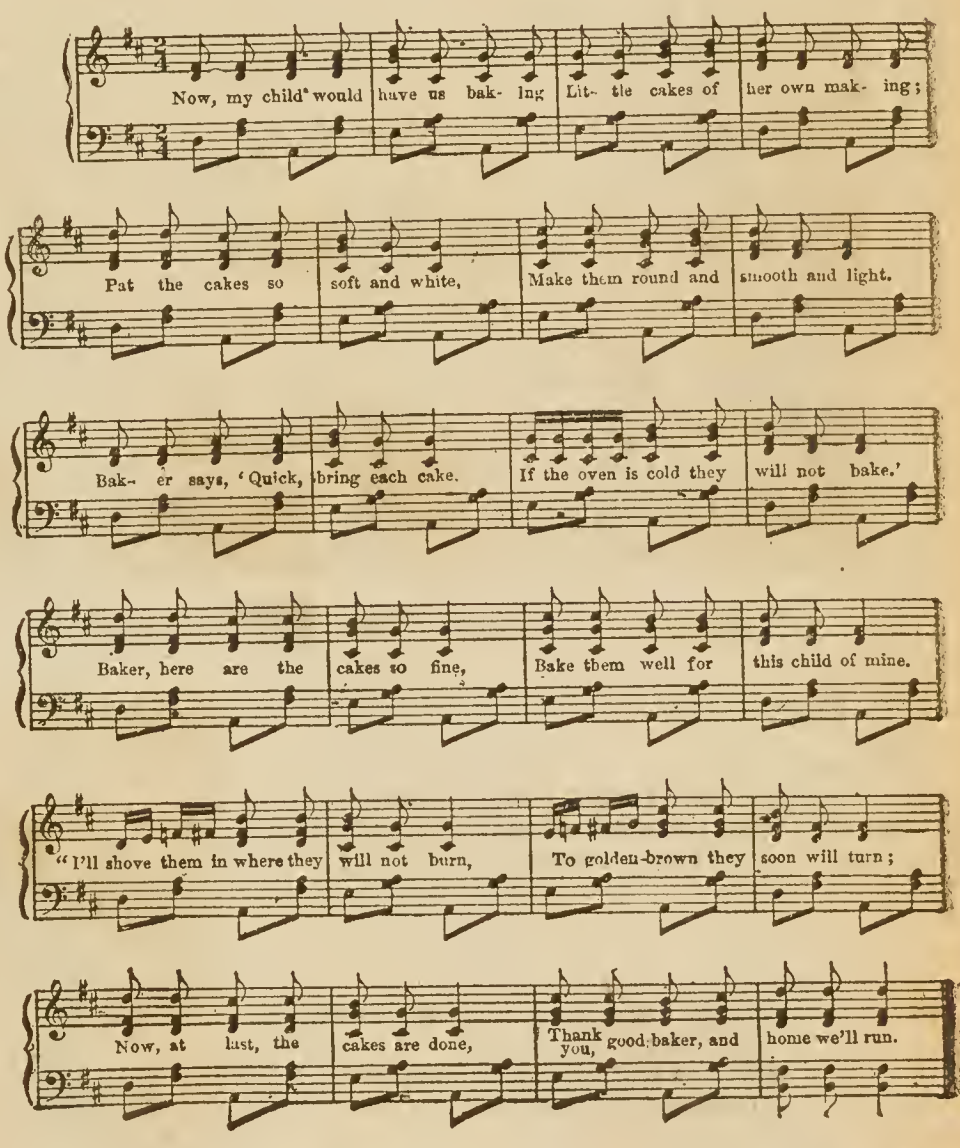
"Shining down the great round sun,
Smiles upon it often,
Little raindrops, pattering down,
Help the seeds to soften.

"Then the little plants awake,
Down the roots go creeping,
Up they lift their tiny heads,
Through the brown mold peeping.

"High and higher still they grow,
Through the Summer hours,
Till some happy day the buds
Open into flowers."

After telling how the wheat becomes ripe and ready for cutting, give from *Merry Songs and Games* the songs of "The Farmer," and "Round and Round It Goes," for the mill-wheel and the miller. The "Baker Song," to be given with the sequence, runs thus:

BAKER SONG.



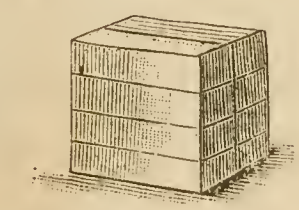


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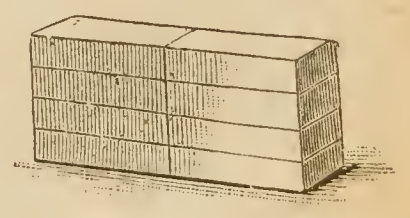


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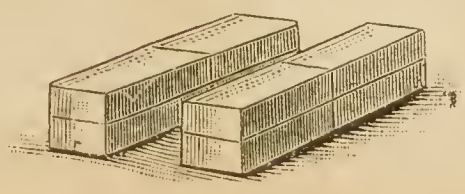


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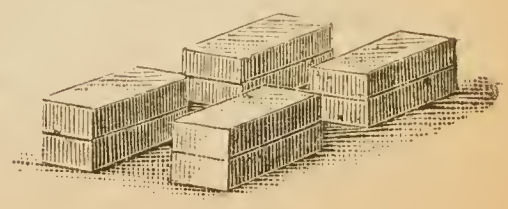


ILLUSTRATION No. 190

Talks and plays, of which the above gives only the most meagre suggestion, could be filled in and carried on in the home,

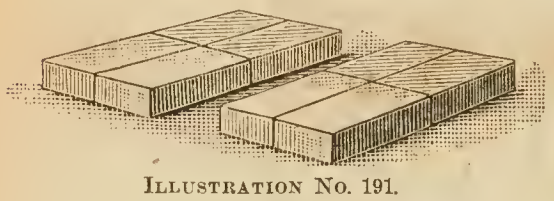


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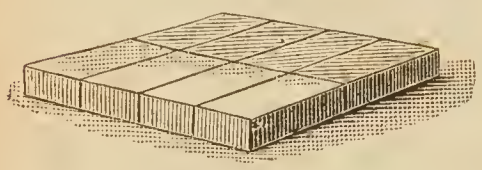


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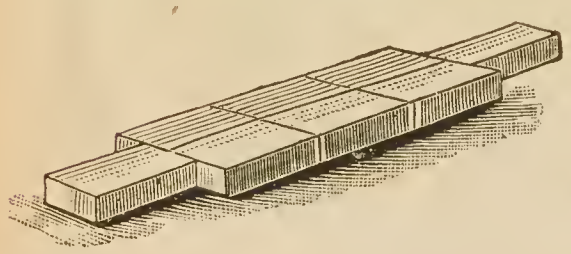


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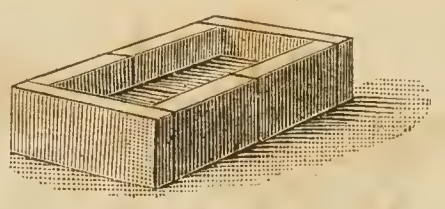


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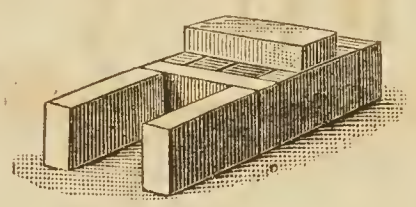


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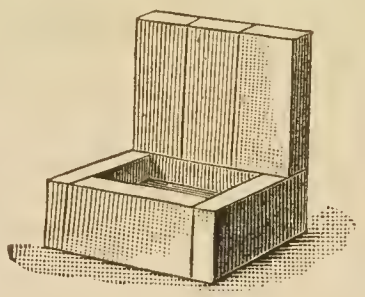


Illustration No. 196.

and the different employments of everyday life could furnish the subjects. Children love to stand by and see the bread being kneaded or the cookies rolled out. If the baking table is near a window, why not have a glass of wheat growing there? The wonderful things of plant life teaeh impressive though voiceless lessons of Divine appointments to both old and young. Some mothers may say, "We are too busy to give our children such attention"; but is it not just as neeessary to direct your ehildren's moral and social natures as it is to clothe and feed their bodies? Remember that companionship with ehildren keeps the heart young, while a study of the workings and repose of Nature helps to lift one up above "personal cares and anxieties into the big, warm Quiet whieh is always waiting for those who seek it."

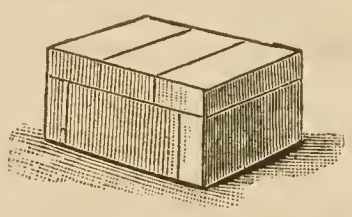


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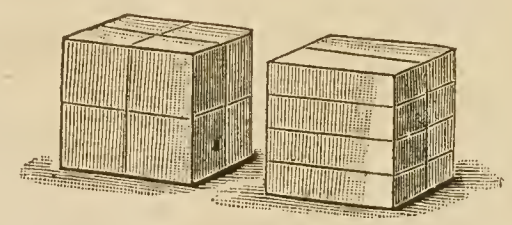


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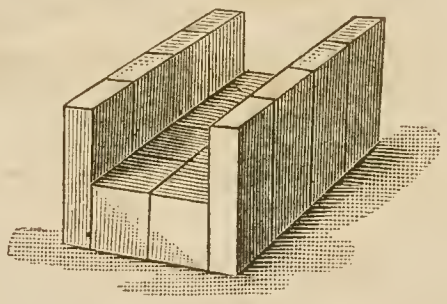


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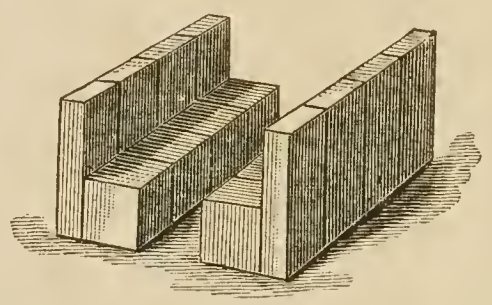


Illustration No. 200.

THE BAKER SEQUENCE.

The cube standing with the euttings right and left reprcsents the *shop*. (Illustration No. 187.)

Movc the front half of the cube round to the right so that the short, narrow faees toueh eaeh other. This will form the *shelves* in the shop. (Illustration No. 188.)

Take off the top half of the shelves, place it two inehcs in front, and turn both halves to run front and back, for the *two counters*. (Illustration No. 189.)

Move the front half of the right-hand counter one ineh to the front, and do the same with the left-hand counter, to form *loaves of bread*. (Illustration No. 190.)

Join the two loaves of bread in front by their long; narrow faces. Do the same with the two at the back. Take off the top half of the front, and place it in front of and just touehing the lower half. Do the same at the baek, and move this oblong along two inehes or more to the right of the other one. In this way will be formed the *baking sheets*. (Illustration No. 191.)

Join the baking sheets by their long, narrow faees for the *moulding board*. (Illustration No. 192.)

Turn the moulding board with the long, narrow faees front. Move the two bricks at the back at the right side around so that they touch the two in front of them by their short, narrow faees. Then take the two at the left at the baek, and plaee one at the middle of each end of the oblong formed by the six brieks in front, letting them toueh by their short, narrow faees. This makes the *rolling-pin*. (Illustration No. 193.)

Now remove the two brieks at the ends, plaee them together by their short, narrow faees, and lay them on their long, narrow faees and touching the two brieks at the right hand at the baek in the oblong. Plaee the two in front in a corresponding position in front, and stand one of the two remaining bricks at eaeh end, letting its broad faee toueh the other bricks. This makes the *mixing pan*. (Illustration No. 194.)

Move the right-hand portion of this structure one ineh to the right. Take the end briek of the left-hand part, and place it at the left end of the right-hand part, having it touch by its broad faee. Then draw out the middle briek of the three at the left and lay it aeross the right-hand part for a seat. This makes the baker's *wagon;* the two bricks at the left are his *horses*, and should be moved baek to toueh the wagon. (Illustration No. 195.)

Now stand the seat on its short, narrow faee at the left hand at the baek, with its broad faee front. Join the two bricks that represent the horses by their long, narrow faces, and stand them at the back on top of the wagon next to the first briek and in a similar position. This is the baker's *money-box*. To elose it, lay the lid down. (Illustrations No. 196 and 197.)

Rebuild the eube.

SEQUENCE IN THIRD AND FOURTH GIFTS, COMBINED.

Have the two gifts standing side by side on the table.

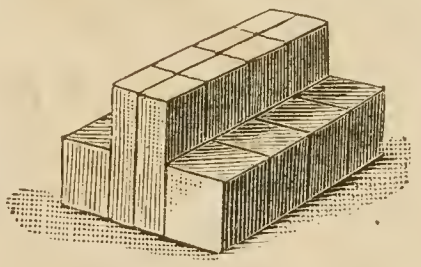


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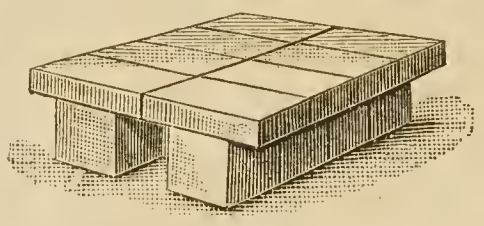


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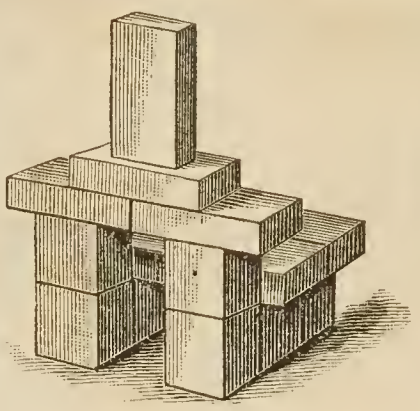


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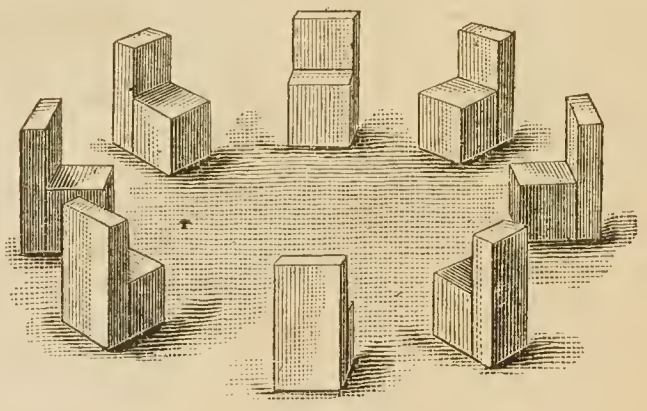


Illustration No 204.

(Illustration No. 198.) Remove the top half of the third gift, and place it in front of and touehing the lower half. Take the two

top bricks from the fourth gift, and place them on their short, narrow faces at the left side of the cubes toward the back, and touching. Stand the next two bricks on the right side opposite the ones just placed. Place the next two on the left side in front of the first two, and the remaining two opposite. The resulting structure is a *draw-bridge.* (Illustration No. 199.)

Divide the draw-bridge in halves right and left, to form *side car-seats.* (Illustration No. 200.)

Move the entire left-hand half around to the right so that the two rows of bricks will touch by their broad faces. The bricks will thus run between the cubes, forming the backs of the *middle car-seats* in a train. (Illustration No. 201.)

Take out the two lines of bricks, join them by the ends to make a square, and lay aside. Move the rows of cubes about an inch and a half apart, and lay the square of bricks across the top. This makes a *covered tunnel.* (Illustration No. 202.)

Remove the four bricks from the top in front, and stand each of the two cubes in front on top of the one immediately back of it. Take two of the bricks just removed, join them by the ends, and lay them across the cubes in front. Lay another brick on its broad face in the middle on top of the two just placed, and at the center stand the last brick, with its broad face front. This ingenious arrangement is a very good imitation of a *station.* (Illustration No. 203.)

From the station form a *kindergarten ring.* Stand all the bricks upright in a circle for the backs of the kindergarten chairs, and place a cube in front of each for a seat. (Illustration No. 204.)

Reserve four of the chairs. Make a table from the other four by arranging the cubes in two pairs about an inch apart, and laying the four bricks across the top. Result, a *table and four chairs.* (Illustration No. 205.)

Use all the bricks to make a platform four inches long, two inches wide and one inch high. Form another platform as long, wide and high, of the cubes. Place the *two platforms* side by side. (Illustration No. 206.)

To rebuild the gifts, place the front half of each platform on top of the back half. (Illustration No. 207.)

Many other pleasing and natural forms may be built with the two gifts used together. The *fireplace* shown at illustration No. 208 is a good example of the possibilities of the simple bricks and cubes.

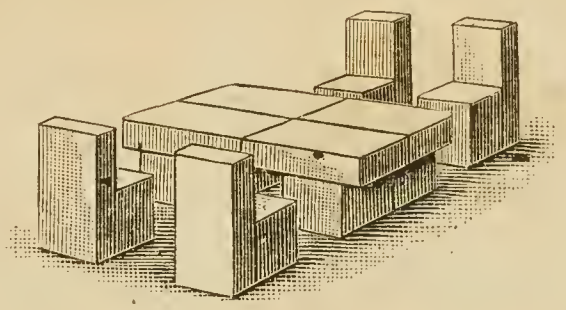


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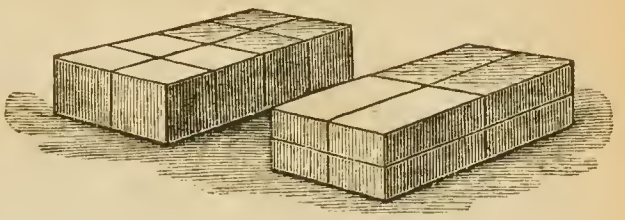


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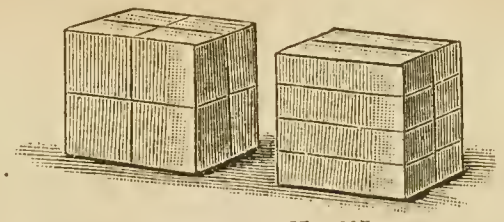


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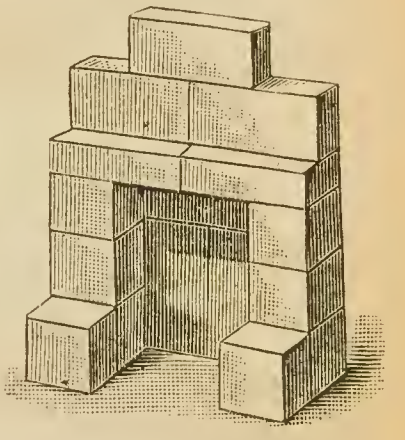


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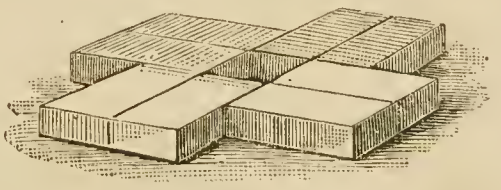


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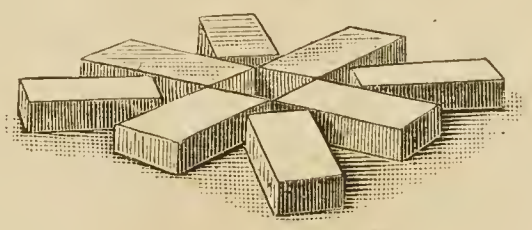


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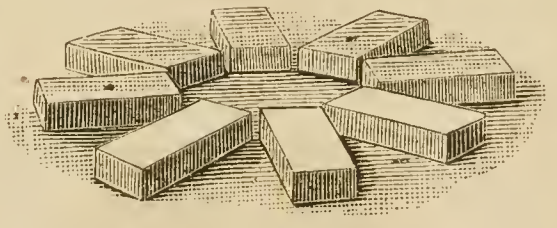


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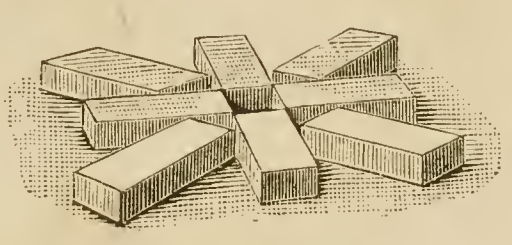


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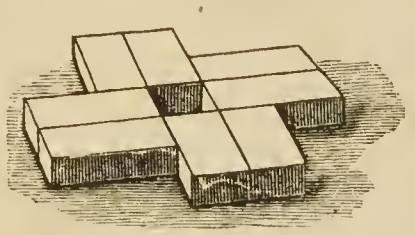


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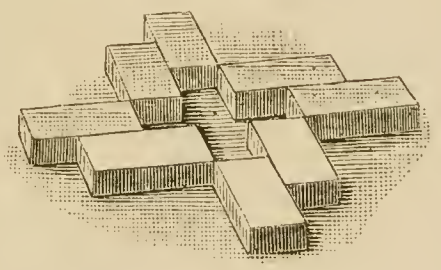


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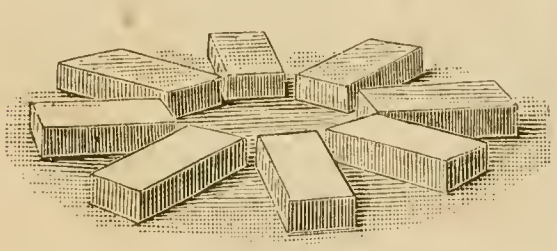


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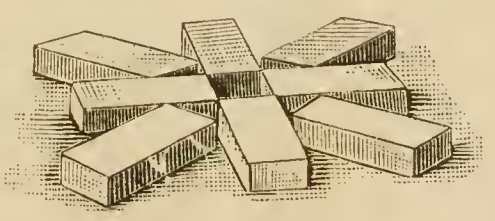


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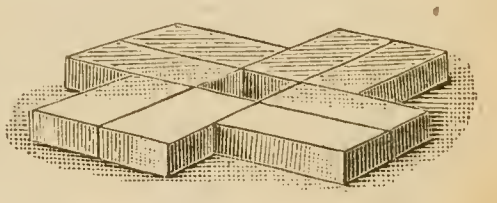


ILLUSTRATION No. 217.

Pull out the bricks at the front, back, right and left until an octagon is formed in the center. (Illustration No. 211.)

Push in the bricks at the corners until they meet. (Illustration No. 212.)

Turn the brick directly in front around until it runs parallel with and touches the one next it on the right. Place its opposite at the back in a similar position, and do the same at the right and left. This gives a pin-wheel form with a corner front. (Illustration No. 213.)

Pull the upper brick at the right-hand corner in front out one inch, and do the same with its opposite at the back. Then pull the lower brick at the left side in front out one inch, and do the same with its opposite at the back. The resulting design has a square cross at the center. (Illustration No. 214.)

Turn the bricks at the front, back, right and left about until they run true and the inner ends form an octagon. (Illustration No. 215.)

Push in the bricks at the front, back, right and left until they join at the center. (Illustration No. 216.)

Turn the brick in the left-hand corner in front around until it touches and runs the same as the one in front; and do the same with the opposite brick. Then turn the brick in the right hand corner in front, and also its opposite. This brings us back to the form with which we started, and from which the cube may be easily rebuilt. (Illustration No. 217.)

SEQUENCE OF BEAUTY.

Make a pin-wheel form of the eight bricks laid on their broad faces, placing two in front, two at the back, two at the right and two at the left, with a space one inch square at the center. (Illustration No. 209.)

Turn the bricks in the corners diagonally. (Illustration No. 210.)

MRS. KIRBY WILL BE GLAD TO ANSWER ANY QUESTION OR FURNISH ANY INFORMATION REGARDING KINDERGARTEN WORK. LETTERS TO HER SHOULD BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.

THE SOCIAL CODE.

BY MRS. ROGER A. PRYOR.

FIRST PAPER.

ETIQUETTE DEFINED. ON CARDS—THEIR PROPER FORMS: HOW TO CARRY, RECEIVE AND SEND THEM.

THE fundamental principle of politeness is the wish to be agreeable to others, and the forms of etiquette are the expedients suggested by reason and experience for compassing that end.

The conventional usages of the present time are the result of centuries of tact and good breeding. Some of their requirements may seem puerile and unnecessary, but, upon the whole, "etiquette, with its littlenesses and niceties, is founded upon a central idea of right and wrong," and also upon a high principle of unselfishness which forbids us to offend fastidious taste and delicate sensibility.

We associate the easy observance of conventional rules with our conception of a "perfect gentleman"—a "perfect lady." True, the most punctilious man in forms of etiquette is often far, very far, from being a gentleman! He has the grace, however, to feign a virtue when he has it not, and is, therefore, the less unendurable. The modest self-effacement of the true gentleman is not his in spirit, but he is at least skilful in the outward semblance of that virtue. A most vivid portrayal of such a sham gentleman is furnished in the character of Grandcourt in *Daniel Deronda*—polished, polite, dainty, perfectly mannered and perfectly groomed, and yet cruel, cold and immoral.

We borrow the word "etiquette" from the French; in Spanish it becomes *ètiqueta*, in Italian *etichetta*. In all three languages the word means "a ticket or label," referring to the cards or tickets whereon court rules were formerly printed. These tickets were needed to instruct the uninitiated in court ceremonial; and so the man who had learned the lesson of the ticket was spoken of as being well versed in *l'etiquette*. The word is well defined in our latest great dictionary as meaning "prescriptive usage in polite society: ceremonial intercourse as established: good manners: polite behavior."

Owing to the great number and diversity of the occupations that now crowd into a woman's life—the care of her own person and the persons of a large household, her parish school duties, suffrage and anti-suffrage meetings, patriotic associations, little dinners, afternoon teas, her daily warfare with dust, toxic bacilli, wrinkles, gray hair, weak coffee, underdone mutton, overdone beef, dried-up game and ten thousand things besides—her weary spirit sometimes rebels against the age in which she lives. Bidden to pay all her visits, and leave husband's and son's cards wherever courtesy is due, she feels that the fatal last straw is added to her burden. At such times she is tempted, not to curse her lot—she is never unlady-like—but to envy the women who "flourished" in the dawn of human intelligence: Eve perhaps, who needed, thanks to a warm climate, only a palm-leaf fan to make her comfortable, and had no varying fashions to respect, no letters to write, no cards to send, no days at home, no society columns in newspapers, no "blue Monday," with five hundred napkins to be laundered, no family of men with the "comical stomachs" of which George Eliot's peasant heroine complained—only her husband to gather fruit for, and one very agreeable and affable friend to tell her that she was wise as well as fair, and that she might have a good time, do as she pleased and have no fear for the future.

But then, you perceive, this extreme simplicity was possible only while there were but three people upon the earth, for one must consider the serpent human, inasmuch as he knew so well what to say! With numbers of people came the necessity for forms and ceremonies. It surely was from respect to etiquette that Rebecca alighted from her camel at the approach of Isaac. About to be presented to a gentleman, she was constrained to stand, and could hardly manage to do so gracefully upon the back of a camel. In the ancient narratives ceremonies follow so fast after this record that we cannot begin to enumerate them. The polished Frenchman, with his pretty, expressive word, found, when he arrived upon the globe, nations in full practice of the etiquette so dear to him.

There is now an etiquette for every walk of life. There is an etiquette in the professions—law, medicine, authorship, the drama, diplomacy. There is an etiquette for the great ships that sail the sea, for the transmission of the lightning-message, for the whisper through the telephone. That of the court is arranged solely for the honor of the power upon the throne, but the etiquette of social life is for the common convenience and good. Its benefits are mutual.

CARDS.

If we may judge from the correspondence columns of our daily newspapers and weekly journals, multitudes of men and women desire information as to the best use to be made of visiting-cards, those tiny messengers from our fellows which fall in our path, as white and noiseless as snowflakes, and which sometimes mean so much and sometimes serve only to swell the plethora of the waste-paper basket.

I always feel an interest in the beginnings of things. I wish I knew who delivered the first visiting card at a front door! We know cards were in use when Mrs. Washington held her modest court in New York a hundred years ago. We know of a certain rheumatic old gentleman who took a sedan-chair at ten o'clock in the morning and paid her a visit. He shared the chair, it appears, with a very fat old woman, and, fearing it would break down, alighted and walked through the muddy lanes to Mrs. Washington's door, only to find that stirring dame already up and abroad. So the excursion was a failure, but the old gentleman chronicled a fact worth mentioning, "I left cards."

I wish I could see those cards! Bristol-board was scarce in Revolutionary days. Ladies wrote their invitations upon the backs of "the Devil's picture-books." Fancy the delicate suggestion of such an invitation—on one side the polite request for the honor of your distinguished company, on the other the ten of diamonds or the queen of hearts! Bristol-board was too much respected to be used quite plain. The edges of cards were curved and gilded, and there was a time within my own memory when it was fashionable to have a moss-rose bud embossed in one corner of the visiting cards. The gilded edges had entirely disappeared twenty years ago, although it was only about six years since that the last card showing such decoration, and having a wreath surrounding the name, fluttered into my card-basket, a spinster poetess from the extreme South having honored me with a call.

The correct card of the present day is of immaculate whiteness, the unattainable tint for which we sigh in our table linen. Absolutely no hint of pink or cream is admissible. An extremely thin paper card is sometimes used in England, and also finds friends here; but it is too much like the squares of cheap paper which hotel clerks supply to callers upon their guests. Mr. Tiffany furnishes two kinds of cards, one thick and firm and the other a little thinner; but if the choice is left to him he invariably selects the former. He engraves his cards in clear script characters, smaller or larger, as individual taste may suggest, or else in the plain Roman capitals which are now so popular. The German text favored several years ago by one of New York's leading millionnaire families and by others is no longer fashionable. The script letters are distinct and severely simple—no flourishes or Gothic corners, no affectation of light up-stroke and very heavy down-stroke. We have no time to decipher hieroglyphics! The characters must be large enough to be easily read. A man must not express his beautiful

humility by writing his name as small as possible. He must do things as other people do them.

But he may with modesty—nay, he must, call himself "Mr." upon his card. He may give all his names, if he chooses so to do, or he may "part his name in the middle." Who can blame Mr. Job Van Cortlandt Smith for having his card read "Mr. J. Van Cortlandt-Smith"? We must not expect superhuman self-denial!

Let us take, for illustration, the New York family of Irving. The name of the head of the house may appear upon his card as "Judge Irving," unless it better please him to be styled "Mr. Justice Irving." As his son John bears his father's name, the Judge will not have his card engraved "Mr.," lest there be confusion as to which one of the two wears the ermine. Mrs. Irving's card will bear also her daughter's name, and the home address. As she is the wife of the head of the house, she will not encumber herself with initials. This privilege is always claimed in society.

Mrs. Irving will never style herself, either in letter or note or on her card, as "Mrs. Judge Irving," unless, indeed, she wishes to advertise herself as "somebody"—which she actually does when, according to Mrs. Burton Harrison's clever story, she runs away from the Judge and goes West lecturing on Woman's Rights!

Mr. Irving's son may, if he chooses, give his club as the residence address on his card. This is not in quite as good taste as a home address, but many young gentlemen prefer it. One can imagine several very excellent reasons why a young man might prefer to be addressed at his club, one of the most practical being found in the fact that there is hardly a chance at a club of letters being lost or mislaid by inexperienced servants.

When there is no daughter in the family, the husband and wife have one card bearing the husband's name preceded by "Mr. and Mrs.," together with the address. This card is smaller than it was last season. Ladies found large cards very inconvenient, and the corners were often marred in the card-case. In England cards with round corners have been introduced, but they have not yet appeared here.

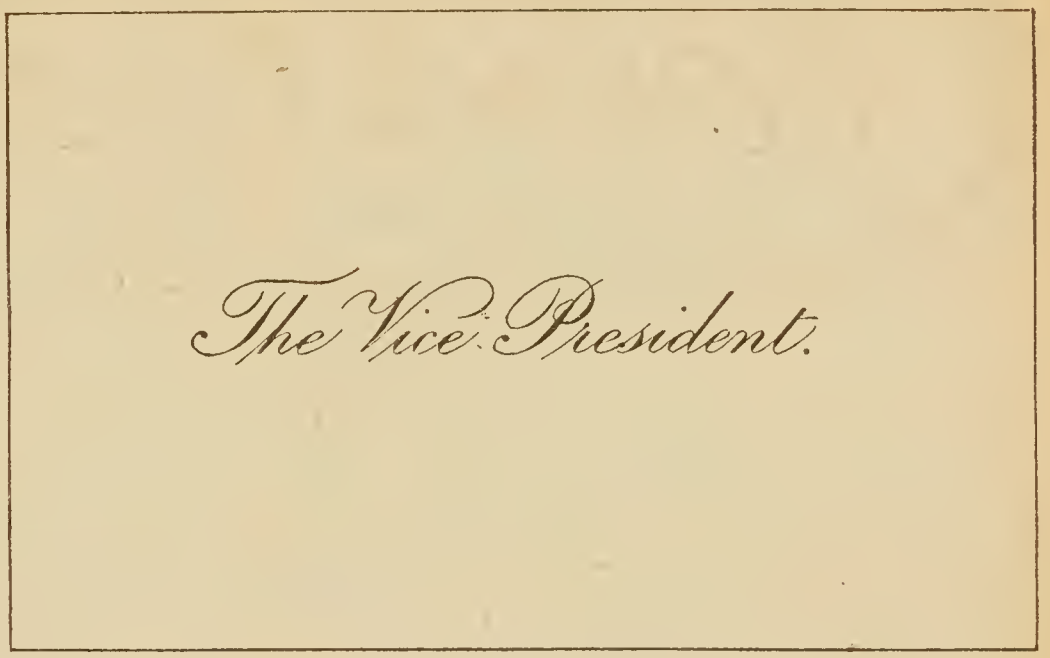
A lady can have upon the card announcing her day at home the names of all her daughters who have made their début. It is not as customary to have this portion of the card read, for instance, "The Misses Irving" as to mention the eldest only as "Miss Irving" and the others as "Miss Marion Irving," "Miss Julia Irving," etc. In England the day at home is sometimes engraved on a line immediately beneath the name. Here it is always placed at the left-hand corner.

If Mrs. Irving simply announces the day, "Friday," she will remain at home with her daughters in the evening to receive; otherwise she would say, "Friday afternoons." Some ladies add the words, "from three to six o'clock," but this seems to me a little ungracious. Giving but one day in the seven to hospitality, the hostess need not appear grudgingly solicitous to still further restrict her guests. Nobody would call under any circumstances before half-past three, and all would depart before half-past six without such a definite specification.

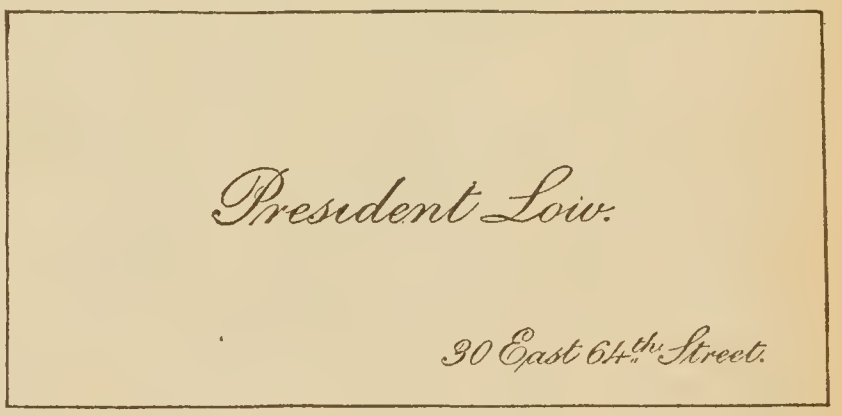
In America, which is such a charmingly free country for women, young ladies are allowed individual cards, in England, never. There, a young lady does not have an independent card unless she is going into some profession, and even then she prefers to shield herself under the parent wing, simply drawing a light mark across her mother's name. In America the baby's tiny card is often sent out tied with white ribbon to his parents' card, before he is a month old. Little girls have dainty cards for their own visiting. Young ladies have always their own cards, to be used when paying informal visits upon their chums.

Men of distinction, such as the reverend clergy, judges and physicians, prefix their titles to their names. "Dr. Irving" is in better taste than "John Irving, M.D." But honorary titles never appear upon visiting cards—such as LL.D., D.D., etc.

The Vice-President of the United States uses a large card, and stands alone in his glory:—



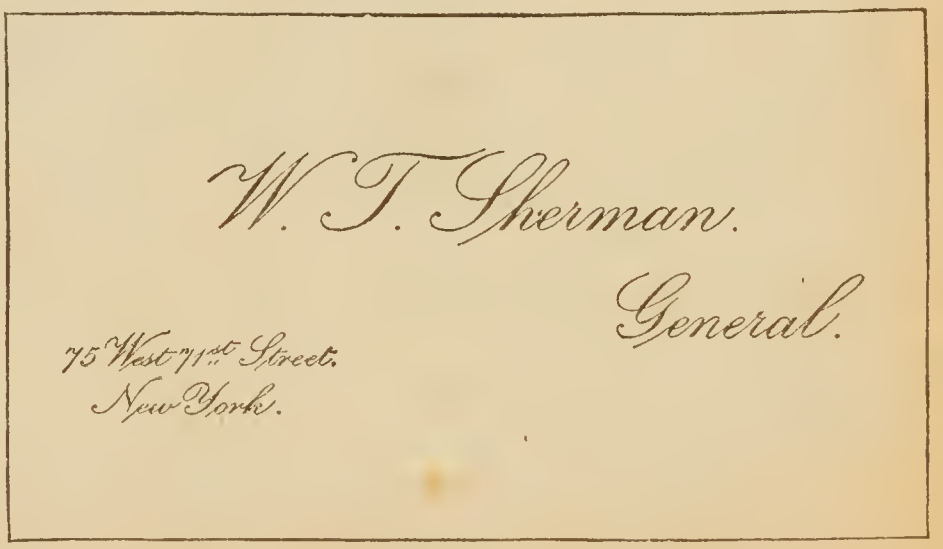
But the President of Columbia College modestly retains the ordinary gentleman's card, thus:—



I find in my card-basket a small collection tied with blue ribbon. They are the cards of great generals now no more!

"On Fame's eternal camping-ground
Their silent tents are spread!"

I have preserved their cards because no greater names will ever come to my visiting list, and also because they were more to me than patriot or soldier. Some of them were content with the simple printing of their names—"Robert E. Lee," "U. S. Grant," "Winfield Scott Hancock"; others prefixed their titles—"Major-General McClellan," "General James B. Fry." Peculiar in wording and the place given to the address is the card of—



A foreign ambassador has his mission printed beneath his name, as do also consuls and the secretaries of foreign legations.

Mr. Charles de Kay

Consul General of the United States of America

Berlin

Manuel Multedo.

Secretary to the Legation
of H. M. the King of Spain.

Richmond Hotel.

A high dignitary of the church, like the Vice-President, dispenses altogether with his name, and is only the—

Bishop of Long Island.

We sometimes find shield and coronet engraved upon a card, but this is most unusual in this country. It cannot be considered ostentatious if, as in the following instance, the coronet belongs to the husband of one of our popular American women.

Le Marquis Lanza de Mercato Bianco.

A gentleman who has held political office does not retain his title after his term has expired, nor does he announce himself as "Ex-President" or "Ex-Vice President" on his card. He relapses into plain "Mr.," but gives no address; it is the business of ordinary mortals to discover that for themselves. In the brief period of his retirement, our present President used this card:—

Mr. Cleveland.

Our dear and ever beautiful "first lady" had her own card engraved "Mr. and Mrs. Cleveland," giving address and days at home.

Whatever may be thought of the next example, nobody can accuse it of ostentation! The extreme of simplicity is here attained.

DR. & MRS. GRANT.

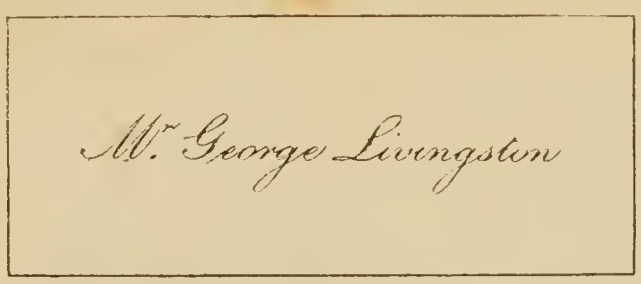
Gentlemen's cards are smaller than heretofore, although personal preference will very often be allowed to prevail against an exact obedience to Fashion on this point. The very latest size is the following:—

MR. JOHN IRVING.

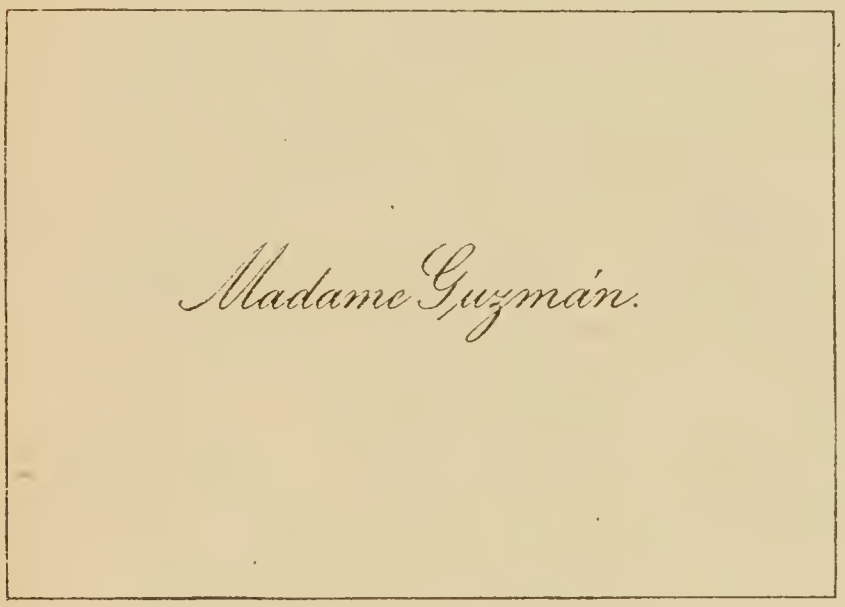
KNICKERBOCKER CLUB.

This illustration gives a good example of the severely plain Roman lettering now considered in such good taste. This lettering is rather more expensive than the script.

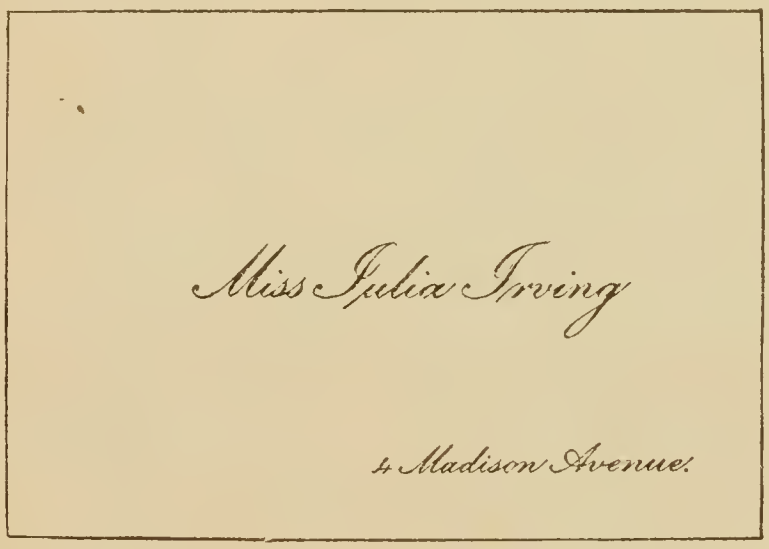
The smallest possible card that is allowed for gentlemen is the following:—



The fashionable card for married ladies is now not larger than this:—



which also presents an example of unadorned script of good size. Young ladies' cards are a trifle smaller than Madame Guzman's.



A widow does not surrender her husband's Christian name upon her card. She is "Mrs. John Black," etc., her position being the same as when her husband lived.

Unpleasant as is the suggestion of grading mourning cards from heavy to light affliction, the custom obtains in good society. I quote Mr. Tiffany as authority, simply because he is so well known to me as the stationer of many of the fashionable people of New York. Excellent as is all his work, he is not alone in excellence. There are many stationers in this and other cities who furnish fastidious customers with perfect goods. Mr. Tiffany's prescribed mourning for cards is this:—



No. 4 for a widow; lighter numbers for family and relatives.

The old-fashioned card-case of silver, with Trinity Church on one side and the National Capital on the other, is altogether a thing of the past. Once within that little cell, a card was lost to the world! No fingers were slender enough to extract it. The beautiful ivory booklet which succeeded the silver case has also been discarded. It was lovely and did not stain the gloves, but it was liable to burst at the hinges. The card-case of to-day, silver-bound and silver-monogramed, is perfectly convenient and, if made of snake skin or white morocco, is very handsome. It is always in evidence. We cannot spoil our glove-fitting coats by stuffing out the pockets, and so must carry everything in our hands. Who will utilize the gigantic balloon sleeve by finding a place therein for an ample pocket?

RECEIVING CARDS.

A part of the furniture of every hall a few years ago was a table upon which reposed a huge bowl literally running over with visiting-cards, or else a stand made expressly for the purpose of receiving the important bits of cardboard. Neither is now admissible. The waitress or hall-man or a natty little "buttons" presents a small silver tray to receive a caller's card, and takes it immediately to the person for whom it is intended; and it is preserved in a basket kept for the purpose in the mistress' own room. Ladies have known cards to be abstracted from the public bowl and put to unwarranted uses. They have been presented as introduction in the sale of smuggled goods, and have also been used to fill the list of ever-hungry newspaper correspondents. I remember once preserving the card of a great Arctic explorer, and seeing his name, years after his death, prominently mentioned among those of the guests at my daughter's wedding! Hence the withdrawal of the visiting-card from the foyer.

Cards should never be destroyed until they have been carefully looked over and compared with the visiting-list, that addresses may be corrected if need be. In some families it is the hall-man's duty to keep a list of all who call at the house.

SENDING CARDS.

Cards should never be sent by mail in return for a visit, if it can possibly be avoided, for this is the least complimentary manner of acknowledging a call. Cards in reponse to an invitation may be sent through the mail, if the invitation has been received in that way. A member of the family or the footman, butler or maid should leave cards when it is impossible for the lady of the house to return a call. When cards are delivered by a servant, he should say, "For Mrs. Blank," and the hall-man repeat, "For Mrs. Blank," in receiving them, so there can be no mistake.

Before an absence that is expected to last several months, *P. P. C.* cards should be sent to every name on the visiting list that the family propose to retain. This prevents the unnecessary trouble of visiting people whose houses are closed, or of inviting them to small dinners and parties where the absence of one or two guests would occasion inconvenience. The "French leave" is sometimes varied on the continent by the initials *P. P. A.—pour prendre adieu.* I fancy these words are used when it is really *adieu* and not *au revoir. Pour prendre congé* seems somehow to imply the latter.

After accepting an invitation to a dance or a dinner, it would be very improper to send a card by mail or the messenger service, or even by one's servant. If we have been entertained, the least we can do is to take trouble enough to call afterward. This civility nobody can omit. It is not necessary, however, to call after a five-o'clock tea or in acknowledgment of an invitation to a church wedding when there has been no invitation to the following reception.

When one lady calls upon another she need not leave her own card if the hostess is at home. Nor must she send her card ahead of her by the hall man. He can announce her if she desires it. A married lady will leave two of her husband's cards on the hall table as she goes out, one for her hostess and one for the gentleman of the house. It would be extremely odd if she made a ceremonious visit and forgot to leave her husband's cards. But if she has a day at home of which her hostess may be ignorant, it is then proper to leave her own card mentioning that day, with two of her husband's cards. A young lady may leave her father's cards, and also her brother's,

provided the latter lives at home or is the head of the house.

Of course, if the lady upon whom you call is out, one of your own and two of your husband's cards should be left. Should you have the rare good fortune of calling with your husband upon a lady who is similarly happy in having her husband to receive with her, unless your address and day at home are not known to your host and hostess, it is not necessary to leave cards. Your own visit is upon the lady only, and your husband's upon both her and her husband. If you use a joint card with your husband, that card is for your hostess, provided she is out; one of your husband's cards must be left besides for the host. A lady never calls upon a gentleman.

It is proper, when you move into a new house, to send by mail cards bearing the new address. In England the words, "Change of address," are sometimes printed upon the envelopes containing these cards, or upon the cards themselves. I have never seen this done in America. It is admissible, but not very usual in this country, to turn down a corner (it matters not which) of a card when you leave it yourself. This shows you have not sent it by a servant.

When calling upon all the members of a large family, it is not necessary to leave a card for each one. Supposing there are two daughters and three sons, your own and husband's joint card might be left for both daughters and one of your husband's cards for all the sons: and if you were an accepted habitué of the house, even this number might be curtailed. It is a great nuisance to receive so many cards, and it is the extreme of punctilio to leave so many. The custom has long since ceased in England.

An invalid once overheard her butler whispering to the chambermaid, "'Ave you an 'amper, Mary, 'olding a bushel or so? Mr. Smith 'ave now left cards for the hull 'ouse!"

"Ah! Sure an' he is the ginerous gintleman!" laughed Mary; upon which Elise, my lady's maid, flew forth with, "Donnez-moi les cartes pour Madame! Au moins il a bon cœur—Monsieur Smeet."

The amiable Mr. Smith had forgotten nobody; the master and mistress, three daughters and two sons had each a card from himself, and each of the ladies one from his wife—eleven in all!

This reminds me that in cases of illness a card with "To enquire" written at the top is always left by some member of the family. And when a death closes the doors of a household, ceremonious acquaintances at once call to leave cards, while friends do something more, as their hearts dictate or privileges admit. After a season of retirement from any cause, cards should be sent (and may go by mail) to all the visiting list. After a long absence from home this should be done at once. Somebody has to make the advance, for how are people to know when their friends return, unless they live in a small town or belong to a sewing-circle!

If a death has occurred in your own household, cards returning those of your friends should be sent within a few weeks. The simple black-edged card with your name is sufficient, but sometimes these words are added, "With grateful appreciation of Mrs. ———'s kindness," or any similar expression of gratitude. This by no means implies that the mourner is ready to receive company. It only means recognition of the courtesy received. It is an inflexible rule in all good society that every courtesy shall be recognized.

If you are visiting a city where you have friends or acquaintances, you may send cards bearing your hotel address, provided you expect to have leisure for receiving and returning visits. If your journey has been made, however, exclusively for shopping or other business, there is no use in putting the much-burdened city folk to the trouble of calling.

I expected in this paper to discuss the important subject of first calls and upon whom we have a right to make them, but I have, in the foregoing details, exceeded the limits allotted to me. Next month I shall write of introductions and first calls, giving the accepted usages for both in England and America.

THE HOME.

FIFTH PAPER.—LINEN, CHINA AND SILVER.

Well-to-do people, and even those with moderate means, usually choose to have their table linen, china and silver of finer and costlier qualities than their other furniture and draperies, and even much more elegant than their houses. This preference is due partly to delicate sentiments and correct taste, and partly to a belief that such household goods will probably remain many years in use, possibly a life time. Our table wares and linens ought to be made from the start a nucleus in the family for a collection of heir-looms that shall afford pride and pleasure to those who are to follow us.

Most of the objects which a bride receives at her marriage from her family and friends, and also those which she purchases at the beginning of her career as a house-mistress, should be fine, strong and pretty, and they should be properly used and cared for ever afterward, that her descendants may receive them in a reasonable state of preservation, and may have reason to value them as much for their real beauty as for their associations. We have hitherto been of necessity a migrating people, because our surroundings have been new, and we have moved about in search of localities where the best and the largest returns could be obtained for industry; but for the most part we have now reached such abiding-places. Our families are becoming settled and substantial, and should be gathering heir-looms that would tend to foster a love of home, of permanency and of dignity. This plea for fine family appointments is serious, because such objects have a deep significance, which we ought to cultivate, and which the most thoughtful persons are already encouraging and nourishing.

LINEN AND ITS CARE.—Among the most refined people wedding presents are chosen at convocations of the kinsfolk or friends of the young couple, not only that they may give pleasure to the housewife that is to be, but also that they may be of such a nature that they will be of greater value fifty years later than they are when selected. One friend or set of friends presents the bed linen, and another the table linen, and all such articles bear the monogram or cypher of the bride's maiden name wrought upon them in needlework or traced and illuminated with pen and ink.

The quantity of linen supplied is, of course, regulated by the probable style of the household in which it is to be used; but six dozen fine napkins and six table-cloths are the smallest number usually presented. Cloths and napkins for hard usage are purchased by the bride or by her mother, double damask of fine, firm quality, from standard looms in Ireland or Germany being generally preferred. Fancifully fine weavings are not approved as gifts for a bride, to whom substantiality means an easy and a sure preservation with proper care.

Every good housekeeper gives unremitting attention to her table linen. When a stain befalls a napkin or table-cloth, she sees that it is properly removed before the piece is sent to the laundry. As a rule, she removes the discoloration herself, fearing that in other hands the substances used for the cleansing might be allowed to do their work so well that they would seriously impair the strength of the threads upon which they were applied.

The most experienced housewives are careful not to allow spilled tea, coffee, wine or fruit juice to dry upon their table linen when it is possible to prevent it; and if they are unable at once to pour boiling water upon the moist stains, they press a generous quantity of salt upon them with the fingers or a spoon, completely covering all the stains. Of course, a gracious hostess manifests not the slightest disquietude in the presence of guests when her valued linen receives an accidental stain at table, but she does not forget it, no matter how gracefully and graciously she may have relieved the author of the accident of embarrassment regarding it.

If the stains are still moist when she has an opportunity to attend to them, she spreads the cloth over an empty vessel with the stain at the center, and pours boiling water slowly upon it: as the hot liquid drips through the stain disappears, and a complete restoration will usually be effected in from five to ten minutes, and that, too, without any of that bleaching or rotting

of the threads which is certain to result when acid cleansers are used by unskilled hands.

Sometimes it is practically impossible to give immediate attention to the discolorations, so the good housewife keeps constantly on hand, but properly labelled and beyond the reach of untrustworthy fingers, a supply of dissolved oxalic and muriatic acids, and also of javelle water, all of which are safe when used correctly. Muriatic acid dissolved in water cannot be so strong as to injure a white fabric during the length of time required to remove the red stains of iron, commonly known as iron rust. As soon as a spot disappears, as it usually will do in a few minutes, the portion of the cloth that has been treated must be thoroughly rinsed in two or three clean waters; and if a little ammonia or a solution of soda in water be poured on before the last rinsing, the safety of the texture will be absolutely assured.

Ink stains may usually be quickly removed with a solution of oxalic acid, because, as a rule, ink contains black iron. After ink has been removed, rinse and apply ammonia or soda, as advised above. Another mode of taking out ink spots consists in covering them with salt, wetting the latter with lemon juice and spreading the fabric in the sun. This is often very efficacious, and it is perfectly safe, provided the cloth is at once carefully rinsed.

Mildew, that has penetrated deep into the fibre of a textile cannot be faded away. This disfiguring substance is a vegetable growth, a sort of pernicious mould, and it can only be removed when superficial, by frequent washings and bleachings in the sun. Mildew being so very obstinate, she who values her linens will not allow them to be laid away while damp.

Linen should always be perfectly mended before being sent to the laundry, otherwise holes and rents, if there be any, will be enlarged and weak places worn through by the processes of washing and ironing. This mending can be most satisfactorily done with linen ravellings, and every careful housekeeper saves all threads for this purpose when she is cutting or ravelling the edges of table-cloths or napkins previous to hemming or overhanding them.

The latter mode of finish is the daintiest for fine napkins, and machine-hemming is not allowable. To overhand the edges of linen, first pinch a hem of the desired width, turn it away from you and pinch it again, so that the folded edges are upward, and then sew it over and over evenly and closely. Very fastidious women do this with a fine linen thread or floss.

Napkins made of plain thread or hand-spun linen are frequently hemstitched, and, perhaps, drawn-work is added before the usual hand-wrought embroidery, while white linen floss transforms the plain linen squares into fine art surfaces. This open work, however, is not advised, because it lessens the durability of a texture that should, and will with care, outlive two or more generations.

A set (cloth and napkins) of hand-spun linen decorated with either open or solid embroidery is in itself a treasure that even very wealthy housewives do not affect to despise. One handsome set recently purchased in Italy cost fourteen hundred dollars; and yet a little persistent industry expended at odd moments by a moderately skilful needlewoman when the mood for work is upon her will in a few years produce an equally beautiful set of table linen.

Valuable linens that are unused should at least once a year be washed, thoroughly dried and smoothly refolded; this will prevent yellowing, and also the injury to their folded edges which results if the creases are allowed to remain too long.

A linen closet should have shelves broad enough to hold folded bed and table linen, with a little room to spare. In front of each shelf should be arranged a door with hinges at its lower edge and a fastening at the top. This door will become a shelf when opened and will be found convenient when one is putting away or choosing and assorting piles of napkins, pillow-slips, sheets and table-cloths. The doors should be made very tight to keep out as much as possible of the floating dust that is everywhere in a house in spite of doors and constant cleansing. Only hermetically sealed repositories are free from winged atoms that are disfiguring and sometimes consuming.

CHINA.—When purchasing china, either for one's own use or to present to another, special heed should be given to the quality of the clay, that it be not of a brittle variety, and also to the glaze. Some clays are much frailer than others, and the glaze of certain sorts of porcelain is likely to crack and allow colored liquids to pass through into the porous part beneath, and thus affect the coloring.

Very frail china is beautiful, but its use or care by others brings misery to its possessor. Such china should be kept in cabinets and devoted to practical service only on the most important family occasions. In putting away very fine china plates or saucers, pieces of thick paper or Canton flannel should be laid between them to preserve their lustre and decorations from injury by pressure.

Soft, coarse-grained table-ware may be pretty when it is new—in fact, it usually is; but it does not wear well, soon presenting a nicked, untidy appearance when subjected to continuous use. It is not an economy, therefore, to purchase such goods. A second grade of white china is to be preferred to any other for actual wear. The clay used in its construction is as fine and strong as that in the first grade, but it has not been moulded to such semi-transparent delicacy. The frailty of very thin china appears to be its prime attraction to many purchasers, though there is no satisfactory reason why it should be. The glaze is seldom, if ever, better than that of china that is more substantial, and the decorations are usually more elaborate simply because the ware is considered more valuable.

Preference is just now expressed for white china floriated about the edges and, perhaps, at the centers with fine gilding, and also for that showing what are called sprig decorations. The latter are diminutive representations of floral sprays arranged in a formal manner over the entire outer surfaces of dishes, with, perhaps, a fretted band of the same colors about the edges. Such china is durable and has intrinsic beauty, and another good quality is that it can be readily matched in case it is desired to replace pieces of a service that have been broken, although it is possible to set out contrasting pieces with it without producing an inartistic effect. When purchasing china procure if possible two dozen or, at least, a dozen and a half of each kind of plates, as these are most often broken, and substitutes in other designs cannot well be used, while it is not always possible to duplicate.

SILVER.—What woman ever had more silver than she wanted? Even the knowledge that it is a tempting bait for thieves does not lessen the feminine longing for it. The average woman likes best that which has come to her by inheritance, and next to this her silver bridal-gifts.

Since plated ware has become quite as beautiful as sterling, both in shape and finish, and is carefully covered with the best of metal for our lips and tongues to touch, most sensible women who are compelled to purchase and have no inordinate longing for gathering treasures for posterity make choice of this quality of forks, spoons, platters and other metal table furniture. Burglars do not want it, and the difference in cost between the sterling and plated grades is large enough to be a matter of importance to most purses. Silver-plated articles of superior quality can be marked satisfactorily, and this is of import to many women who like to see their cyphers at table.

To preserve plate in good condition for the longest possible time, one should know the qualities of the various substances used for polishing and should choose only the safest, which is always the softest. Our grandmothers used their silver constantly, and it did not wear away as much with half a century of polishing as does modern silver with a few years of use; yet the quality of the metal is probably as good now as it was then. Our ancestors purchased fine whiting by the pound (and the best housekeepers still use it on both sterling and plated silver), and sifted it through a bit of muslin to remove its coarse grains. This sifted powder they kept in closed boxes, and applied it dry for ordinary needs with a bit of flannel or chamois, carefully polishing the silver, and wiping off the white dust with a bit of fine old linen. If silver was very much tarnished, however, they made a soft paste with whiting and alcohol, and used it to rub with, working it into repoussèed or very deeply ornamented surfaces with a brush, and removing it when dry with a fine cloth and a dry brush.

A. BUCHANAN.

FOR THE MASQUERADE AND CARNIVAL.—Everyone who contemplates giving or attending a fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: Their Customs and Costumes," a large and handsomely illustrated pamphlet in which costumes and decorations are fully considered. A large variety of characters are represented and suggested, and careful instructions given for their impersonation. Price, 2s. or 50 cents.

CROCHETING.—No. 47.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.
h. d. c.—Half-double crochet.
tr. c.—Treble crochet.
p.—Picot.
sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *) means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

DESIGN FOR CROCHETED SHAWL.

FIGURE No. 1.—This engraving is intended only to show how the shawl is to be worked. The work is begun at the center, and the meshes increase in size as the shawl increases. A three

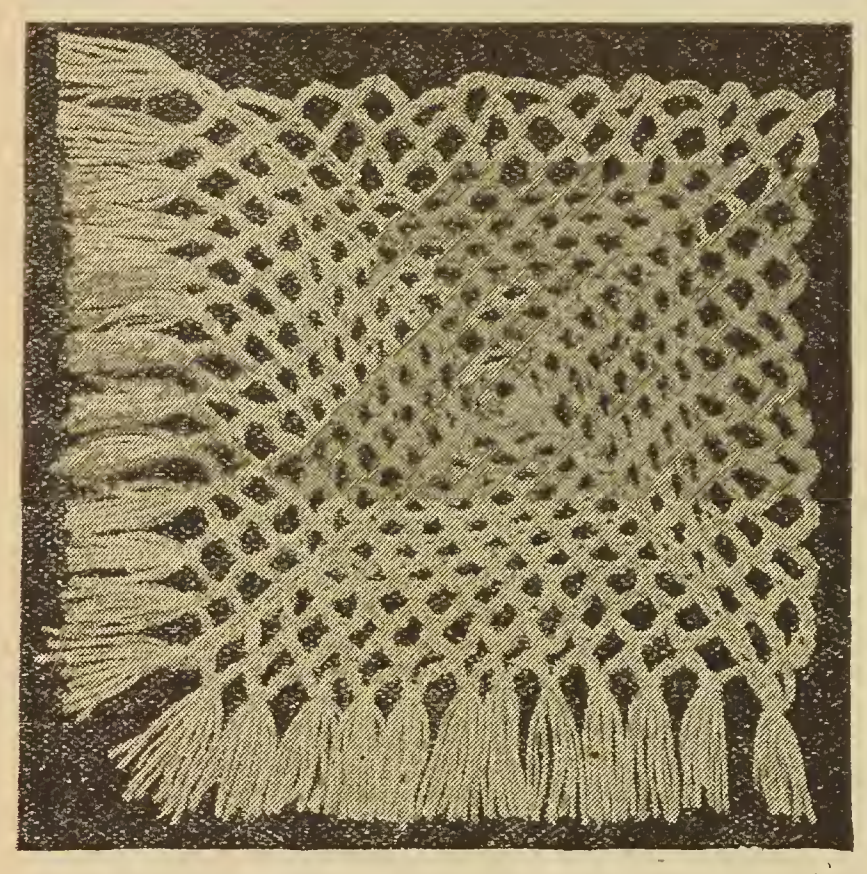


FIGURE No. 1.—DESIGN FOR CROCHETED SHAWL.

cornered shawl could be worked on the same principle by working half of the directions for the first row, then 3 ch., turn, work back to end, 3 ch., turn, and so on, turning with the 3 ch. at each end. Use Saxony or any preferred wool. Make 5 ch., join to form a ring; * 3 ch., catch under ring with a s. c., and repeat 3 times more from *. Make 1 ch., catch in back of next loop of 3-ch., take hook out, put it through the middle of center st. of 3-ch., draw through, drop the stitch, then work off; this leaves you at the top of the loop to begin the next round.

Second round.—3 ch., catch with a slip stitch in the same stitch you started from, 3 ch., 1 s. c. in middle st. of next 3-ch., 3 ch., catch in the same stitch for a corner-widening, 3 ch., catch in the next loop, 3 ch., catch in same loop, 3 ch., catch in the next loop, 3 ch., catch in the same stitch; continue in this way, being careful to always widen in the same stitch at each of the 4 corners by working twice in one loop, and between the corners, simply work once in each loop. After the desired size is obtained for the center of shawl, make 5 ch. instead of 3-ch. for 3 or 4 rows, then finish all around with a fringe of the yarn tied into the meshes made by the chains.

Shawls of this description may be made of two colors, using one to form a border. A shawl of one color, however, is considered prettier and more stylish.

HAIR-PIN CUSHION IN MOULD CROCHET.

FIGURE No. 2.—Four oval moulds and one round one will be needed in making this cushion. Cover each with single crochets in crochet silk, and fill in each center with a network made by crossing silk threads at right angles as seen in the engraving. Then, with double crochets make a little bag under the round or top mould (see picture) and fill it with curled hair, such as is used in making mattresses. Next fasten this to the oval moulds so that the latter will support it as seen in the engraving. Cover a bit of cardboard with silk, satin or velvet and edge it with silk cord, forming the latter into a loop at each corner; and to this foundation fasten the supporting moulds. If preferred, the foundation may be covered with a crocheted section.

A combination of colors may be used in making this cushion, or the silk may be of a tint which harmonizes with the other decorations of the dressing stand. If preferred, wool, cotton or linen may be used in place of silk for the crochet-work.

Mould crochet is extensively used for decorative purposes. It is seen in ornamental mats for the table or mantel, in mantel draperies, lambrequins, table-spreads, tidies, and, in fact, may be used in such a variety of ways that to give a full list of them would require more space than we can give to the purpose. Moulds that are made of celluloid may be used for any article that is to occasionally undergo the laundry process, and in combination with cream-colored scrim and cream linen thread or crochet cotton or silk, form very durable borders or mats. Occasionally moulds are used in appliqué embroidery, in which

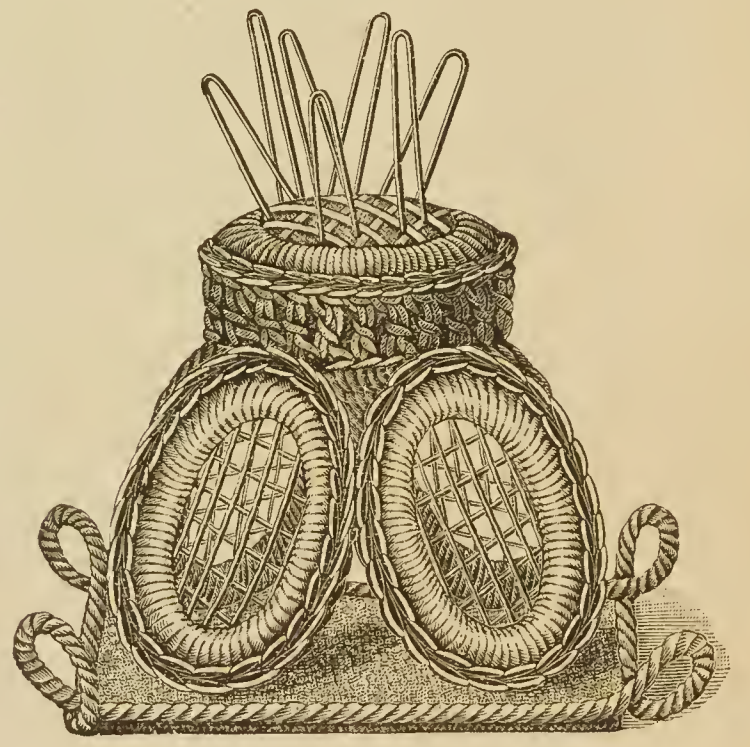


FIGURE No. 2.—HAIR-PIN CUSHION IN MOULD CROCHET.

event they are covered by a fine button-hole stitch before they are arranged in the design, and are then caught down by invisible or fancy stitches as preferred.

SOME USES OF CRÊPE AND TISSUE PAPERS.

SIXTEENTH PAPER.

HATS AND HEAD-DRESSES FOR FANCY DRESS AND GERMAN FAVORS.—(CONCLUDED.)

Figure No. 264 illustrates pattern No. 7173, and figures Nos. 265 and 266 pattern No. 3166, each of which costs 5d. or 10 cents. These two outing caps are similar in a general way, the chief differences being in the size of the visors and the number

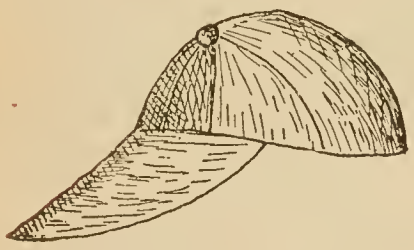


FIGURE No. 264.

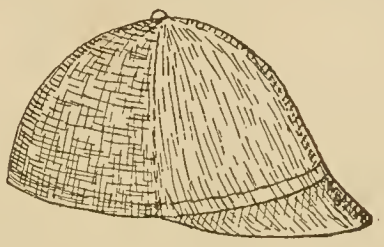


FIGURE No. 265.

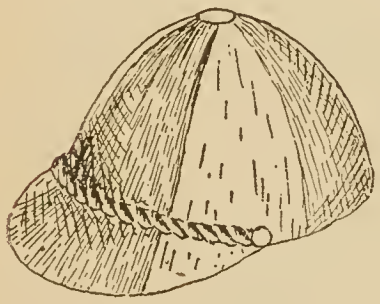


FIGURE No. 266.

and shape of the gores. The cap having a narrow visor is designed for outing use in general, while the wide-visored cap is especially favored by jockeys and bicyclists. It is best to use a stiff foundation of buckram for either of these caps, but when this is impossible, cut the lining by the pattern, using crinoline, and lapping the edges of the gores instead of sewing simple seams. When the lining is complete, cut the gores from crêpe paper and apply them, lapping and pasting their edges. If preferred, the gores may be in two contrasting colors in alternation; and in the narrow-visored cap the gores at the front may be made to appear as if continued from the center of the crown to the edge of the visor by covering the visor with the two colors so that each color comes directly in line with the gore of corresponding color, as shown at figure No. 266. Secure over the meeting of the gores at the top a button-mould covered with paper, and apply a cord as illustrated; make the cord of two tightly twisted strands of paper having it

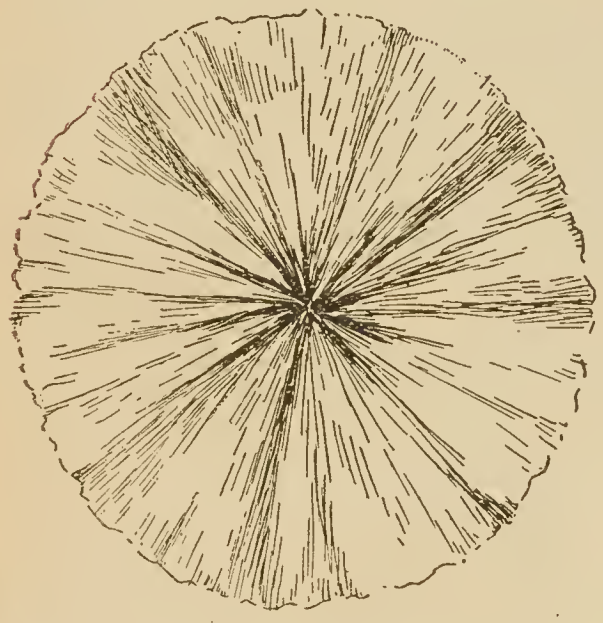


FIGURE No. 267.

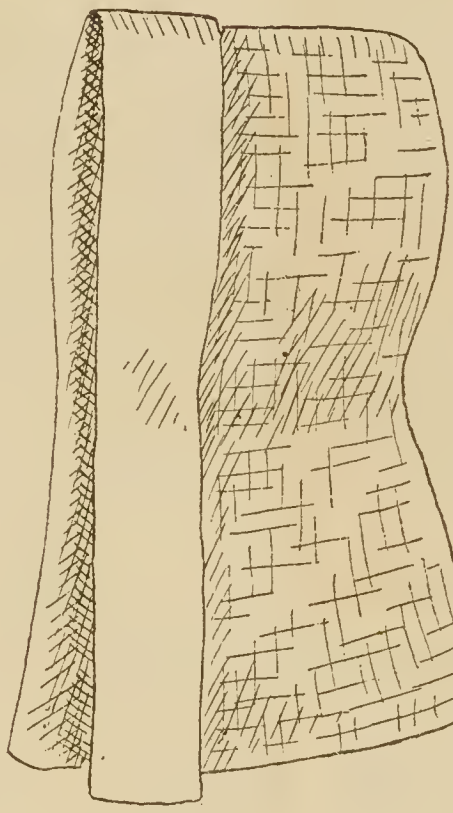


FIGURE No. 270.

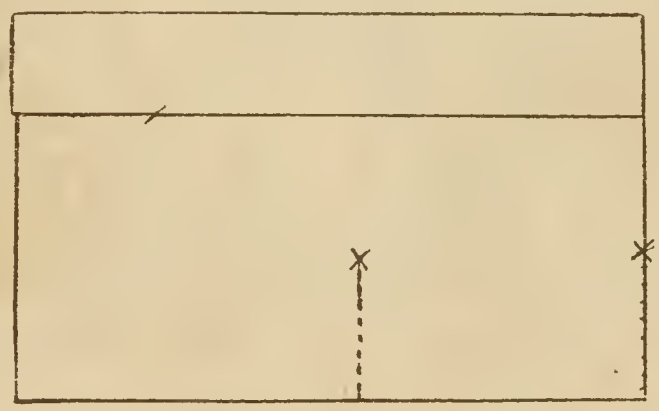


FIGURE No. 271.

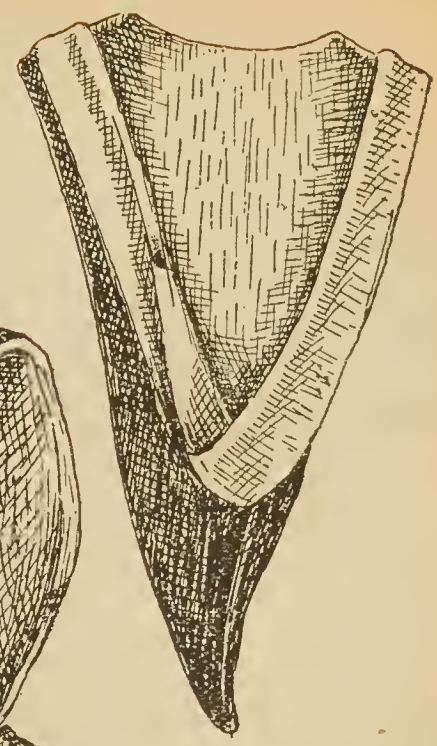


FIGURE No. 269.



FIGURE No. 268.

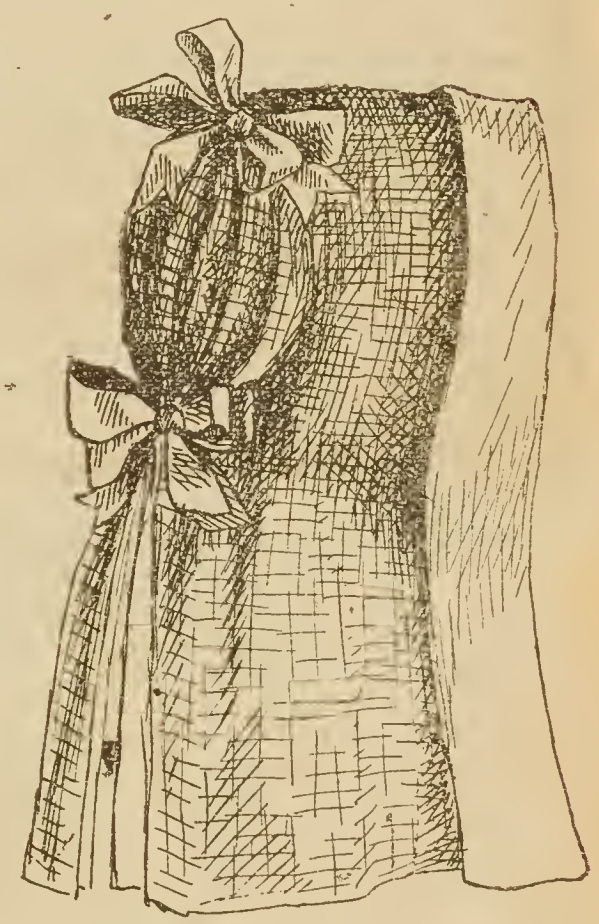


FIGURE No. 272.

at least half an inch thick, and at each end of it apply a covered button-mould. Paste a strip of white muslin or white paper inside the cap for a sweatband.

A Tam O'Shanter differs from a regular sailor principally in having a crown that is cut in a single long strip and gathered so closely at one edge that it forms a circular piece like figure No. 267. The other edge is gathered to a band, which is

trimmed with a band of silk ribbon, or a strip of paper arranged like a band of ribbon. If crêpe paper is used for the Tam, cut the strip of paper with the crinkles running crosswise, so that when the strip is gathered the tiny folds will radiate from the center. A pompon may finish the top and conceal the gathers; it may be made by gathering tightly a strip of the doubled fringe described at figure No. 247 in the February number for moss trimming until a fluffy amount like half a ball is formed. A Capuchin hood is a picturesque head-dress, and it may be made of paper by pattern No. 742, price 1s. 8d. or 40 cents, which is illustrated by figure No. 268, and includes an entire costume. This hood is cut in one piece and is easy to make. The cape worn by the Capuchin monks is also pretty in crêpe or tissue paper; indeed, the whole costume is admirably adapted to crêpe paper, the long cords being effective when made nearly an inch in diameter.

An Oxford hood, shaped by pattern No. 702, price 7d. or 15 cents, is shown at figure No. 269. This hood is also in one piece and is faced with paper of a contrasting color and folded over as directed in the label of the pattern. If it should be necessary to piece the paper, the best effect will be attained by making the joining where the edge of the middle fold will occur.

A charming sun-bonnet may be made of the plaid paper which so closely resembles gingham. This paper comes in many colors, but in this case we have chosen a plaid uniting pink and palest blue. A sheet of pale-pink paper matching the pink in the plaid is laid under a sheet of plaid paper, and several sheets thus lined are pieced together to form a strip four feet in length and twenty inches wide. Five inches from one edge fold both sheets back to form revers, as depicted at figure No. 270. Double the paper crosswise, and gather it at the fold for a space of five or six inches from the back edge, and again for the same distance at the point which will reach the wearer's collar, drawing the upper gathering more tightly than the lower one. The dotted lines at figure No. 271 show where these gatherings should be made. Under the lower row of gatherings secure a strip of Bristol-board covered with crêpe or tissue paper to serve as a stay, pasting it firmly over the gathers; and at the ends of the strip attach long bonnet strings of plaid paper lined with pink; these are to be looped prettily in front. Finish the quaint bonnet with two pink bow-knots placed as indicated at figure No. 272.

The little girls' bonnet displayed at figure No. 273 was made after pattern No. 6652, price 5d. or 10 cents, very slight adaptation being needed to make the design entirely suitable for crêpe paper. Cut the brim so the crinkles will run crosswise, and use the paper double, plaiting it exactly the same as though it were cloth. Or, if the plaits are not liked, shirr the paper on fine wire that has been encased in just enough paper to cover it entirely. Measure the covered wire



FIGURE No. 273.

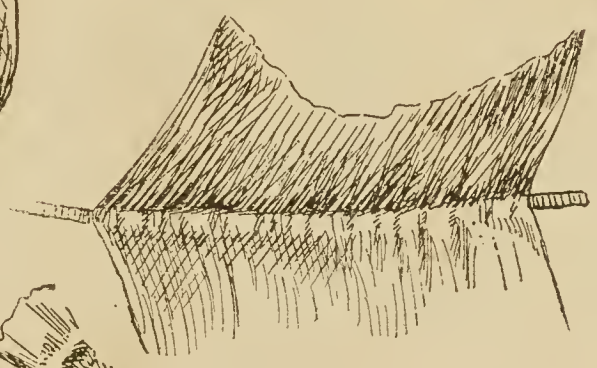


FIGURE No. 274.

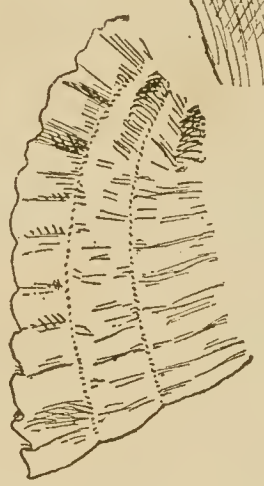


FIGURE No. 276.

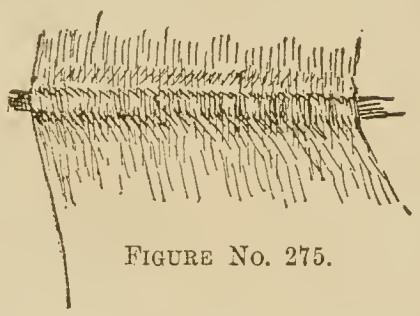


FIGURE No. 275.



FIGURE No. 277.



FIGURE No. 278.

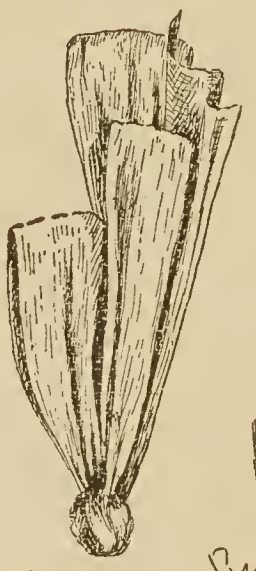


FIGURE No. 280.

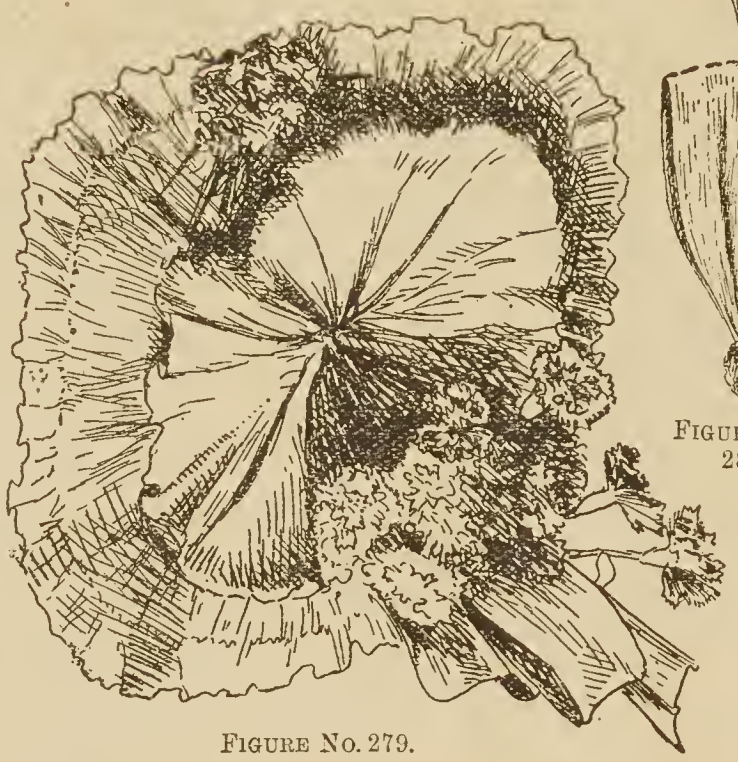


FIGURE No. 279.



FIGURE No. 281.

carefully to have it exactly the proper length, and spread enough paste on one side of it to cause the crêpe paper to adhere firmly. Fold the paper over the wire, pushing it along as though gathering it (see figure No. 274); and when the paste is perfectly dry open the paper out flatly and crease at each side of the wire on the side of the paper that touches the wire (which is the right side), using a knife back, or, what is better, an ivory paper-cutter. A row of creasing thus made at each side of the gathering will cause the paper to lie flatly, as shown at figure No. 275. A second wire may now be applied in exactly the same way, and the brim must be shaped by stretching one side into a ruffle and gathering the other side, putting two plaits at the end of the shirred strip, as shown at figure No. 276. Next cut the crown according to the pattern and join it to the brim on one side, with its front edge stretched into a ruffle and its back edge plaited and joined to the curtain, which may be cut much longer than required by the pattern. Finish the inside of the front by pasting a covered strip of Bristol board over the joining of the brim and crown and another over the joining of the crown and curtain. Make the strings at least four inches wide, cutting them with the crinkles running lengthwise; and fasten them on the outside of the bonnet, with the edge of each upper end stretched into a ruffle. The strings should be at least three-quarters of a yard long, and they may be much longer, according to prevailing fashions. Figure No. 277 shows the bonnet completed.

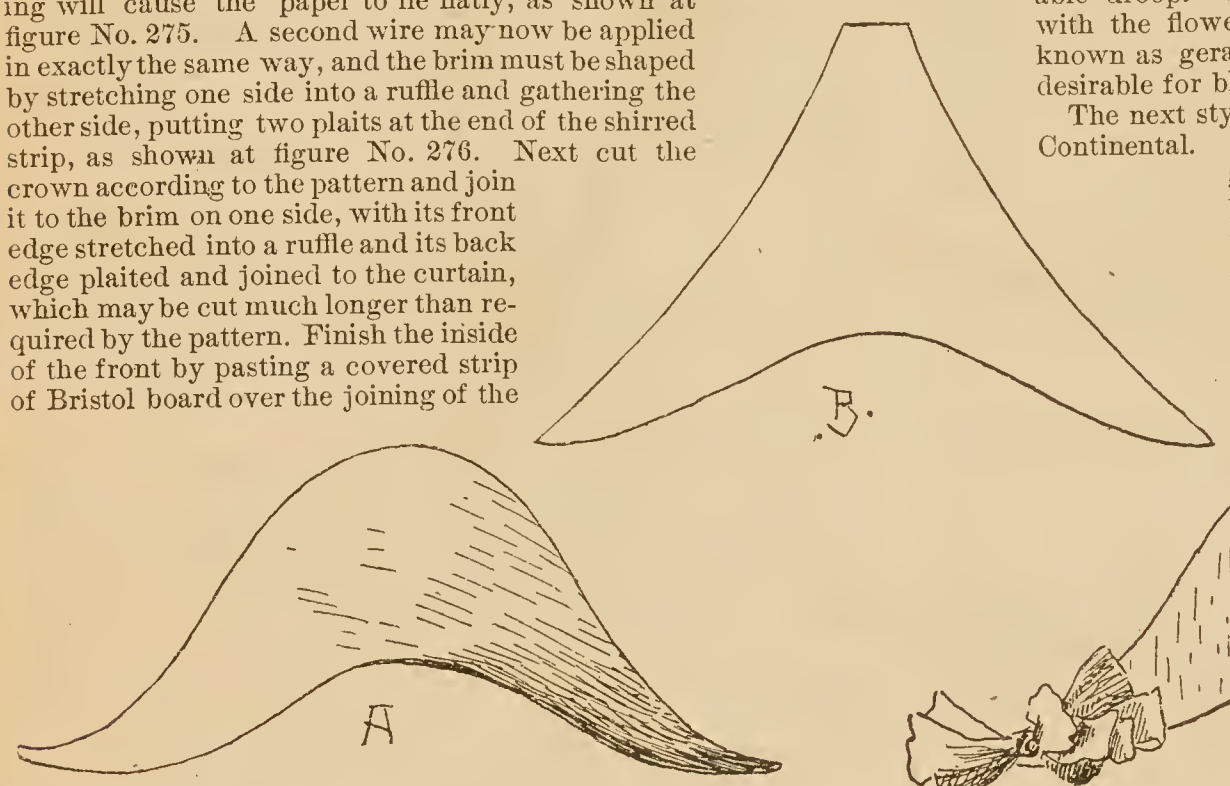


FIGURE No. 282.

A stylish hat for fanciful evening wear, or for lawn or fête use later on, may be seen at figure No. 278, being shown made of "American Beauty" (very bright red) crêpe paper. Make the brim six inches wide and shirr it twice as full as the brim of the bonnet just described, forming an inch-wide ruffle at the edge. The strip for the brim should, of course, be cut with the crinkles running crosswise. Gather it on one wire an inch from the edge, and when the paste is dry crease as above directed, stretch the ruffle on the outer edge and then gather the other edge until it fits the band of the hat, which should be cut from Bristol board and should measure eighteen inches in circumference. Paste the brim on the outer side of the band, and also secure to the band the crown, which must be made exactly like a Tam O'Shanter, except that it must be very full, as pictured at figure No. 279. When the crown has been secured to the band and the center gathered and securely wound on the wrong side with a bit of linen twine to hold the many gathers, twist a strip of crêpe paper loosely about the joining of the brim and crown to cover the edges. This roll of paper is not intended to show at all, and if it should be visible, arrange the full crown to conceal it, but avoid a stiff effect. At the left side turn the brim up at a right angle with the crown, and cover the necessary strong stitches with a many-looped rosette of crêpe paper the color of the hat. On the inside of the brim arrange a bow of crêpe paper formed as at figure No. 280, fastening it also to the crown; and at the same time secure a dozen black carnation pinks, the making of which has been described in a previous paper. The long green stems should have occasional spindling leaves to relieve the intensity of the black flowers. Catch the brim against the crown a little behind the first tacking beneath a bunch of black violets, thus producing a second graceful curve, as at figure No. 281; and on the opposite side of the hat, a little toward the back, display a second bunch of black violets to nestle beneath the crown. If a shaped brim is more becoming than a plain one, it will be an easy matter to bend the slight wire so as to produce a suitable droop. This hat would be exquisite in white, with the flowers in the new shade of vivid scarlet known as geranium, this combination being especially desirable for blondes.

The next style of hat to be considered is a burlesque Continental. Cut the foundation after the diagrams given at figure No. 282, shaping two pieces like diagram "A" and two like diagram "B." Bind the latter two together with a strip of muslin pasted over the outside of the two upper edges, and over this lay the crêpe paper. For the hat from which the drawings were made two tints were used—light-coral and white. The pieces shaped like diagram "B" were both covered with the light-coral paper, and those like diagram "A" were lined with the same and covered on the outside half with white and half with light-coral. The points of the "A" pieces are to be pasted firmly together, and these sections are to be pasted along the lower edges to the corresponding edges of the "B" sections. The upper edges of the flaps must be left free, and when the hat is on the head they must fit flatly against the crown or body. On the hat pictured a white bow was placed at one end, a white and pink one at the other end and a pink bow at the point of the crown (see figure No. 283).

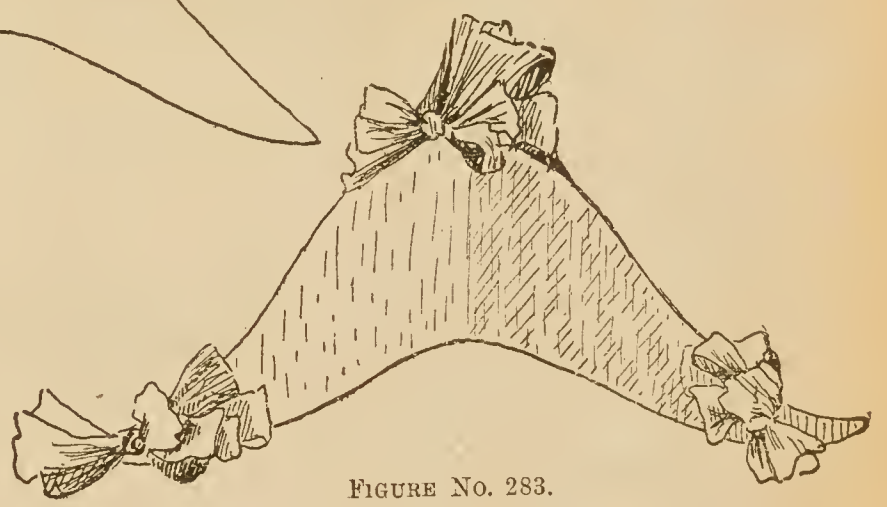


FIGURE No. 283.

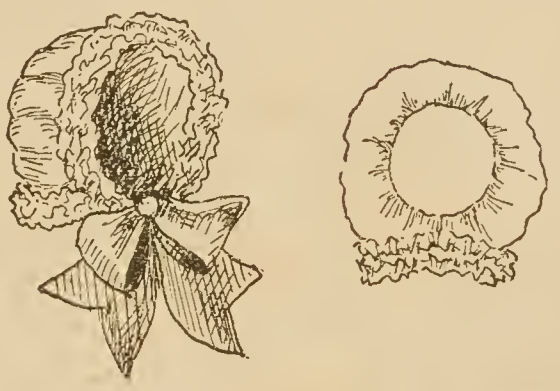


FIGURE No. 284.

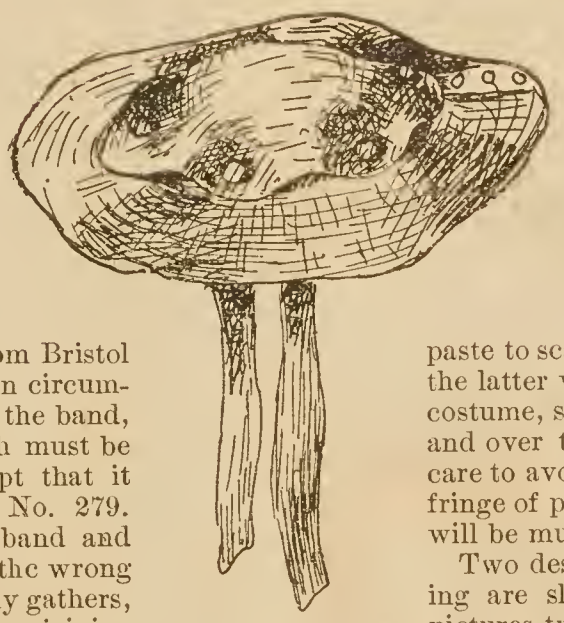


FIGURE No. 285.

When a half-masque is desired it will be found that crêpe paper is perfectly adapted to the shaped surface of the ordinary muslin foundation. Apply enough paste to scantily overspread the masque form and cover the latter with a piece of crêpe paper the shade of the costume, smoothing the paper carefully into the hollows and over the cheek and forehead curves, and taking care to avoid wrinkles. For the curtain use a close, fine fringe of paper cut with the crinkles lengthwise, which will be much more comfortable than muslin or satin.

Two desirable head-coverings for burlesque costuming are shown respectively at figure No. 284, which pictures two views of an infant's cap, and at figure No. 285, which displays a jaunty little sun-hat with a crown that buttons down upon the brim. Both may be made of crêpe or tissue paper, and the shaping will be greatly simplified by the use of patterns, that for the cap being No. 6287, which costs 5d. or 10 cents, and that for the sun-hat being No. 3282, which costs the same. The crown of the little hat may be bound and the buttons covered with gold or colored tissue paper. The only change necessary in adapting the patterns mentioned to the present use is to enlarge the various parts sufficiently to suit grown wearers.

TILLIE ROOME LITTELL.

WOMAN IN THE FINE ARTS.—AS MUSICIAN.

A CONVERSATION BETWEEN EDITH M. THOMAS AND DR. S. R. ELLIOTT.

DR. ELLIOTT.—The ever-busy cable has recently borne to us from beyond the sea tidings of the death of Anton Rubinstein—the untimely death, I might say; for although he had been before the world for half a century he was still in the prime of life. It was generally conceded that he was Russia's greatest composer. But it was not Rubinstein, the composer, pianist and writer (he was the author of several books on musical matters), it was not the intellectual colossus of whom I was thinking when I spoke; it was Rubinstein in his relation to a subject just now very near our hearts, and one constantly arising. I was thinking of his views with regard to woman as an artist.

MISS THOMAS.—And when did he express himself on this much debated subject?

DR. ELLIOTT.—When first he came to the United States an enterprising reporter called upon him and asked him to free his mind, so to speak, on subjects of musical interest and on musicians generally.

MISS THOMAS.—Then he had a broad theme and abundant matter, to say nothing of the storm likely to gather about his head in consequence of such freeing of his mind!

DR. ELLIOTT.—You may well say so. He had heard all the greatest players of the day. He had noted and experimented with every musical novelty, every phenomenon of sound that the sleepless energy of science had evolved. Some sketch outlining these observations and experiments was furnished to the reporter, but that which at the time struck me most forcibly was the *maestro's* estimate of women in relation to music.

MISS THOMAS.—One may suspect that his remarks on this subject were not in the nature of unqualified praise. But what did he say?

DR. ELLIOTT.—As I recall the printed interview, he was asked what were the hopes of woman in the future as a composer.

MISS THOMAS.—I wonder that the reporter should have begun so high up as the question of composition. Was it because as a performer, both with voice and instrument, woman had already been substantially acknowledged the equal of man?

DR. ELLIOTT.—Very likely. Such women as Mehlig, Arabella Goddard, Madame Schumann and Madame Essipoff have stood in the first ranks as executants. Whatever their deficiency—whatever the deficiency of any feminine performer, it has not been lack of power. Indeed, Mr. Rubinstein remarked (it might be thought rather flippantly) with regard to some musical celebrity of the day, that she broke more strings and was a harder hitter than any virtuoso in Germany! That ought to settle the question whether women are deficient in the physical strength necessary to the pursuance of art.

MISS THOMAS.—There are those of my sisters who would resent this gentle irony. But in what have women pianists been deficient?

DR. ELLIOTT.—Strangely enough, according to Rubinstein and others, what they lacked was never power or passion; it was tenderness.

MISS THOMAS.—Indeed! Women deficient in feeling!

DR. ELLIOTT.—Remember, it was not of women as women that the master spoke, but of women as artists. He did not deny that the feminine virtuoso might feel a pang of parental idolatry to which mere man would ever be a stranger. He wished to say, or so, at least, I inferred, that he thought woman's art capacity inadequate to translate such feeling into music.

MISS THOMAS.—And yet women have written fine music.

DR. ELLIOTT.—Undoubtedly; and this was the point which Rubinstein wished to make. In speaking to the reporter, who had objected in words much like your own just now, the great composer said: "Your argument only reinforces my case. The fact that woman is capable of feeling far more tenderness than the tenderest man makes her dumbness in that direction the more remarkable when she fails to express herself in her chosen art. * * * * * There is one thing," he went on to say, his eyes dreamily fixed on space—space which, perhaps, mirrored back his own childhood, when Frau Mutter rocked the cradle, "there is one thing that is conceded to all womankind, the best and the worst, and that is the passion of maternity. Whole volumes of prose and of verse have celebrated this unerring instinct of nature which makes her cherish the young. And yet there lives not one lullaby worthy of the name written by a woman! If she cannot celebrate herself at her best in art, pray what can she do?" So said Rubinstein, if the reporter recorded aright.

MISS THOMAS.—And have men so distinguished themselves by the writing of lullabies?

DR. ELLIOTT.—Yes. They have composed many beautiful pieces of that character, from the immortal lullaby of Chopin to the more modest but still beautiful production of Gottschalk, or of William Mason. I shall not forget how, when the Empress Eugenie presented the Prince Imperial to an admiring nation of gallant men, all the world chorused in sympathetic *berceuse* and baby music. It was difficult to find a composer who had not written a lullaby for that occasion.

But Rubinstein went on to say that woman's proficiency as a player gave no promise of any capacity for composition, while there was hardly any male executant, certainly no very skilful one, who did not sooner or later reduce his own thoughts to paper. Although such an effort might prove futile, it at least showed the tendency toward composition.

MISS THOMAS (after a pause).—May I ask, is there anything besides tenderness which our unfortunate sex lacks at the piano?

DR. ELLIOTT.—Strangest of all, according to authorities in music, woman's chief defect, both as teacher and as player, is want of conscientiousness.

MISS THOMAS.—Ah, I have heard that this shortcoming prevents her taking the highest rank as a cook; but does it follow her in her pursuit of art?

DR. ELLIOTT.—Exactly so; and it is because of her better moral nature, if I may say so at the risk of appearing to contradict myself. Women believe, sincerely believe, in intuition—men do not. Women believe in spontaneity—men doubt it. Women believe in a great deal which men are apt to dismiss with the Scotch verdict, *not proven*. Mr. Howells in a single line has defined a certain masculine trait which, for some reason, seems essential in matters artistic as well as in those of a more prosaic order. He speaks of "a man's dark prevision of the means." There is a bitter but a wholesome truth implied in that brief saying.

MISS THOMAS.—Oh, then, do you consider that whatever is bitter is necessarily wholesome?

DR. ELLIOTT.—It seems so in this case, at least; it seems that no aspiration, no inspiration, no spontaneity, with the eyes "in a fine frenzy rolling," will be able to make up for a want of painstaking effort. You will find in the play of "Tortesa" a scene between Angelo, the artist and man of inspiration, and his servant, who is possessed of the popular ideas respecting the achievements and methods of genius. The servant having witnessed with no little impatience the (to him) tedious manipulation necessary to the painting of a picture, undertakes to give his master a hint as to how pictures are painted by the really great. Seizing a broom, he strikes a cataleptic attitude, gazes frantically at the ceiling, and, with a spasmodic dash, slashes the broom across the freshly painted canvas. "This is the way," he says to his horrified master, "the man of genius paints!" Now, absurd as this all is, the poor servant only presented the too common view respecting the creative faculty.

MISS THOMAS.—I perceive where the application of this story will lead us. But, perhaps, you are graciously trying to prove that woman reserves her conscientiousness, her patience, her tenderness and her other good qualities for the conduct of life instead of utilizing them in art.

DR. ELLIOTT.—I may fall back upon Mr. Rubinstein at this point. He admits that woman's claim to these qualities is indisputable; it is only in translating them to the apprehension of an audience through the art of the pianist that her technique and tenderness do not go hand in hand.

MISS THOMAS.—Did not Rubinstein say that a great many more women than men studied music?

DR. ELLIOTT.—As professionals, probably more men study it, and it is only to professionals that his remarks would apply. Don't expect actual creative power of amateurs, male or female.

Young girls, in this country, at least, are taught music as an everyday accomplishment, and little is expected of them beyond the pleasant whiling away of an hour in the evening. In Germany it is far different. There you will find in many wealthy households musicians, and occasionally composers, who would stand high even among professionals. Here, but a few short years ago, the melodies of Christy's minstrels were all-sufficing in the domestic circle.

Miss Thomas.—And why is even this modest exercise limited to the girls of the family, for evidently it is so limited?

Dr. Elliott.—Oh, very naturally. Our young men have graver purposes. They are obliged to enter business or study for professions. In most cases they really have no time for such exercise of musical talent.

Miss Thomas.—Then why is it generally stated that the best musicians among amateurs are usually men?

Dr. Elliott.—For the reason just stated. Nearly every young woman studies music, but a man seldom does so as a matter of course. His predilection for it must be decisive to induce him willingly to practise the requisite number of hours a day to achieve proficiency. In consequence he is less likely to be a listless player.

Miss Thomas.—Some of my friends who hold advanced views regarding woman's position claim that her secondary rank in musical art is due to the fact of her dependence and subordination—that hers is a less compelling destiny, and that she is seldom encouraged to put forth her best, her most daring efforts, because of the emphasis laid upon the "domestic sphere," and the despotic determination of man to restrict her thereto. And so on.

Dr. Elliott.—There may be drawbacks of this sort; but instances are rare in which even men have accomplished much in art without the spur of necessity.

Miss Thomas.—What about Mendelssohn and Meyerbeer?

Dr. Elliott.—Yes, yes; exceptions, but very few at that. Professor Bini says that there are now few great artists in Italy. There will soon be none, for people there are not so poor as they used to be, and the stimulus to strenuous exertion is, therefore, being withdrawn. If this be true of anything so spontaneous as Italian song (at least regarded as so spontaneous) what have we to hope for from more moderate effort and from complacent mediocrity?

Miss Thomas.—Hitherto we have been speaking of instrumental music. When we come to singing, which to some is the only music, it can hardly be claimed that men are the equals of women; and yet I have heard that tenors are in as much demand and are as well paid as the prima donna herself.

Dr. Elliott.—That is on account of the scarcity of tenors; and this very scarcity shows the fact of man's inferiority as a singer when you consider the abundance of female vocalists.

Miss Thomas.—It would seem to indicate that tenors, when found, are deemed to rank higher as singers than any woman.

Dr. Elliott.—An amusing illustration that proves the contrary has just occurred to me. Many years ago a certain popular tenor, relying on the scarcity of his species, struck, and refused to sing except on terms that were so exorbitant as to be practically prohibitory. What was done? There was hurrying to and fro, but a tenor able to take his place was out of the question; and so in a moment of inspiration the *maestro*—Max Maretzek, I believe it was—declared that a tenor was a superfluity anyhow, and actually gave the performance with the tenor part assigned to a shapely supernumerary, who acted the character well, that is, with an adequate imitation of the strut and stride so familiar in tenors, and with a fair, round voice, all *her* own.

Miss Thomas.—She doubtless enjoyed a triumph somewhat akin to Portia's in the field of jurisprudence. But speaking of opera, I suppose the honors are pretty evenly divided, the female chorus being as full as the male and about as well paid, while there are as many of the leading parts feminine as masculine.

Dr. Elliott.—The librettist and composer see to it that the principal rôles are thus equally distributed. As to values, I know of no tenor who is or was so highly paid as Patti; and what male singer ever approached Jenny Lind in the popular acceptance, in world-wide recognition and in importance in the mind and speech of the general public. Even Mario himself, the grand star of the Italian opera for a third of a century, was "drowned out," as the boys would say, by the singing and acting of his wife, the incomparable Julia Grisi.

Miss Thomas.—But when I think of woman as a singer it is not of the lyric stage so much as of her voice here, there and everywhere. That sweet old couplet best of all defines what I mean:

"Oh, my mother sings, in the twilight's fall
A song of the woods more sweet than them all."

Dr. Elliott.—Ah, yes, woman's gift of minstrelsy. There is probably no more touching picture of womanly loveliness, long-suffering and dutiful conduct than that which is furnished in the portrayal of Consuelo, by George Sand. And in all this heroic life so tenderly sketched there is no scene more effective than that in which Consuelo sings the masterpiece of Marcello in the presence of the composer at a great festival, and, in singing it, gives solace to the *maestro*, who is so worn with pain that for long periods sleep has brought no rest and medicine no respite. Is there any recorded feat of *tenore di grazia* or *tenore robusto* to equal this? And this triumph, or something akin to it—something which will approach it as nearly as the sufferer approaches Marcello or, perhaps, as the singer approaches Consuelo, is within reach of almost all, from the mother who chants tender old hymns to her suffering child, on through the various characters in which woman acts as a ministering angel with her song. Yes, the feminine gift of minstrelsy is of wider acceptance and greater use, and contains more pathos and comfort than anything man can do in the same line. I think we agree there. Perhaps you will write a "song about singing"—or, perhaps—yes, I see you have already done so. And now read us the verses from the portfolio on this theme.

THE VERSES FROM THE PORTFOLIO.

By Edith M. Thomas.

Divinely sang the nightingale,
Soft breast leaning on a thorn.
Said the rose, who loved her well,
"Write in notes thy mellow tale,
That afar it may be borne
When both thou and I are dead!"
(Divinely sang the nightingale).

(Divinely sang the nightingale.)
"Choose for pen a feather bright
From the wound that will not close;
Leaning on thy thorny pale,
And thy heart in heart-blood write!"
Thus, entreating, spake the rose.
(Divinely sang the nightingale.)

Divinely sang the nightingale:
"Though I chose that ruby pen,
And my heart in heart-blood wrote,
Yet forever must I fail
To preserve my song to men,
Though I traced it note by note."
Divinely sang the nightingale.

Divinely sang the nightingale,
Soft breast leaning on a thorn,
"Never, from the days of yore,
But one way could I prevail,
Making eve more sweet than morn:
I can sing—but nothing more!"
Divinely sang the nightingale.

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THE ART OF KNITTING.—No. 45.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

KNITTED STRIPE FOR COUNTERPANE OR AFGHAN.

FIGURE No. 1.—Cast on 33 stitches.

First row.—Slip 1, k 3, sl 1, k 1, pass slipped stitch over, k 5, o, k 1, o, k 5, sl 1, n, pass slipped stitch over, k 5, o, k 1, o, k 5, sl 1, k 1, pass slipped stiteh over.

Second row.—Sl 1, k 5, p 3, k 11, p 3, k 10.

Third row.—Sl 1, k 3, sl 1, k 1, pass slipped stiteh over, k 4, o, k 3, o, k 4, sl 1, n, pass slipped stitch over, k 4, o, k 3, o, k 4, sl 1, k 1, pass slipped stiteh over.

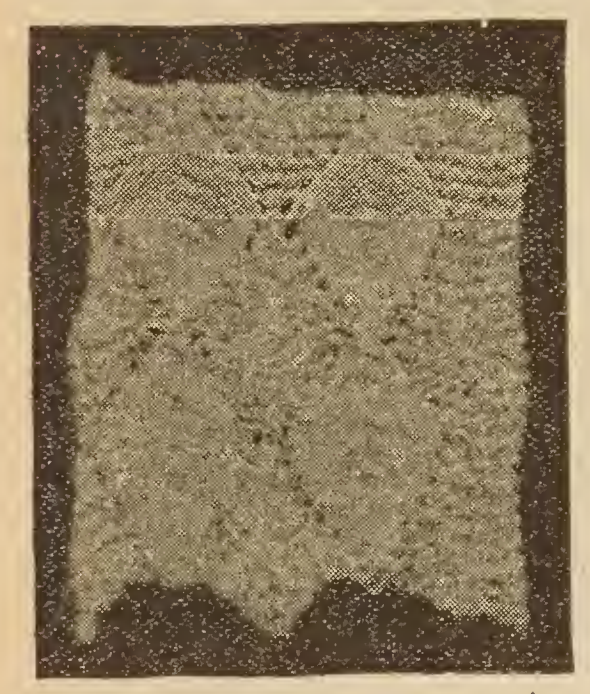


FIGURE No. 1.—KNITTED STRIPE FOR COUNTERPANE OR AFGHAN.

Fourth row.—Sl 1, k 4, p 5, k 9, p 5, k 9.

Fifth row.—Sl 1, k 3, sl 1, k 1, pass slipped stitch over, k 3, o, k 5, o, k 3, sl 1, n, pass slipped stitch over, k 3, o, k 5, o, k 3, sl 1, k 1, pass slipped stitch over.

Sixth row.—Sl 1, k 3, p 7, k 7, p 7, k 8.

Seventh row.—Sl 1, k 3, sl 1, k 1, pass slipped stitch over, k 2, o, k 7, o, k 2, sl 1, n, pass slipped stitch over, k 2, o, k 7, o, k 2, sl 1, k 1, pass slipped stitch over.

Eighth row.—Sl 1, k 2, p 9, k 5, p 9, k 7.

Ninth row.—Sl 1, k 3, sl 1, k 1, pass slipped stitch over, k 1, o, k 9, o, k 1, sl 1, n, pass slipped stitch over, k 1, o, k 9, o, k 1, slip 1, k 1, pass slipped stitch over.

Tenth row.—Sl 1, k 1, p 11, k 3, p 11, k 6.

Eleventh row.—Sl 1, k 3, sl 1, k 1, pass slipped stiteh over, o, k 11, o, sl 1, n, pass slipped stiteh over, o, k 11, o, slip 1, k 1, pass slipped stitch over.

Twelfth row.—Sl 1, p 13, k 1, p 13, k 5.

Thirteenth row.—Sl 1, k 4, o, k 5, sl 1, n, pass slipped stitch over, k 5, o, k 1, o, k 5, sl 1, n, pass slipped stitch over, k 5, o, k 1.

Fourteenth row.—Sl 1, k 1, p 11, k 3, p 11, k 6.

Fifteenth row.—Sl 1, k 5, o, k 4, sl 1, n, pass slipped stitch over, k 4, o, k 3, o, k 4, sl 1, n, pass slipped stitch over, k 4, o, k 2.

Sixteenth row.—Sl 1, k 2, p 9, k 5, p 9, k 7.

Seventeenth row.—Sl 1, k 6, o, k 3, sl 1, n, pass slipped stitch over, k 3, o, k 5, o, k 3, sl 1, n, pass slipped stitch over, k 3, o, k 3.

Eighteenth row.—Sl 1, k 3, p 7, k 7, p 7, k 8.

Nineteenth row.—Sl 1, k 7, o, k 2, sl 1, n, pass slipped stitch over, k 2, o, k 7, o, k 2, sl 1, n, pass slipped stitch over, k 2, o, k 4.

Twentieth row.—Sl 1, k 4, p 5, k 9, p 5, k 9.

Twenty-first row.—Sl 1, k 8, o, k 1, sl 1, n, pass slipped stitch over, k 1, o, k 9, o, k 1, sl 1, n, pass slipped stitch over, k 1, o, k 5.

Twenty-second row.—Sl 1, k 5, p 3, k 11, p 3, k 10.

Twenty-third row.—Sl 1, k 9, o, sl 1, n, pass slipped stitch over, o, k 11, o, sl 1, n, pass slipped stitch over, o, k 6.

Twenty-fourth row.—Sl 1, k 6, p 1, k 13, p 1, k 11. Repeat from 1st row.

MIKADO INSERTION.

FIGURE No. 2.—Cast on 22 stitches and knit across plain.

First row.—K 11, th o twice, k 11.

Second row.—K 3, p 8, then make 6 stitches of the double loop as follows: P 1, k 1, p 1, k 1, p 1, k 1, p 8, k 3.

Third row.—K 3, sl 1, k 1, pass slipped stitch over, k 18, n, k 3.

Fourth row.—K 3, p 20, k 3.

Fifth row.—K 3, sl 1, k 1, pass slipped stitch over, k 5, th o, k 1, th o, k 1, th o, k 1, th o, k 1, th o, k 1, th o, k 6, n, k 3.

Sixth row.—K 3, p 24, k 3.

Seventh row.—K 3, sl 1, k 1, pass slipped stitch over, k 20, n, k 3.

Eighth row.—K 3, p 22, k 3.

Ninth row.—K 3, sl 1, k 1, pass slipped stitch over, k 3, th o, n, th o, n, th o, n, th o, n, th o, n, th o, n, th o, k 3, n, k 3.

Tenth row.—K 3, p 21, k 3.

Eleventh row.—K 3, sl 1, k 1, pass slipped stitch over, k 17, n, k 3.

Twelfth row.—K 3, p 19, k 3.

Thirteenth row.—K 3, sl 1, k 1, pass slipped stitch over, th o, n, th o, n, th o, n, th o, n, th o, n, th o, n, th o, k 3 together, k 3.

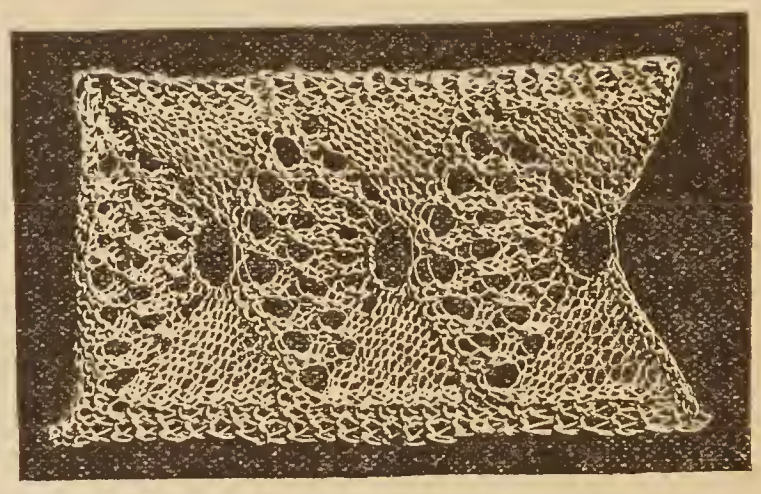


FIGURE No. 2.—MIKADO INSERTION.

Fourteenth row.—K 3, p 17, k 3.

Fifteenth row.—K 3, p 2 together, p 15, k 3.

Sixteenth row.—K 22. Repeat.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.—No. 3.

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF MICHIGAN.

IT is always well from the outset to define the standpoint from which one regards a subject, so I will preface this sketch of a girl's life at the University of Michigan by saying that my knowledge of that life has been gained both by observation, extending over a period of about fifteen years, and by actual experience, while a year at a girl's college has given me an opportunity of comparing the results of the separate and the co-educational systems.

During the time of my residence in Ann Arbor a most interesting evolution has taken place in the college girl—a change in her position and in the influences surrounding her, and a corresponding evolution in type. The college girls of fifteen or twenty years ago had much to contend against. Prejudice, unreasonable, maybe, but very real, surrounded them on every side, felt and shown by a large body of the students, by a majority of the townspeople at Ann Arbor, and even by many members of the faculty. It took a great deal of courage and steadfastness of purpose to carry them through, and it cannot be denied that a few of them had the defects of these qualities. But the great majority pursued their way undaunted and won respect by their force of character and their conscientious work. Prejudice gradually disappeared, interest and admiration took its place, and with these new feelings came the desire to surround the girls with every refining and helpful influence that could make their college life happy and ennobling.

But let us turn to matters concrete. The graduates from certain approved high-schools in Michigan and the surrounding states are admitted to the university upon their diplomas, but those less fortunate applicants for admission to the freshman class who cannot thus read their title clear, must present themselves during the last week in September for the trying ordeal of entrance examinations. College opens on the first of October, and with very little delay the work begins.

CREDIT SYSTEM.

In the literary department a degree may be obtained by either the credit system or the university system. Under the former the honor may be gained by securing a stated number of hours of credit, each course passed entitling the student to as many hours of credit as the number of exercises a week required by the course. For example, Course 1 in English is a two-hour course, *i. e.*, it requires two recitations a week; and two hours of credit are given upon its satisfactory completion. At the end of each semester the student receives credit slips representing the courses in which he or she has passed. These credit slips are cherished as though they were the most gilt-edged of securities; for they must be produced, in case of mistake in the official record, as evidence that the required number of hours has been completed.

Not more than one-third of the work is prescribed for the literary degrees, and the students are not obliged to take their required work at any given time, so that it is not unusual to see seniors and freshman in the same classes; but the faculty have arranged a schedule of work for the first year which the students are strongly advised to follow. Freshmen are allowed sixteen hours, sophomores and juniors eighteen hours and seniors twenty hours of work a week. The terms freshmen, sophomores, juniors and seniors, by-the-bye, are no longer used officially, and in the university calendar the rank of a student is indicated by the number of hours of credit gained.

SCHEDULES.

After the freshman year the making out of one's schedule of work for the semester is a very harrowing task. There are so many courses which are wanted that the prescribed number of hours is soon exhausted; and then it is sure to happen that two especially desired courses conflict by coming at the same time. Hours of patient study of the calendar are often necessary before a well-balanced, sufficiently broad and not too scattering programme of work is arranged, but the necessity for selection, for the exercise of judgment and discrimination is educative in itself. A favorite amusement of some not very serious students, called "snap-hunting," is indulged in at this time, a "snap" being a course that is commonly reputed to be easy.



THE MAIN BUILDING.

UNIVERSITY SYSTEM.

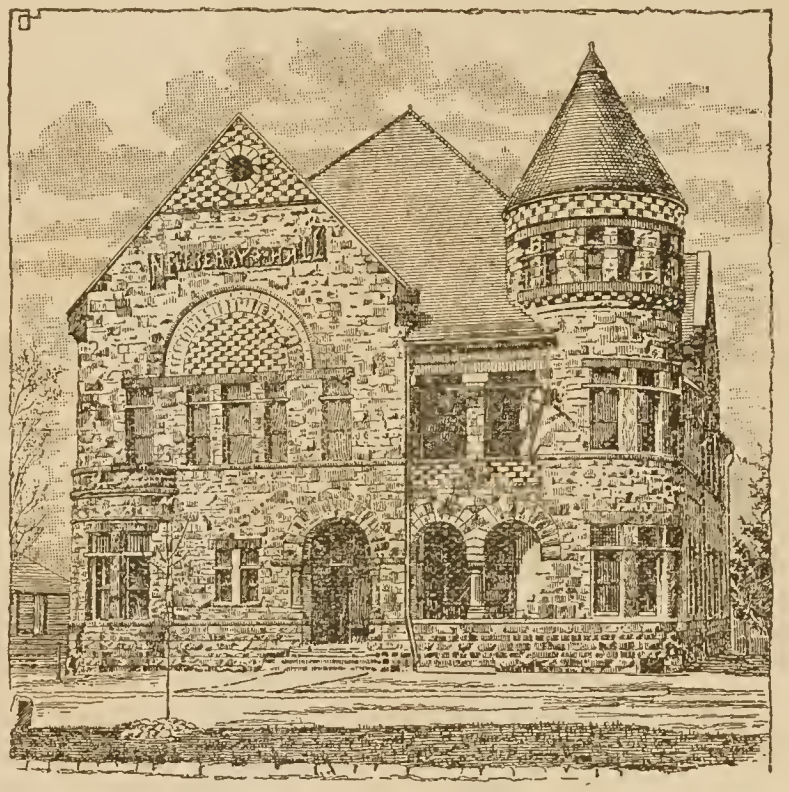
Students who have completed their second year of residence, and who have secured at least sixty hours of credit and finished all their required work (in other words, juniors) can spend their last two years in working under the university system. They are not obliged to complete a fixed number of hours, but are permitted to pursue instead three distinct lines of study, a major study and two minor ones, in all of which they must pass special examinations. These studies are carried on under the supervision of a committee of the faculty of each department in which the work is done. This system enables the student to specialize upon a line of work bearing upon her chosen future profession or occupation, and to carry on her work under more inspiring and satisfactory conditions than those afforded by the credit system. It stimulates original thought and investigation and brings the student into closer and more helpful relations with her teachers. The university system also prevails in the graduate school, where advanced work for the higher degrees is carried on.

There are no dormitories in Ann Arbor. The girls as well as the men are expected to find rooms and board suited to their means, and a wide range of choice is offered by the boarding-houses and the many private families who are willing to open their doors for a consideration. During the early days of Autumn, houses, fences and trees blossom out with sign-boards bearing such hospitable legends as "Rooms to Rent," "Rooms and Board," or "Good Board for $2.50 a Week." Lists of good boarding places are furnished at the university office, and also in the girls' dressing-room, and the Christian Association and the various church societies give information regarding houses which they recommend. Indeed, the whole town seems interested in getting the strangers properly housed and fed. The Women's League, of which more anon, has a committee on rooms to assist freshmen in the selection of rooms and room-mates, and to arrange, if possible, that congenial girls shall room together, the plan being to have would-be room-mates meet each other before entering upon a partnership. In spite of all these facilities, however, the wise virgin is she who writes to the registrar weeks before college opens and secures at least a temporary abiding place.

LOCAL HABITATION.

But boarding-house life is at best a cheerless sort of existence, and the general desire for something more home-like has led to the establishment of the numerous secret societies which have come to be a distinctive feature of girls' life in Ann Arbor. Most of these societies rent houses in which the girls live together, always with a matron or housekeeper, who is often the mother of one of the girls. The club-houses give the students the home-life they crave, without the restrictions of a dormitory. There are house rules, of course, but these are of the girls' own imposing, and are, therefore, lived up to cheerfully.

SECRET SOCIETIES.



NEWBERRY HALL.

Each of these societies has honorary or associate members among the ladies of the faculty, who give the organizations the prestige of their own social position. These ladies interest themselves personally in the girls, calling upon them and opening their own homes freely to them, and whenever occasion arises they exercise a restraining and guiding influence in the society councils. Each society usually gives a general reception during the Winter, at which the honorary members receive; and the latter in turn invite the girls to assist at their own parties. Many of these societies are chapters of general societies, called "sororities," or "sorories," which have chapters in other colleges; and the members are thus kept in touch with college women throughout the country.

Prominent among the societies, and differing from the others in many respects, is "Sorosis." This is the first and only collegiate branch of the famous New York society, and was chartered by the latter in 1886, with the right to establish other chapters—a privilege of which it has not as yet availed itself. Its connection with the original society is largely one of social courtesy, invitations being exchanged and a friendly interest maintained. "Sorosis" differs from the other societies especially in its policy, for it is not secret, and it endeavors to keep up friendly relations alike with "independents" and with members of the other organizations. The girls' societies are becoming more and more important as factors in social life, and they are regrettably influential in college politics, the result being that too often the society girls and "independents" are ranged on opposite sides.

The tendency of the societies to divide the women of the university into small, disconnected groups, and thus develop a selfish, exclusive spirit, was realized some three or four years ago, and the need was felt of a counteracting influence—some association broad enough to bring together all the women connected with the university, regardless of the departments, societies or churches to which they might belong. To meet this need, the Women's League was organised. All the women connected with the university, both the students and the ladies of the faculty, are eligible for membership, and the object of the organization is to promote social intercourse. Each lady has about twenty-five students assigned to her, and she makes a point of knowing and interesting herself in them, calling upon them as far as possible and inviting them to her home for an evening's entertainment now and again. The ladies sometimes exchange lists, thus extending their acquaintance and giving the girls a more varied experience. In this way every girl in college is made to feel that there is at least one home open to her, and one friend to whom she can go for assistance or advice.

THE WOMAN'S LEAGUE.

General meetings of the League are held once a month, at which subjects of current interest are discussed by members, or addresses are given by speakers from outside the society's ranks, and they close with a social cup of tea. The League supports a flower mission for the benefit of patients in the university hospital and has committees who visit the wards, read to the inmates, etc.; and its altruistic spirit manifests itself in many more commonplace but equally useful ways, one of its latest achievements being an agreement entered into by the secret societies that there will be no rushing of freshmen done on the campus. The Woman's League bids fair to be one of the most potent factors for good in the life of feminine students at the university.

The four chief social functions of the college year are the freshman banquet, the sophomore hop, the junior hop and the senior reception. The college girls take a prominent part in these festivities. Their admission to a share in the freshman banquet has entirely altered the character of that event, which in so many colleges is unfortunately the occasion for a display of rowdyism. The junior hop, managed by the junior members of the prominent fraternities, is *the* social event of the year. At it pretty girls from Detroit and other neighboring cities are very much in evidence, and no pains are spared to make it a very smart affair. The senior reception, in commencement week, is given by the senior class as a whole, and is held in the college chapel, with dancing in a large pavilion on the campus back of the main building. Except when the elements are unfriendly, this is a very picturesque party.

SOCIAL LIFE.

There is one annual function that is a strictly feminine affair. This is the freshman spread, which is given by the sophomores in honor of the freshmen. The seniors and juniors are invited, and in each invitation is enclosed a card bearing the name and address of a freshman whom the recipient is to escort. There is a reception committee consisting of ladies of the faculty assisted by sophomores, who introduce the freshmen. Refreshments are served, and dancing is the order of the evening.

THE FRESHMAN SPREAD.

Besides the class entertainments, there are hosts of smaller parties, fraternity gatherings, receptions, dancing clubs, socials, etc. Among these minor festivities small spreads are very popular and are given on all sorts of occasions. One arranged to celebrate the completion of a difficult course in chemistry was quite unique. The room was lighted by alcohol burning in salt, which produced a most unearthly effect, and the refreshments consisted of the most incongruous combinations, like candy and pickles, served in discarded chemical apparatus.

It will be seen that full opportunities are offered for a varied social experience, and it is left to each girl to determine

how freely she will avail herself of them. That some are tempted to go beyond their strength, to the detriment of both health and work, is undoubtedly true, but in the main the girls are sensible enough to regulate the matter by confining their party-going to Friday evenings, and receiving calls only at specified times. Those who allow their work to suffer are soon discovered and admonished, and if the warning is unheeded, they are advised to seek their pleasure elsewhere. This extreme measure, however, is happily seldom necessary.

ATHLETICS.

The students at Michigan, after many years of waiting and working, can at last rejoice in a finely equipped gymnasium, thanks to the generosity of Mr. J. W. Waterman, of Detroit. There are regular classes and a special instructor for the girls, and their interest is shown by the fact that a larger proportion of them than of the men have taken advantage of the privilege. The morning hours are reserved for the feminine classes. A careful examination is made to ascertain the needs of each girl, and the work is arranged to accord with the conditions thus discovered. Of outdoor games, tennis is the favorite. There are a number of courts on the campus for the use of the girls, and most of the societies have their own courts.



Walks Through the Campus.

RAINY-DAY COSTUMES.

A sensible custom that is gaining favor is the wearing of a rainy-day costume made of rain serge, with a skirt to the shoe-tops, and long gaiters. That this innovation meets with masculine approval was clearly shown by a bit of conversation lately overheard on the street. One of the girls who had been wearing her rainy-day suit during a week of wet weather appeared on the next fair day in her ordinary dress. She chanced to be joined by a youth, who said, "You've gone back to your long skirt, have you, Miss X?" "Yes," she replied, "but I declare, I have less respect for myself than I had in my short dress." "Well, to tell you the truth," he rejoined, "so have I."

RELIGIOUS LIFE.

The University is, of course, non-sectarian, but until recently chapel exercises were held every morning. This year, however, owing to a rearrangement of recitation hours, morning chapel has been given up, but it is proposed to have a choral afternoon service twice a week in University Hall as soon as the new Columbian organ is finished. There is a flourishing Students' Christian Association, for which a beautiful stone building, Newberry Hall, has been erected adjacent to the college campus by the alumni and friends of the Association. A service under the auspices of the "C. S. A." is held in their hall every Sunday morning at nine o'clock. This meeting is usually addressed by some member of the faculty and gives an opportunity for the professors to exert a direct religious influence upon the students.

Guilds or societies have been organized by most of the churches in Ann Arbor for the religious culture and social entertainment of the students. Hobart Guild, established under the auspices of the Episcopal Church, has a fine building, Harris Hall, containing library, parlors, dining-room, kitchen, gymnasium and audience hall. There are two endowed lectureships, and courses of lectures are delivered every Winter by distinguished churchmen. A number of social entertainments are given which bring the students and church people into closer relations. The Tappan Presbyterian Association has a new building, McMillan Hall, which contains a theological library, and in which lectures are given during the year on church history and work. The Methodists, Unitarians and Roman Catholics have similar organizations. Students are welcomed most cordially at all the churches in Ann Arbor.

THE CAMPUS.

The college campus is a square of forty-eight acres situated in the heart of the town. It is surrounded by stone walks bordered on either side by shade trees, and is intersected by broad paths overhung by elms. These walks are as free as the king's highway, being used by the students and citizens alike, and being restricted by no unwritten laws of college etiquette. The campus, unfortunately, is all too small; athletics have been crowded out, and it is only a question of time when the tennis association, which controls the only unoccupied corner, will be compelled to seek new grounds.

Few of the buildings have any architectural beauty to boast of. University Hall is impressive on account of its size and its massive dome, but most of the buildings were constructed under a necessity of obtaining the most space for the least expenditure. Several of the older buildings have appendices of an entirely different style of architecture that do not add to the æsthetic effect; but when one considers what a magnificent work the university has done with means that were paltry compared with those of other colleges of her rank, to criticise outward appearances would be but the part of an ungrateful child.

COMMENCEMENT.

Commencement in Ann Arbor does not differ greatly from commencements the country over. The girls take an active part in class-day exercises, the poem and prophecy usually falling to their share. If the day is pleasant, the afternoon exercises are held on the campus under Tappan Oak, which was named for the first president. This is a picturesque arrangement, but the temptation to wander away among the trees visiting with friends is too strong to be resisted, and the exercises themselves are somewhat neglected. This fact and the weakening of class spirit due to the elective system has shorn Class-Day of much of its old-time interest. Socially, of course, commencement week is a whirl of gayety. The Senior reception, commencement concert, faculty reception and president's reception occupy the evenings, while the days are filled with class meetings, reunions, separations, greetings and farewells.

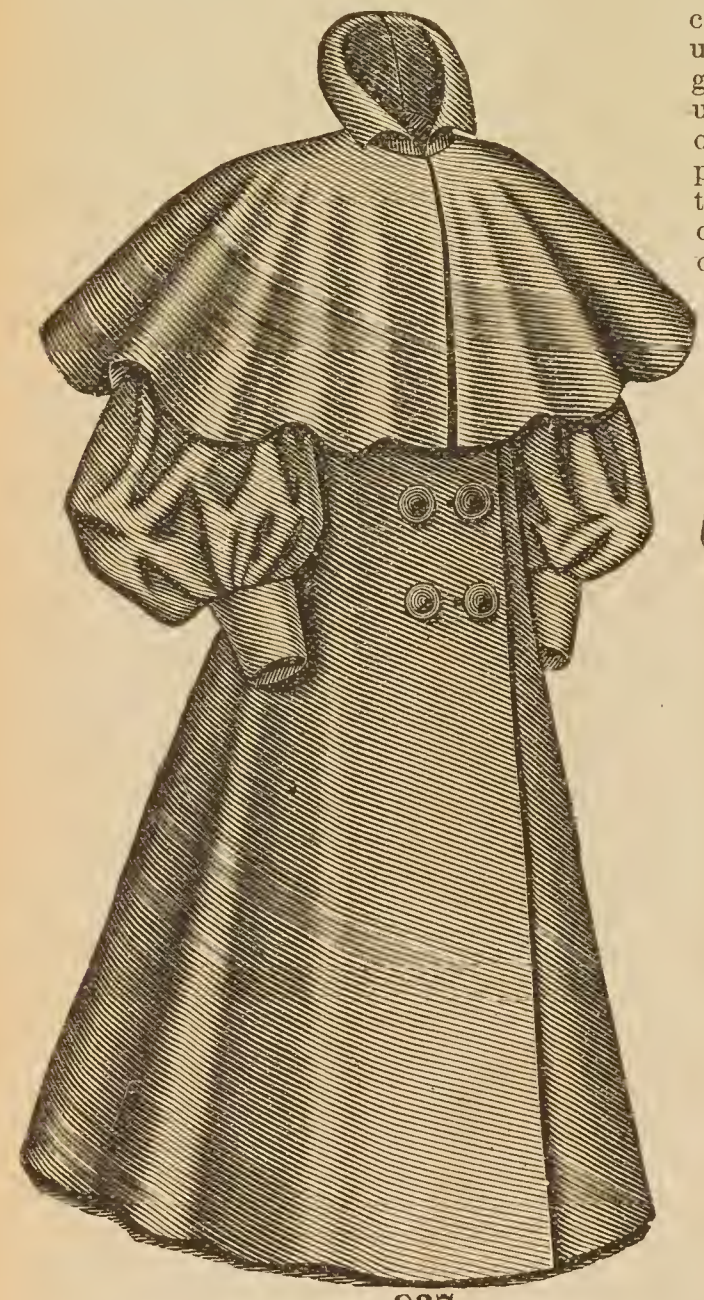
But amid all the gayety a more serious strain makes itself felt. The graduate realizes that a turning-point has come; it is the beginning and the end, a time for anticipation and for retrospection. In the retrospect she feels that there is one especial cause for gratitude to her *alma mater* in the fact that she has been treated at college as a free, responsible human being. Michigan recognizes no difference of sex among her students. Men and women stand upon the same footing; there are no rules for the former that do not apply to the latter. To this attitude of the university the women owe it that they are not a class apart—in college, not of it—but that they are essentially at one with their fellow-students in all the varied interests, duties and pleasures of college life. Their position might well be described by the motto of the French Republic, as being one of liberty, fraternity and equality.

And so the college woman goes out into life with a firm step, self-poised and self-possessed, with mind trained and alert, with sympathies broadened, with character strengthened and deepened, and with a steady determination to do her whole duty in any place in life to which she may be called.

Josephine Adams Rathbone.

WRAPS FOR EVENING WEAR.

Ceremonious evening attire is quite incomplete without a suitable wrap, and it is important to have this outer covering as attractive to the eye as it is protective to the gown and to the person. The long, all-enveloping wrap receives greater favor then either short or demi-length garments, and its popularity is due as much to its practicality as to its unquestioned grace. It is usually made of such ample proportions that it can be worn over the most bouffant toilette without crushing the fluffy adjuncts or disturbing the soft, flowing folds; and another point in its favor is that it may easily be supplemented by a hood, a cape, a deep collar or some other jaunty accessory that will increase its becomingness and afford the extra protection needed when the gown is *décolleté* —as it generally will be for ceremonious evening wear.



837

Both sumptuous and simple fabrics are used in the development of evening wraps, the former being affected mostly by matrons and the latter by younger women. Among the more elegant textiles devoted to this purpose are brocaded satins showing contrasting floral designs on white or tinted grounds; sunset moiré, the water-markings on which suggest rays of the sun; plain corded silks, Ottoman silk, and velvet. Smooth lady's-cloth is the softest and most popular material for simpler wraps. Its dressiness is beyond question, and it is certain to be becoming if its color is chosen with discretion.

Lace, feathers, and jet, pearl and iridescent passementerie are the most admired decorations for evening top-garments; and for lining, a fabric that matches the prevailing color in the wrap material is chosen when the latter is figured, while a patterned silk or satin is often preferred for a plain wrap.

At once picturesque and comfortable is an Empire coat of robin's-egg blue broadcloth that will prove particularly becoming to a tall, slender women whose carriage is graceful. The back is smooth and seamless, and from it falls a Watteau-plaited lower-portion that joins the fronts in a seam at each side. The fronts are double-breasted and are closed with large white pearl buttons. The sleeves are long puffs made over coat-shaped linings, which are faced with cuff effect at the wrists. A deep, rippling cape falls over the shoulders, and when its ends are tossed back, a lining of pale-pink surah is effectively revealed. A Medici collar rises at the neck, and its pink lining gives a delicate flush to the face. If the Medici style of collar is not fancied, it may be converted into a rolling collar by simply reversing it. The entire garment may be lined if desired, and the cape may be omitted. A coat of this kind will be found appropriate whether the wearer is walking or in the carriage. The pattern in which this very desirable style is embodied is No. 837, price 1s. 8d. or 40 cents.

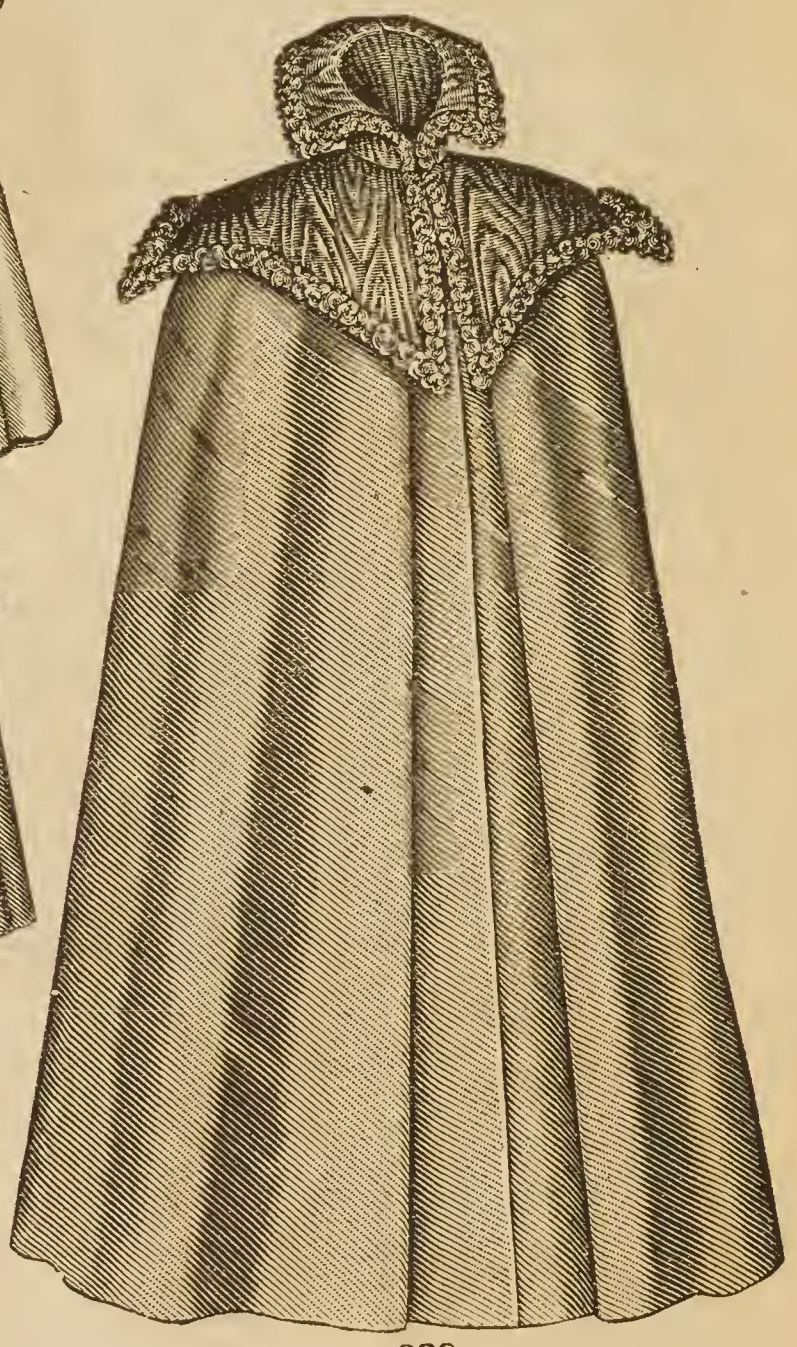


837



838

Great freedom is possible in a long, flowing circular, the Russian style of which is a universally favored mode. An exceptionally dressy Russian circular wrap was made up in cardinal cloth and black moiré antique by pattern No. 838, which costs 1s. 8d. or 40 cents. The circular falls of its own accord in undulating folds, and the front edges are turned under deeply and are lapped over the back edges of the center-front and tacked their entire depth, save for a short space, where openings are allowed for the arms, this arrangement being characteristic of this particular fashion. A pointed cape-collar of moiré falls stylishly over the



838

shoulders, and a Medici collar rises about the neck. The cape-collar has a seam at the center of the back that is left open for a short distance from the bottom; and all the free edges of both collars are followed with black ostrich-feather trimming. A single material could have been used throughout, if preferred to a combination. A more sumptuous wrap of this kind could be fashioned from Nile-green satin brocade figured with serpentine floral stripes in Dresden coloring, and velvet in a harmonious darker shade of green, which would be used for the cape and Medici collars.

Another admired style of wrap is the Killarney, peasant or Red Riding-Hood cloak, which was very attractively made up in bright-tan faced cloth and lined throughout with light-pink cashmere. The wrap falls with gentle undulations all round the figure, flaring toward the bottom very much after the fashion of the latest skirts. Fitting the neck closely is a standing collar, below which is adjusted a round, full hood that is lined with cashmere. Over the front ends of the hood is fastened a bow of wide satin ribbon matching the lining, the bow being formed of rather short loops and long, floating ends. A similar wrap was developed in sapphire-blue Ottoman, with ivory-white satin to line the hood. The pattern used in making both cloaks is No. 808, price 1s. 8d. or 40 cents.

One of the most picturesque coat-wraps lately noted was made of a shimmering sunset moiré

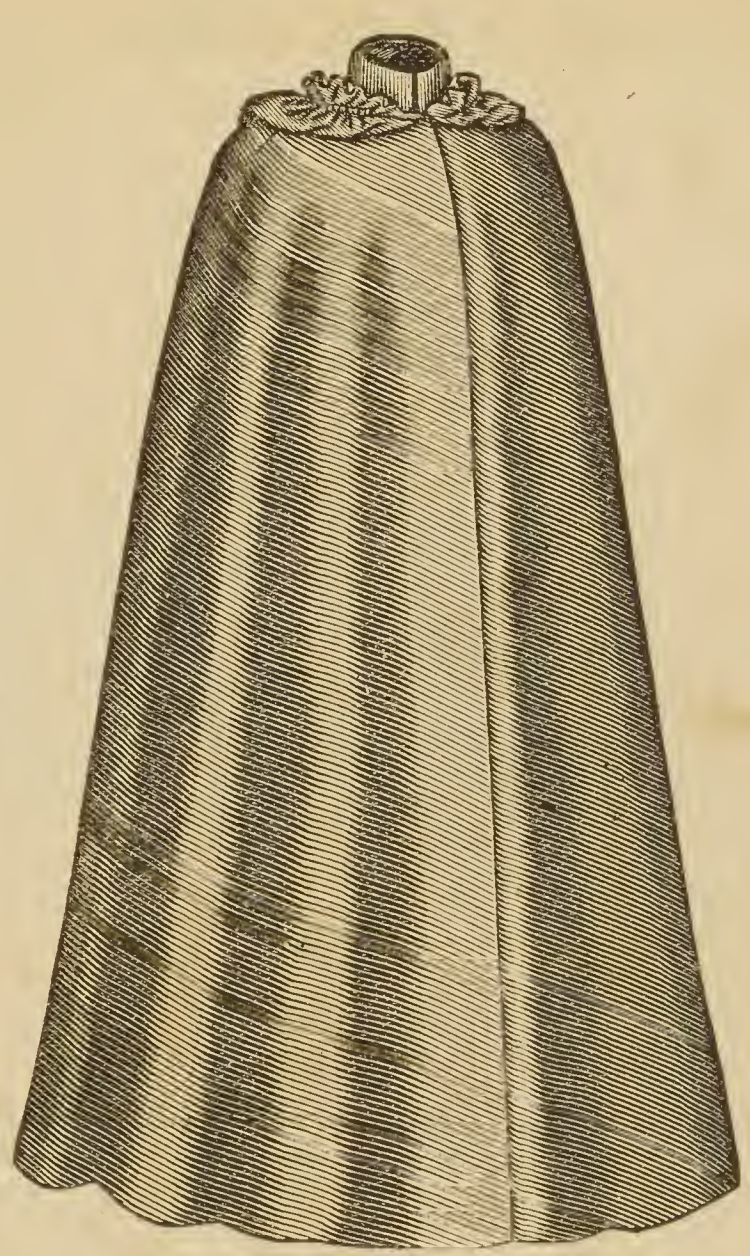


840



840

in a rich maroon shade. At the top is a round yoke composed of eight sections that are extended to form a Medici collar. From the yoke the wrap portion falls in slight ripples at the front and sides and in three stately *godets* at the back; and a rippled frill that follows the edge of the yoke greatly enhances the dressy air of the garment. The sleeves are unusually full, as they should be to readily admit the bouffant dress sleeves of the period; and each is held in at the wrist by an elastic adjusted in a casing applied underneath, the sleeve flowing below the casing in a frill, which, owing to the shaping of the sleeve, is deepest at the back of the arm. An outlining composed of fine jet beads and oval *cabochons* is applied along the front and lower edges of the yoke, and also over its seams, the trimming producing a very happy result. The sleeve frills and the inside of the collar are faced with pale-blue taffeta. This fashion could be more simply carried out in Nile-green camel's-hair cloaking, with light-pink surah for the collar and sleeve facings, and jet trimming used as above described. If liked, the frill could be made of point Venise or Bruges lace in the soft yellow tone known as butter-color. The design was supplied by pattern No. 840, price 1s. 8d. or 40 cents.



808

Youthful party-goers, like their elders, require wraps to cover their dainty evening gowns, and at the same time yield needed warmth and protection. A pretty style of wrap for misses is the Killarney, peasant or Red Riding-Hood cloak, which is planned on the same lines as the similarly named cloak for ladies. A graceful wrap of this kind was cut by pattern No. 809, price 1s. 3d. or 30 cents, the material being old-rose faced cloth. It falls in slightly rippled folds about the form, and from a standing collar hangs a full, round hood, which may, when needed, be slipped over the head. The hood is lined with réséda surah, and a bow of réséda satin ribbon with long streamers is fastened at the throat.



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The omission or application of trimming on any of the wraps above described is entirely a matter of individual taste, but when garniture is used, it must be of a simple variety and simply disposed, no matter how elegant the fabric which it is to adorn.



EXPERIENCES OF A TRAINING-SCHOOL LIFE.—No. 1.

EDITED BY MRS. FREDERIC RHINELANDER JONES.

THE DELINEATOR published, in the number for June, 1894, an article on Trained Nursing as an employment for women, by Miss Louise Darche, the Superintendent of the New York City Training School for Nurses; and the writer's remarks attracted wide-spread attention, as coming from one fully competent to speak with authority. The Charity Hospital School, as it was then called, had already been in existence for some years when Miss Darche was placed at its head seven years ago. It was at once thoroughly reorganized, and the Commissioners of Charities and Correction, who were responsible for its administration, wisely decided that it should be governed by the "Merit System" only. No amount of influence or patronage can gain admission to it unless the Superintendent finds reason to believe, after an impartial examination and a month's probation, that an applicant has in her the making of a good nurse; and the result of this policy has been shown by the fact that during the past year, when the search-light of investigation was thrown so freely in all directions, no adverse comment was made on the School or its officers.

In 1890 the name of the Charity Hospital was altered to the City Hospital, and at the same time the school was re-named the New York City Training School, a change of title which was only just, as the training includes the Emergency Hospitals of Harlem and Gouverneur, as well as the Maternity Pavilions on Blackwell's Island. This school offers some peculiar advantages to those wishing to adopt nursing as a profession. Its pupils have experience in different hospitals and under different sets of physicians, and the very fact that public institutions have not in some cases as many appliances and luxuries as private ones, makes them all the more useful in a preparation for private nursing, in which there are often no appliances at all. A hospital is meant for sick people, but illness comes as a violent dislocation to the routine of home life, and it is easy to see that a nurse who has become used to finding everyth ing ready to her hand might be at a disadvantage compared with one who has had sometimes to exercise her ingenuity in order to make her patients comfortable.

Voyagers through Long Island Sound are certain to notice from the steamer's deck a picturesque gray-stone building at the extreme southerly end of Blackwell's Island. That is the Nurses' Home of the New York City Training School, and a more charming spot in which to rest after the fatigues of a day in hospital wards could not be easily found. Instead of the rattle of wheels on granite pavements there is the rippling sound of the great river and there is a space of purer air overhead than can be breathed in any city street.

The series of sketches of hospital life which are begun in the present number were all written by pupils now under training in the New York City School, and are printed almost without alteration, in the belief that they will thus prove of greater interest to those who wish the fullest possible information as to the arduous and honorable profession of trained nursing.

Mary Adelaide Jones.

It is with a feeling closely akin to timidity that I take up my pen to relate my training-school experiences, but I am emboldened to make the attempt by the hope that a plain statement of the chief circumstances which enter into my life as a student and of the thoughts that occur to me may be helpful to some of my sisters who desire to embrace the noble calling of nursing sick and helpless humanity.

Like the majority of novices, I knew little about hospitals and less about training schools when I began. Most of my time previously had been spent in teaching as a resident governess in England, France and Germany, and in every position I held I felt the need of a practical knowledge of nursing. When my pupils were sick, or even their mothers or the servants of the house, I was always appealed to for help and suggestions; and often in the evenings, when alone in the school-room, I would try to devise plans for obtaining the knowledge I wanted. In England I seemed to have no chance, for I had lived nearly always in the country, and the thought of London, with its smoke and fog and great brick buildings, was like a nightmare to me. I knew nothing of any other than the English training-schools, and everyone of whom I inquired impressed upon me the fact that I should find the work too hard.

One of the first persons with whom I became acquainted in America was a bright girl-graduate of the New York City Training School, and I soon found her ready to tell me all about her training-school life and to give me all the information that I wanted about the hospitals. When I asked her if she were not very glad that her training was over, to my surprise she said, "No; I enjoyed all the time spent in the school." This was most encouraging, and I found from her statements that just what I wanted was within my reach—a large hospital where one could learn everything needful regarding practice, and a pleasant Home, away from the din of the city, where one would have time for rest and study.

I was alone and a stranger in New York, and when, after some little difficulty, I found my way to the hospital and was shown into the Superintendent's office, I began to wonder what sort of a reception I should be given. Indeed, I hardly expected that any one would find time to speak to me at all. However, my mind was quickly set at ease when, at the conclusion of a short talk, I was led through some of the wards and saw the nurses at work. Exactly where I was taken that day has always been a puzzle to me; everything was so new and strange that it is difficult to realize that it was the same hospital that I now know so well. I remember shuddering as I passed down the long corridor, expecting to meet some heart-rending sight at every turn.

A few months later, on a certain October afternoon, I found myself, a probationer in cotton frock and apron, on my way to the wards. I was put in a medical ward first. My head nurse showed me a long row of beds and said, "Now, this is your side; straighten up the beds and see what the patients want." Of course, they all wanted something at once, and I felt so thankful that they seemed used to "probes" and made no remarks as to how I did things, as I quite expected they would notice how awkward I was. This made my task easier, and I began to gain courage. During that first afternoon I was taught how to fold clothes and make poultices, and later on

how to put the helpless ones back to bed; and before I left I was instructed to see that all the patients were comfortable for the night. I must say I was not sorry when my head nurse told me it was half-past five and that I might go home.

That first supper at the Home was, I remember, a pleasant one. The nurses, whom I had seen solemn and dignified in cap and apron by the bedsides in the wards, were laughing merrily and eating heartily, like any other hungry mortals. Indeed, I was much surprised at first at the light-hearted way in which they spoke of their patients, and even of death, and at the amount of fun they seemed to get out of their work. To me it did not seem nurse-like, or, at least, not according to my idea of a nurse; but after I had been a little longer in the school I began to realize what a blessing it is that we are able to throw off the cares of the day when we reach home, and can forget for a time that suffering exists.

Some of the nurses took my fancy at once, but others I thought I should not like to work with, and I began to wonder for what special qualities they had been chosen. I very soon learned, however, that in a training school (at least in this one) the nurses have no time for likes or dislikes or for criticising one another. We have to make the best of those with whom we work, and so we try to bring out the most helpful qualities of each one as we come in contact with her. That is one reason why there is always harmony among us.

The ward presented a very different appearance, when I entered at a quarter past seven the next morning, from what it had when I first saw it on the previous afternoon. There were straw beds in the hospital then, and when I saw them uncovered and the straw sticking up in the middle of them, and was told that it was my work to shake them all up, my heart failed me for the first time. I thought I could never get them all done in a day. Indeed, I know it took me nearly all the morning to make those twelve beds. How slow I was, and what mingled thoughts and feelings got pinned up between those sheets and blankets and covered up with those white spreads. There were so many new things to learn each day, and the time passed so quickly, and I was so interested and anxious to know how to do things, that I seldom realized how tired I was until I got home. When I had been ten weeks in that ward I became so used to my patients and to the daily routine of work, that it was no trouble at all, and the physical exercise did me much good.

After I was accepted into the school and allowed to don my uniform, cap and apron, I was shown how to give out medicines. This I found most puzzling and difficult, and it took me a very long time at first, because, as I knew nothing of the different mixtures I was making, I had to be very careful to carry out with exactness the directions given me. Later on, after we had begun to study *Materia Medica*, the task became both easy and interesting.

I was sometimes allowed time off early in the afternoon, and then I had to take charge of the ward alone from the departure of the day nurses at half-past five until the night nurses came at twenty minutes after seven. This was a time I liked to have with the patients. After the medicines were given out and the night doses attended to, and all the patients were made comfortable for the night, if no one was dying or needed special attention, I could steal round in the dim light and get a little quiet chat with each of them; and they would open out their hearts then as they never did when the ward was all astir in the daylight. How helpful they were to me, those small attempts to cheer and encourage. We hospital nurses have many little opportunities of this kind. Most of our patients are cruelly poor, and their lives have been so full of trouble and suffering that we feel they need just all the help that we through our words or example can give them.

As time went on, I began to realize more and more that the life of a nurse was not quite that of the heroine I had supposed, or of the ministering angel I had pictured, flitting about from bed to bed and giving relief and comfort, I knew not how. I found that there was more of real hard and, sometimes, most disagreeable work in it than I had imagined, and a great deal more hospital discipline than I had taken into account. The life is a very serious one, and when it is once entered upon, there must be no shrinking. Being brought daily in contact with suffering and death, we find that life is indeed no "empty dream," but ours is the privilege to be up and doing, with a great field of usefulness before us.

After a few months, part of which time was spent in a surgical ward, I was sent on my first night duty. During the first two weeks I had the care of two poor women with very sore eyes, and I was ordered to apply ice-cloths to them *continuously*, which, my head nurse told me, meant three a minute. So I sat all through the long night beside a block of ice, with tingling fingers very often, and the hardest work in the world to keep awake. I thought I was having rather a severe time, but my task was easy compared with that of another nurse in the same ward. She had three sore-eyed babies to look after, including the application of ice-cloths to their poor inflamed eyes. How patiently she soothed the little creatures when they cried, and how assiduously she kept up her ice-cloths! She never knew how much she helped me by her patience! After this I had charge of two men with sore eyes, who also required ice applications; and when the ice was discontinued and hot applications ordered, my work was much easier, as hot cloths do not have to be so frequently changed.

I was next given charge of two landings—that is, four wards, and they were filled with pretty sick patients, who kept me very busy every minute of the night. Some poor things were so emaciated that it was difficult to tell whether they were alive or not when they were sleeping, and I often stole up on tiptoe to see if they were breathing. Several did die during my night service, and after each death I had to leave the remains behind the white screens while I wended my way down the long, dimly-lighted corridor for a shroud. Very often during this lonely walk would I fancy I heard light footsteps behind me, and I would have to summon up all my courage on my return to go again behind the screens and perform the nurse's last duties to the body.

It always seemed to me hard, after all our efforts to keep our patients alive through the night, that so many should pass away just as the light of dawn was streaming in. But we never could feel exactly sorry when the pitiful sufferers died. Nearly always they looked happier and more peaceful in death than in life, and it was almost a comfort to us to see them free from their wearing and wasting pain. How cheery and bustling the day nurses all seemed when we were almost too worn out to say "Good morning," and how much they seemed to accomplish toward straightening up while we were giving our "Night Report" and taking off our aprons.

We all take our turn of service at the Maternity Hospital, which is a very nice little structure lying between the large hospital and the Nurses' Home. I never knew before I went there how little trouble new babies may be. With us they just sleep and eat all day, seldom crying except when they are hungry; but I expect the reason is that we take such good care of them. The mothers have a great fancy for naming the little ones after their nurses. There was another nurse named Florence who was on duty there during my time, and such a collection of small Florences of every shape and color could hardly be found anywhere else. It was truly a pretty sight when we laid them all on one bed for the doctor's inspection in the morning, a row of cunning little heads, some curly brown, some golden. Little did we know what would be their future lot; and the lines of the old hymn would often come to me as I watched them:

"Spread Thy golden pinions o'er them,
Holy Spirit from above."

Recently I was sent to take charge of the children's ward in one of the Emergency Hospitals. I found a rather small but very pleasant room full of little white cots (ten in number) placed close together, with a large clothes closet at one end, a desk and washstand at the other, and a little table and two small chairs for convalescent children. The youthful patients were all in bed when I arrived, a little before eight o'clock in the morning.

When I had attended to them all, had made up the cots and ordered my medicines, I started to arrange the clothes closet to my liking and to find out what was in it and what was wanted. I discovered that nearly all the things most needed were in the wash, and so I had to improvise and make use of what I could find for the next few days, which was not an easy matter. In the meantime I was sent for to relieve the nurse in the ward opposite, who had to go down with some of her patients to the operating room; and I was obliged to give out medicines, take temperatures, make up beds and fill hot-water bottles for them, and keep my eye on the babies at the same time. I had a helper, but Bridget was new to the work and had no wits at all, and I had to dispense with her services as much as possible.

After lunch the doctor came hurriedly in, followed by a man with an unconscious child in his arms. He said to me, "Put this child to bed, and get hot-water bottles for it." I took the

little one and laid it on the bed, and the doctors worked over it for some time, while I ran here and there for what was needed. Then they left it to me, ordering me to keep up artificial respiration and administer stimulants. I learned that someone had given the poor little thing a dose of carbolic acid instead of cough mixture. I worked over it for about an hour and a half, and then a doctor came to relieve me; but though we did our utmost, it died. It was a beautiful child, with large, dark eyes and golden curls, and I laid it out with tears I could not repress. How lovely it looked! When the other nurse came in she said, "Yes dear, it's with the angels now." Then they came and carried it away, and I returned to the others and had only time to straighten up and write my "Day Report" before it was time to leave.

It way my first day and a busy one, and though I feel that I have many busier ones lying before me, that first day and the sweet child whose life we could not save will always be green in my memory. FLORENCE M. BELLISS.

SEASONABLE COOKERY.

WHAT IS IN THE MARKETS—LENTEN DISHES.

The housekeeper who would provide a satisfactory table for her family at the least possible expense must go daily to store and market and make her own selections. In large cities it is now very generally the custom for grocers and market-men to send to their customers every morning for orders, and to render their bills once a week or once a month. When a housewife does her marketing in this way, she may be sure that she pays the fullest price for everything, and at the same time enjoys none of the advantages that would certainly accrue from judicious personal inspection of the market. When the household supplies are ordered at the door, the tradesman is not likely to mention changes in prices unless he is questioned more or less closely; and so it often happens that the provider, expecting the usual price for a meat or vegetable on a certain day, is disagreeably surprised to discover on receiving the bill an alarming charge for that particular item, due to a sudden rise in price.

Indeed, the benefits that result from going to market are manifold. The housekeeper is thus enabled to take an outing just when it will do her most good, she sees an ample variety of edibles to offer her suggestions, and she obtains an exact idea of the range of prices, so that if a fancied article is too expensive, she is able to choose something else in its place that will be within her allowance. Then, too, she can, if she desires, see every purchase weighed or measured and can make sure that she receives exactly what she buys. Moreover, she who orders at home has often to content herself with inferior cuts of meat or with an excess of fat or bone that she pays well for, whereas if she went to market, she could select choice parts and could have her meat properly trimmed before it was weighed.

It is decidedly advisable to pay each day for all that is purchased, for in this way all chance of mistakes may be obviated, every item being fresh in the recollection at the time of settlement. Of course, if one's means are large, such careful attention to details is not necessary, but every woman who must provide for her table on a not too generous allowance will do well if she avoids "running up an account."

During this month the supply of meats and poultry includes beef, pork, veal, mutton, chickens, turkeys, geese and ducks. The varieties of ducks are the canvas-back, red-head, mallard and teal, and all of these are just now at their best.

Lent being close at hand, much interest is felt in the fish market, which offers codfish, smelts, salmon, mackerel, pike, green turtle, halibut, white-fish, shad, terrapin, lobsters, scollops, oysters, soft-shell clams and crabs. The terrapin season closes with March, but the oyster known in New York as the "East River" is now in its prime.

The array of vegetables displayed in the large cities hints decidedly of Spring, many warm-weather products being obtainable by those who can afford them. Asparagus, peas, string beans and tomatoes have been brought from Florida, and cauliflower, salsify, beets, carrots, onions, lettuce, fetticus (corn salad), sweet potatoes and Brussels' sprouts are more or less plentiful.

As to fruits, a few apples still remain and are held at fancy prices; but bananas, oranges, tangerines and mandarins are cheap, and shaddocks are at the height of their goodness. Strawberries are also seen, but are very costly.

LENTEN DISHES.

HOW TO FRY FISH.—Many cooks who really excel in the preparation of meats are unable to dress and cook fish properly. Broiled fish as served in the average home is dry, tasteless and wholly disappointing, and for that reason the broiler is seldom used for fish, better results being attainable with the frying-pan when there is a lack of skill.

When halibut or codfish in steaks, or any other fish of a similar nature is to be fried, the fat should be boiling in the pan before the fish is put in, but care must be taken that it does not burn. Cut the steaks into pieces the size of the hand, dip the pieces carefully in beaten egg and then in cracker dust or bread crumbs, and lay them in the hot fat. A proper seasoning of salt and pepper may be added either to the beaten egg or to the fish after it has commenced to fry. Fish fried in this way will not be at all greasy, and its flavor will be entirely preserved.

When bluefish or any other whole fish is to be fried for dinner, do not remove the head. Split the fish from the opening in the belly to the tail, so that it will lie flatly in the pan. A roasting pan is generally used in frying a whole fish, and when it is, a considerable quantity of fat is required. The prudent cook always keeps her fat for frying fish quite separate from other drippings, straining what is left after each frying, and adding fresh lard as needed. If this plan is followed, the amount of lard actually used will be suprisingly small. Dip both sides of the fish in flour, lay it flatly in the pan, with the inside down, let it brown, turn carefully without breaking, and when the skin side is brown, remove to a hot platter, lay the two sides together as they were originally, and serve garnished with parsley. Fish that has been frozen is hard to fry without breaking, and an unsightly dish is likely to result unless great care is taken.

Soft clams should be fried the same as halibut, but they should be given only a moment to brown in the very hot fat, and should be drained on soft yellow paper that will absorb all the oil. The paper should be laid in a colander, which should be placed on a tin plate in the open oven, so the clams will keep very hot. Let them drain only three minutes, and then serve. Scallops should be dipped in flour, and fried and drained in the same way.

OYSTERS.

Perhaps no other species of the fish family contributes so largely to satisfy our palates as the soft and luscious oyster. The number of delicious entrées for breakfast, luncheon and dinner that can be produced with this shell-fish is already very great, and new modes of preparing and serving are constantly being devised. The recipes presented below are not generally known and will be found reliable.

FRICASSEE OF OYSTERS.—

25 oysters.
1 table-spoonful of butter.
1 " " flour.
½ pint of milk.
2 eggs (yolks only).
1 table-spoonful of chopped parsley.
Salt and pepper to taste.

Boil the oysters in their own liquor, and then drain them. Put the butter in a frying-pan, and when it is melted, add the flour, stir until smooth, and then add the milk. Stir continually until the liquid boils, and then put in the oysters, half a cupful of the liquor, the salt and pepper, the yolks of the eggs well beaten

with a little cold milk, and lastly the chopped parsley. Boil up once and serve very hot.

OYSTER LOAF.—This is particularly nice when something out of the ordinary is desired for a luncheon. Cut a long loaf of bread into slices about two inches thick. Trim off the crust, make the slices square, and then dig out the crumb at the center of each, leaving sides and a bottom to form a sort of box. Brush the hollowed squares of bread with melted butter, and place them in a quick oven. When they have browned nicely fill them with creamed oysters, and serve. An excellent recipe for creamed oysters follows.

CREAMED OYSTERS.—

25 oysters.
1 pint of cream or rich milk.
1 table-spoonful of butter.
1 " " flour.
1 blade of mace.
Salt and pepper to taste.

Boil the oysters in their own liquor, and then drain. Heat the cream until it boils, add the flour and butter rubbed together, and stir until the mixture thickens. Then add the seasoning, next the oysters, and serve.

SCALLOPED OYSTERS.—This is a very popular dish, but is often badly cooked. Butter a deep baking-dish, place upon the bottom a layer of oysters, sprinkle them with cracker crumbs until they are quite concealed, add a little pepper and salt, and place small bits of butter here and there upon the crumbs. Add another layer of oysters and then more cracker crumbs and seasoning, and so continue in alternation until the dish is full, ending with crumbs. Moisten generously with milk, bake in a quick oven, and serve at once in the baking dish.

BAKED OYSTERS.—Select large oysters, and wash their shells thoroughly by scrubbing with a brush. Place the oysters in a baking pan in a very hot oven, bake until the shells open, remove the upper shells, add a little butter, salt and pepper to each oyster, and serve in the under shells. To be a success, baked oysters must be kept very hot.

PHILADELPHIA FRIED OYSTERS.—Purchase large oysters, drain them in a colander, and dry them one at a time on a soft napkin or old linen towel, lifting them with the fingers, not with a fork. Season them on both sides with salt and pepper. Beat up an egg in a saucer, and add a table-spoonful of boiling water and a little salt. Have ready on the baking-board plenty of powdered bread or cracker crumbs well seasoned with salt and pepper. Dip each oyster in the beaten egg and then in the crumbs, being careful that every part is covered with crumbs. Meantime heat the fat in which the oysters are to be fried, and test it by dropping in a crumb of bread, which will brown quickly if the fat is hot enough. Lay in six of the oysters, watch them carefully, and when they are of a golden-brown tint, remove with a skimmer, drain on a soft paper, and serve at once. Cook more as soon as the first are served. Oysters should never be fried until it is quite time to send them to table. If there are many to fry, they may all be dipped and made ready as much as half an hour before they will be needed. They must then be laid on a clean cloth in a cool place until it is time to fry them.

DEVILLED OYSTERS.—

25 oysters.
½ pint of cream.
1 table-spoonful of butter.
2 " " flour.
2 eggs (yolks only).
1 table-spoonful of chopped parsley.
Salt and pepper to taste.

Drain the oysters, chop them coarsely, and again drain. Heat the cream until it boils, add the butter and flour stirred to a cream, and when the liquid thickens, remove from the fire, and add the beaten yolks, the salt, pepper and parsley, and then the oysters. Wash the oyster shells very carefully, fill them with the mixture, sprinkle lightly with bread crumbs, arrange in a baking pan, and brown in a quick oven. Scallop shells may be used for baking, if desired, but epicures claim that the oyster shells impart a peculiar flavor that greatly enriches the preparation. The oven should be hot enough to brown the oysters in seven minutes.

PANNED OYSTERS.—Place twenty-five oysters in a colander, wash them by pouring on cold water, and let them drain for ten minutes. Place the frying-pan over the fire, and when it is hissing hot, throw in the oysters, and shake them until they boil; then add a table-spoonful of butter, and salt and pepper to taste. Serve in a heated dish.

OYSTER FRITTERS.—

1 quart of oysters.
2 eggs.
3 cupfuls of flour.
1 tea-spoonful of baking-powder.
1 table-spoonful of melted butter.
Salt and pepper.

Drain the oysters, place them in a chopping-bowl, chop rather fine, and season with salt and pepper. Separate the yolks and whites of the eggs, beat the latter to a stiff froth, and stir the yolks and whites together. Add the liquor to the oysters, and then the flour; stir well and add the eggs and the baking-powder, and lastly the melted butter. Fry by the spoonful in plenty of hot fat, drain the fritters on soft paper, and serve very hot.

BAKED OYSTERS WITH SPAGHETTI.—

¼ lb. of spaghetti.
25 oysters.
1 pint of milk.
2 table-spoonfuls of corn-starch.
½ " " butter.
1 cupful of bread crumbs.
Salt and pepper.

Break the spaghetti into small pieces, boil it in plenty of salted boiling water for half an hour or until it is quite tender, and then drain. Scald the oysters in their own liquor, and drain. Grease a baking-dish with butter, put in a layer of the spaghetti and then a layer of the oysters, season with salt and pepper, and repeat the layers until all the material is used, finishing with a layer of spaghetti. Scald all the milk but a small quantity, which use to wet the corn-starch; then add the corn-starch to the milk, stir well, and when the liquid has thickened, add the butter. Pour this mixture over the layers in the dish, make a layer of the bread crumbs, and bake in a quick oven just long enough to brown the crumbs—about ten minutes.

CRACKERS AND OYSTERS.—Split Boston crackers, and moisten the halves with hot water. Cover one-half of each cracker with raw oysters, season with salt and pepper, put on the other half of the cracker, and bake in a hot oven for ten minutes. This is a particularly nice dish for a Sunday tea.

Eggs are very helpful during the Lenten season, as they are generally liked and can be cooked in so many ways. An egg dish that will doubtless be new to many cooks is given below.

BAKED EGGS.—Set in the oven until quite hot a common white dish that is large enough to hold the number of eggs to be cooked, allowing ample space for each. Melt in the dish a small piece of butter, break the eggs carefully into a saucer, sprinkle with a little salt and pepper, slip them one by one into the dish, add a table-spoonful of cream for every two eggs as they are slipped into the dish, and bake for four or five minutes in a very quick oven.

Cold cooked fish makes a very attractive dish when prepared by the following recipe:

1 pint of fish.
1 " " milk.
2 table-spoonfuls of corn-starch.
½ cupful of mashed potatoes.
2 hard-boiled eggs.
1 table-spoonful of butter.
1 cupful of bread crumbs.
Salt and pepper to taste.

Wet the corn-starch in half a cupful of the milk, scald the balance of the milk, and add the corn-starch, and also the salt, pepper and butter. Rub the yolks of the eggs smooth, and add them to the sauce, and then the whites after they have been passed through a sieve. Flake the fish, add the potatoes, and season with salt and pepper. Grease a pudding dish, put in a layer of the fish mixture, cover with sauce, add another layer of fish, then more sauce, and so on until all is used. Cover the top with the bread crumbs, stew with fragments of butter, and bake for fifteen minutes in a quick oven. BLAIR.

THE ART OF NETTING.—No. 16.

FOUNDATION IN MESHES OF TWO SIZES.

FIGURE No. 1.—In making a foundation of this style, the work is begun in the usual manner. For the small squares the thread is wrapped once about the mesh-stick; for the large squares it is wrapped twice. This makes a pretty foundation for darning fancy patterns upon.

STRIPS OF STRAIGHT NETTING.

FIGURES NOS. 2 AND 3.—These can be begun and finished in two ways. The simplest way, more especially when they are to be embroidered afterward, is to cast on the necessary number of loops for the width required, to decrease on one side by dropping a loop (figure No. 2), or by joining two loops together with a knot (figure No. 3), and to increase on the other side by making 2 knots over 1 loop.

Great care must be taken not to change the order of the intakes and increases, as any mistake of the kind would break the line of squares, and interfere with the subsequent embroidery, unless there happened to be more loops in the strip than stitches in the pattern, in which case the superfluous loops might be cut away when the embroidery is finished.

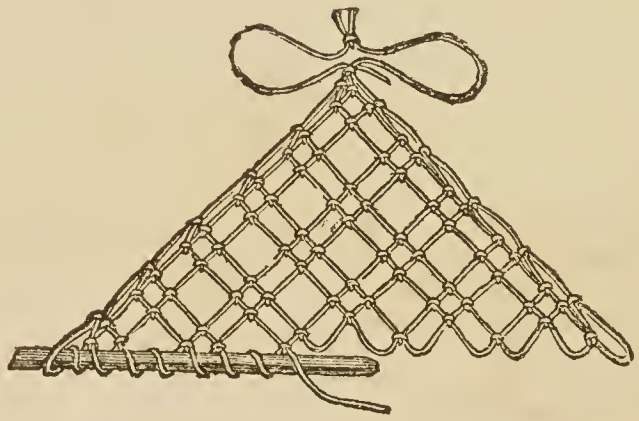


FIGURE No. 1.—FOUNDATION IN MESHES OF TWO SIZES.



FIGURE No. 2.—STRIP OF STRAIGHT NETTING EDGED WITH EMPTY LOOPS.

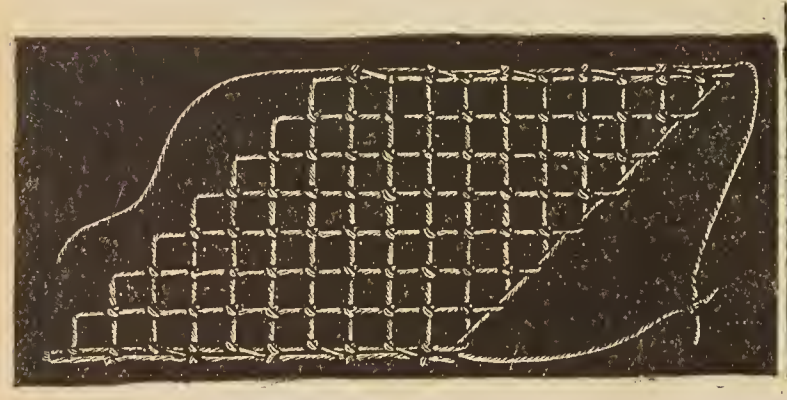


FIGURE No. 3.—STRIP OF STRAIGHT NETTING.

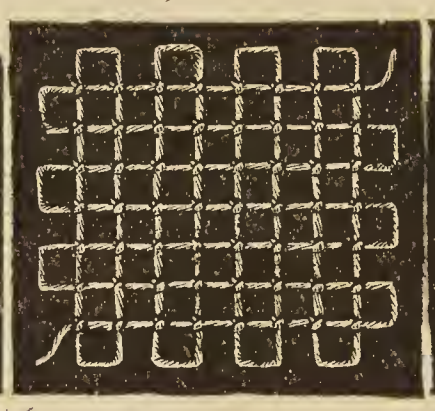


FIGURE No. 4.—SQUARE OF NETTING BEGUN AT THE MIDDLE.

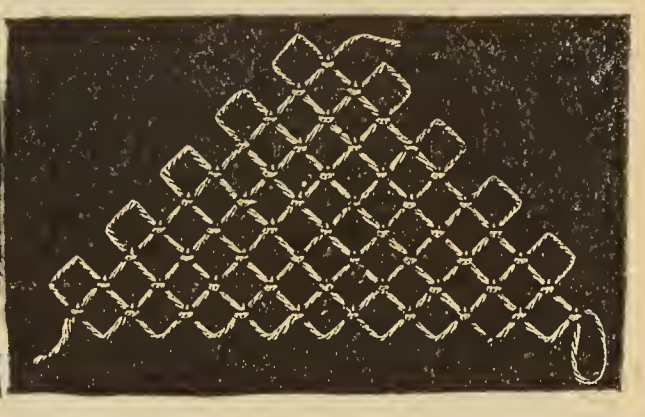


FIGURE No. 5.—DETAIL OF SQUARE OF NETTING BEGUN AT THE MIDDLE.

SQUARE OF NETTING BEGUN AT THE MIDDLE (WITH DETAIL).

FIGURES NOS. 4 AND 5.—Instead of beginning a square from the corner it may be begun from the middle.

Cast on the required number of loops, make an intake in each row by omitting to take up the last loop of a row. In coming back, your first knot will thus be made over the last loop but one of the previous row. To complete the square, fasten the thread on again to the end of the thread of the first row, then make one similar to it, and repeat the same rows you made at the beginning.

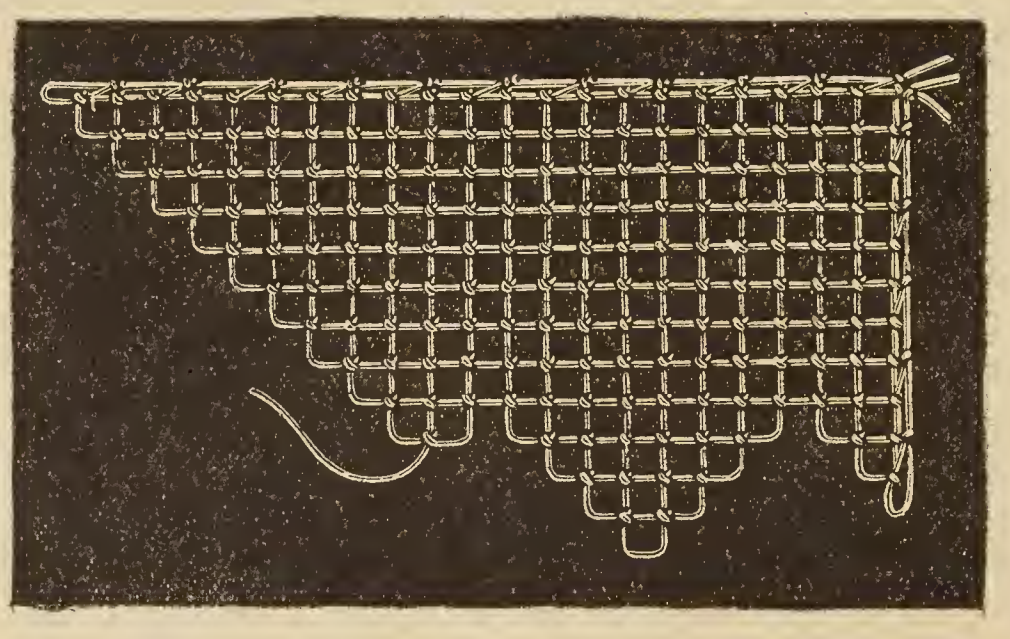


FIGURE No. 6.—STRAIGHT NETTING WITH A POINTED EDGE.

STRAIGHT NETTING WITH A POINTED EDGE.

FIGURE No. 6.—The second way of making strips of straight netting is to begin by making 2 loops on the foundation loop, then make rows with increases, until you have the required number of loops. Then work the next row down to within 2 loops of the lower edge, turn and work back and always increase 1 stitch in the upper edge in every row; make 8 rows, or until there are 4 loops in the point, this will leave you at the top; now in the next row work down to within 4 loops of the bottom or point, then make the remaining 7 rows as directed; in this way one edge will be worked plain and the other or upper edge always increased.

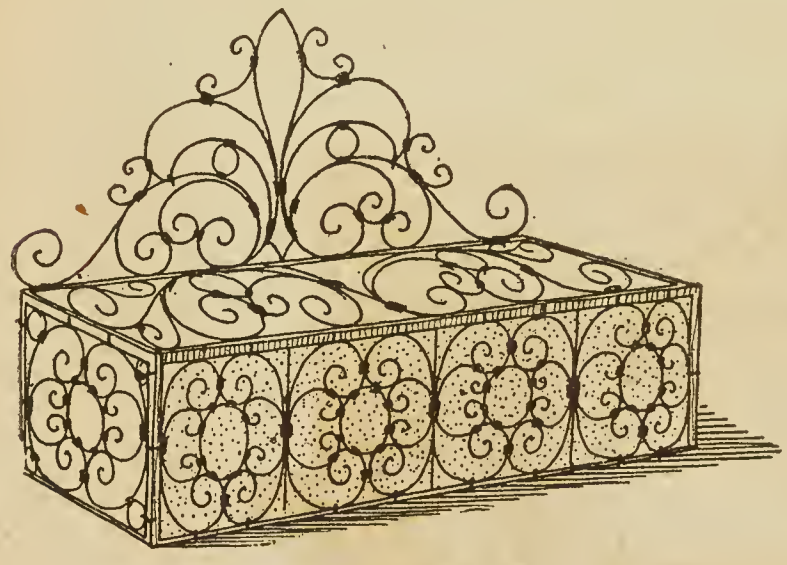
Each specimen of netting here illustrated may be used as a foundation for plain or fancy darning; and a neat and firm finish may be obtained by closely button-holing the outer edge of either. Figure No. 6 is especially pretty when thus finished.

Linen or wash silk floss is usually selected for darning. India floss is as soft and smooth as silk and closely resembles it in effect. The darning floss and the foundation thread should match in tint to produce the most satisfactory results. Netting done with linen may be darned with silk.

VENETIAN IRON WORK.—PART IX.

By J. Harry Adams.

The use of bent iron in the construction of practical and ornamental boxes is one of the most interesting branches of the work, and it is also one of the most comprehensive, as the boxes can be made of any size and of almost any shape, while the variety of designs that can be employed in bending the metal is practically inexhaustible and embraces every known style of conventional patterns. Artistic boxes constructed of light iron scrolls are very ornamental upon tables, dressers and mantels, where they may be used as receptacles for scarfs, cuffs and collars, handkerchiefs and miscellaneous odds and ends; and a particularly pretty one that is nicely made and lined with a daintily colored silk may occupy a prominent place on my lady's dressing-case to receive lace-pins, laces, and handkerchiefs, ornamental combs and hair-pins, perfumery and other trifles.

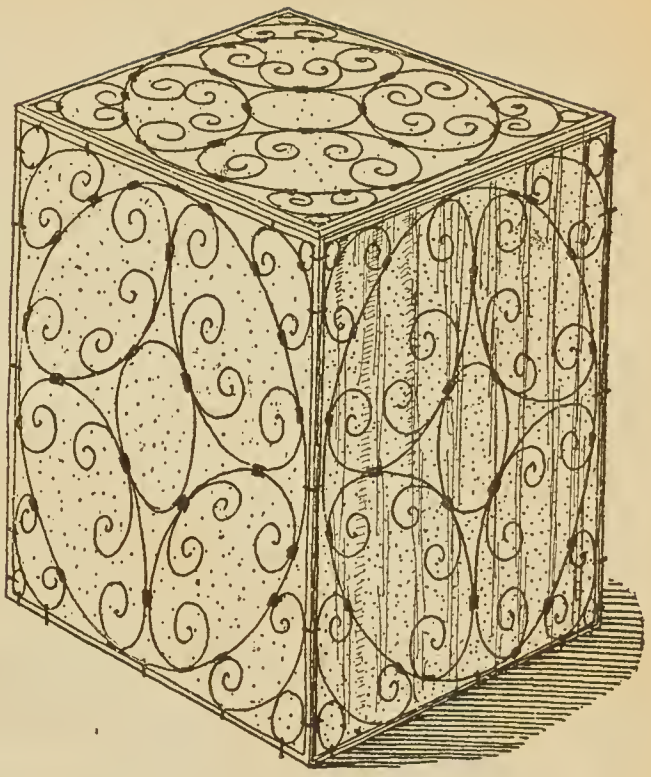


Design No. 58.

The uses to which a box is to be put will govern its size, and, to some extent, its design also. Thus, a very light and graceful pattern would be chosen for a small match-box, while a bold and striking one would be used for a box intended to hold sticks of firewood beside the open hearth. Between these two extremes may be found sizes suitable for all requirements, and designs may always be obtained or improvised to accord with any purpose.

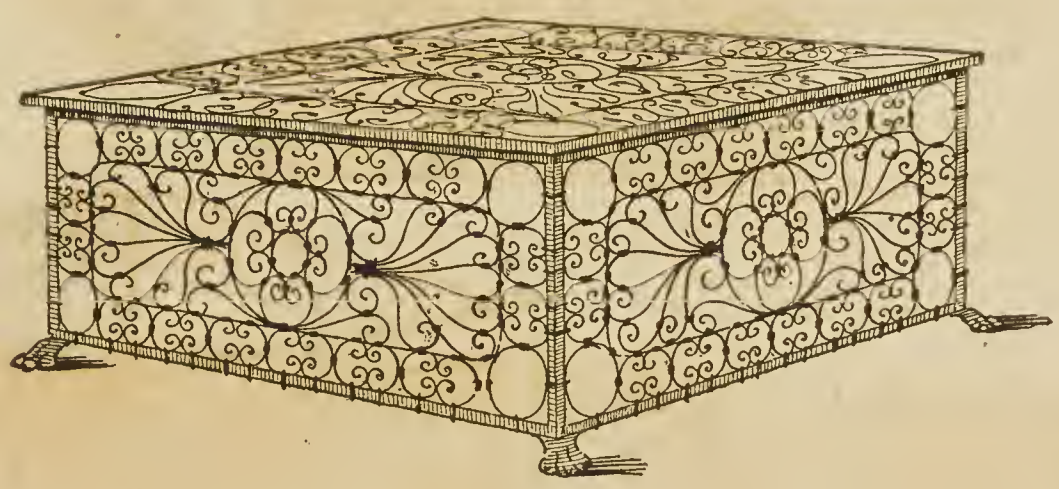
Design No. 58 is a suggestion for a pretty match-box that can be arranged to stand on a table or be suspended upon a wall or other convenient surface. A good size for a box of this description is three inches and a half long by one inch high and wide, with the back scroll-work about two inches high. The box should be provided with a lid hinged at the back, should have a wooden bottom, and should be lined with some attractive material to keep the matches from working out through the intersections in the grilles. The metal strips used for such a box should be not more than a sixteenth of an inch broad, as a larger size would produce a heavy appearance that is to be avoided in articles of small size.

An idea for an artistic cuff-box is presented at Design No. 59, and if substantially carried out in iron or brass, it will produce a strong and serviceable receptacle. It may be made four or five inches square and five or six inches deep, and for such a size the scroll-work should be done in metal strips about an eighth of an inch wide. The frame-work may be constructed of a square iron or brass rod or of ordinary soft wire of suitable size. The design is the same for all four of the sides, and the top is like the sides, with the exception that its center is circular while that of each side is oval.

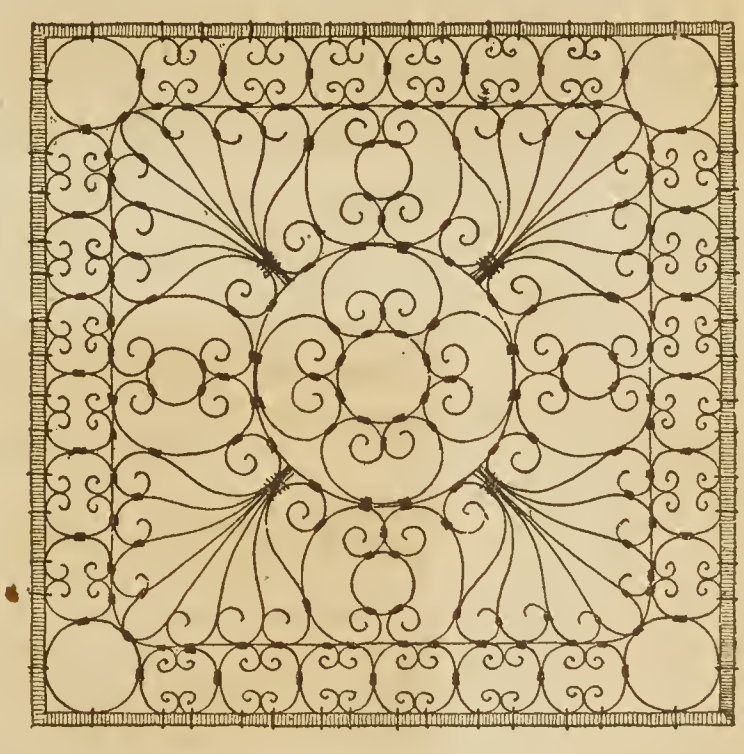


Design No. 59.

To finish the box, first give the scrolls several thin coats of Berlin black, letting each coat dry perfectly before adding the next. Then line the box with heavy silk or some other good material, sewing it firmly to the scrolls, and secure the lid to one side of the box with hinges or with ribbon bows, which may match or contrast with the silk used to line. A collar box of similar design could be made six inches square and about three inches deep, with a lining arranged as described, and a lid hinged on one side. A handy combination box could be produced by making the two sizes together as one box, one side to be used for cuffs and the other for collars. In such a case one side of one box may be omitted.



Design No. 60.



Design No. 60 A.

A handkerchief box fashioned after Design No. 60 will be a very pleasing ornament for the bureau or dressing-table. The



FIG. 67A

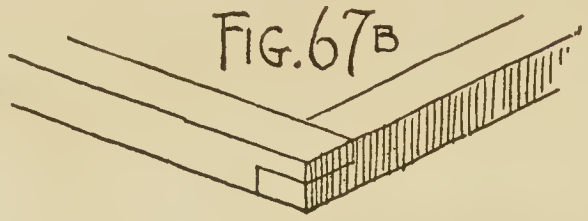
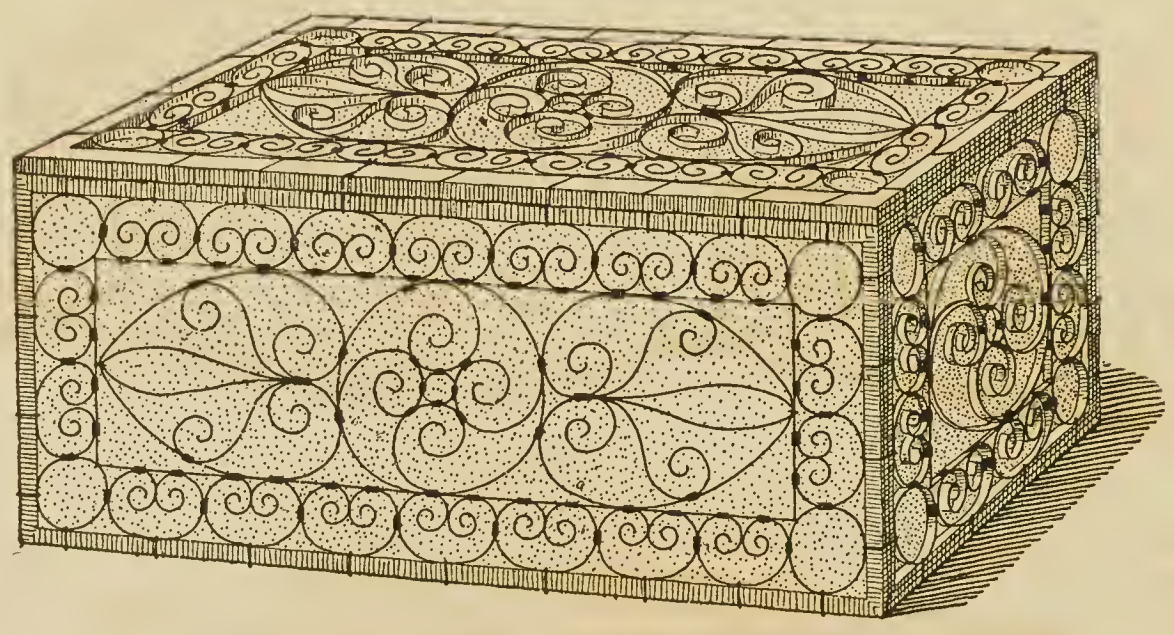


FIG. 67B

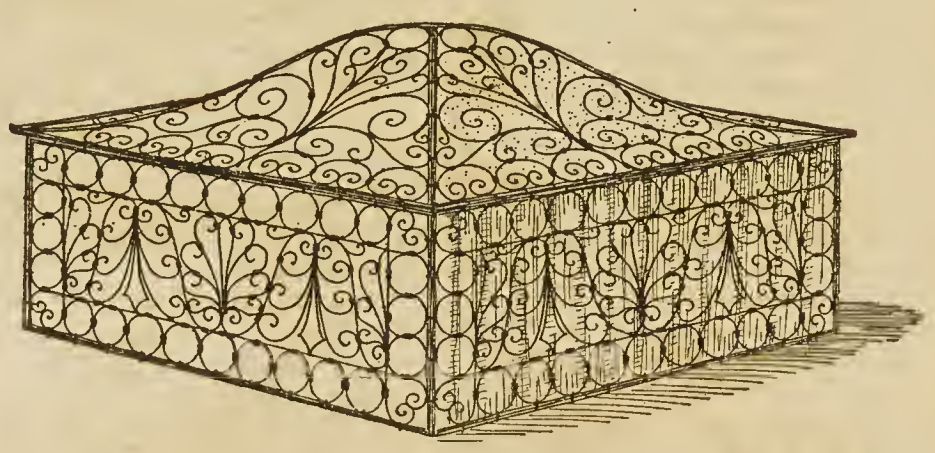
four sides must be of equal length and height and must be securely bound together at the corners with wire. The cover, a pattern for which is shown at Design No. 60A, should be half an inch wider and longer than the box, both being measured on the outside; and the attachment should be made with hinges. This box will be very serviceable if made eight or nine inches square, and three inches and a half deep, not including the claw feet, which raise it half or three-quarters of an inch. A bottom of thin wood must be fastened to the lower ribs of the sides with wire. With a fine awl bore holes quite close together at the edges of the bottom, being careful not to split the wood; and then pass thin wire through the holes and about the lower ribs continuously, the same as though overcasting with a needle and thread.

At a hardware store purchase four small brass claw feet and screw one securely to each corner of the wooden bottom underneath. Thoroughly cover the iron work, brass feet and wooden bottom with black paint, and when the latter is dry, line the sides with some pretty colored silk. If the bottom is not sufficiently smooth when finished, cover it with the material used on the sides, or else with a neat cushion, which may be made thus: Cut a piece of stiff cardboard a little smaller than the bottom, and cover one side with cotton batting, using the latter very thickly at the center and quite sparingly at the edges. Over the padding spread a piece of thin muslin or cheese-cloth, and baste it across on the under side or else catch the edges down with glue or thick mucilage. Then carefully arrange the lining material over this cover, sewing or gluing its edges underneath, and fasten the pad in position by daubing a little glue upon the under side and pressing the pad upon the bottom of the box, where it will quickly adhere. The lid may be lined or not, as preferred. The effect will be very pretty if the scrolls are left open, but a lining must be added if it is necessary to exclude dust.

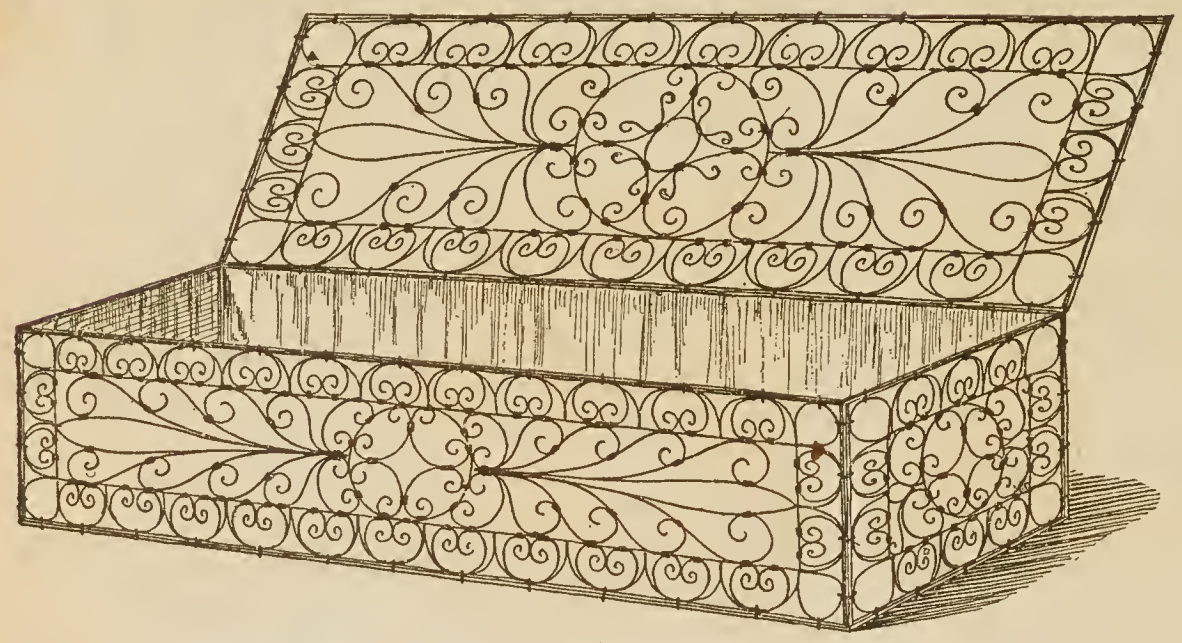
A prettily proportioned glove-box is depicted at Design No. 61. It may be nine inches long, four or five inches wide and four inches deep; and only two distinct patterns are required in its construction, the front and back being like the top and the two ends being alike. Construct as directed for Design No. 60, providing a wooden bottom, lining with a pretty textile, and arranging hinges at the back of the lid. If liked, a small lock may be adjusted in front.



DESIGN NO. 61.



DESIGN NO. 62.



DESIGN NO. 63.

If the framework for a box cannot be readily made of wire or a square metal rod, small, square sticks of wood can be employed to good advantage, joints being made as shown at figure No. 67. Cut laps in the ends of the sticks that are to be joined (see figure No. 67 A), and make a lap joint as at figure No. 67 B. The surfaces may be glued together, and then the joints may be made doubly secure by means of thin steel wire nails, although the latter will hardly be necessary if a good quality of glue is used. Hinges may be easily attached to a framework of wood with small screws; but such light pieces of wood are almost certain to split when screws are driven into them, unless holes are first bored with a carpenter's awl that is nearly as large as the screws.

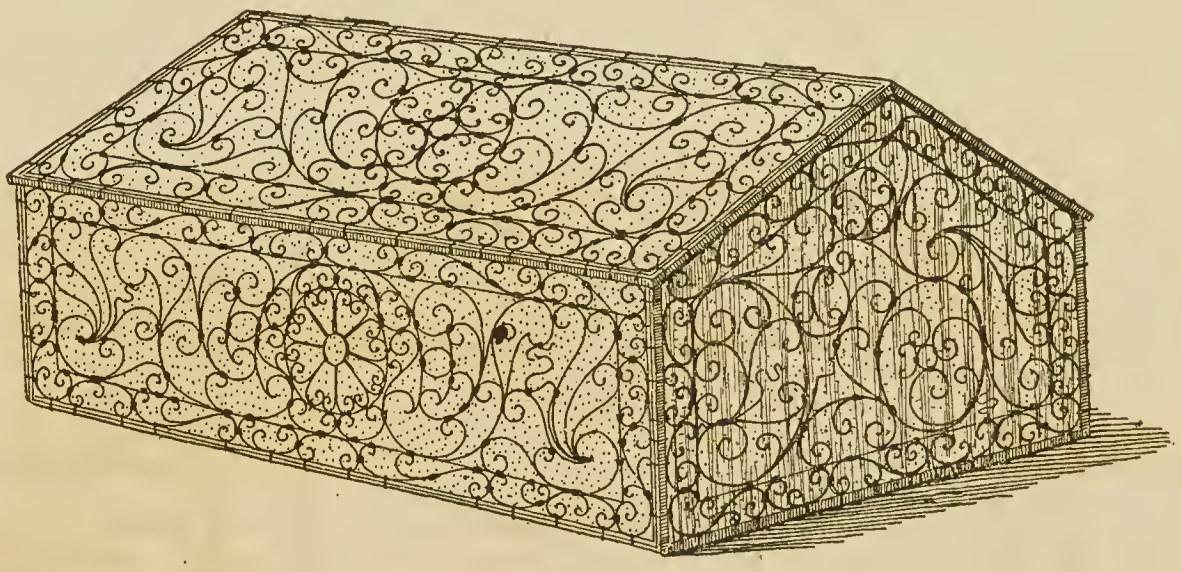
The beautiful fancy box shown at Design No. 62 may be used for a variety of purposes. It may be made of any desired size, although if it were less than eight inches square full justice could not be done to the design. If required, it may be enlarged until eighteen inches square, but

the best results may be obtained in a box measuring about twelve inches each way. As the four sides are all alike in pattern, it will only be necessary to make one working plan for the sides and one for the top. The crowned effect on the top is obtained by bending the frame wires up and adjusting the scroll-work to conform to this sweep. A wooden bottom and a lining will be needed to complete the box; and, if desired, the interior may be divided into sections by thin wooden partitions. A fancy lock and strong brass hinges may secure the cover, and the box may set flatly upon a table or mantel or may be supported by claw feet fastened at the corners.

Design No. 63 is for a scarf box twelve inches long, four inches wide and three inches high, to be made of scrolls and ribs not more than an eighth of an inch wide. This box is to be constructed on the same plan as those that have gone before, and it will make an extremely pretty and useful ornament for the top of a gentlemen's dresser or chiffonier. It must be carefully lined throughout with some substantial fabric, that the scarfs may be protected from dust.

When a box is to rest upon a polished table or dresser-top, the sharp ends or angles of metal, or even nicely smoothed claw feet, would be certain to scratch the fine surface if some provision were not made to prevent direct contact. The best plan is to cut a section of felt or Canton flannel of suitable size and glue or tack it to the under side of the wooden bottom, or else have a somewhat larger mat of similar material for the feet to rest on.

A pretty little casket in Louis XV. style is shown at Design No. 64. Such a box would be just the thing for jewelry that is in daily use or for the many odd trifles that are continually being mislaid or lost when no regular receptacle is provided for them. It should measure ten inches in length, five inches in width, and four inches in height to the top of the peak, or as much larger in proportion as may be desired. The back part of the top is fastened immovably to the box, but the front part is the lid and must be adjusted with hinges at the ridge or peak. As the design is odd, it will be more than usually necessary to draw it on paper in the right size, to provide a guide for bending and fastening the scrolls. For lining the box, figured silk in light shades of blue or pink would be very pretty, and so would many other dainty-hued fabrics; but dark shades of any color should be avoided in developing a decorative plan in Louis XV. style.



DESIGN NO. 64.

The above are but a few of the patterns that could be given in this department of iron work, but they will doubtless prove suggestive to those who possess a little originality.



THE MODERN HANDSHAKE.

It is a fact, my dears, that the modern handshake has its strongest admirers among our own sex, doubtless because the extended hand and raised lower arm convey an expression of deference to the person saluted that was quite wanting in the old style of shaking hands. This recently devised mode of greeting, by-the-bye, is not really a shake, but is a clasp of the hand that implies the heartiest good will. There is in it so much of refinement and gentleness that its proper perform ance has come to be regarded as one of the marks of good bree ding; and, moreover, she who thus meets her friends gives in every case a distinct though wordless assurance that the person greeted is, above all her acquaintances, the one whom she most wishes to see. There is, after all, nothing more gratifying than a feeling that we are entirely acceptable to our friends, and in that fact lies one of the chief reasons why the new form of salutation has met with such general approbation.

To be honest and effective, and not in the least ridiculous, the new handshake must give no hint of affectation or of ultra-politeness. The right hand must be raised in front about six inches above the waist-line, and the upper arm must be moved slightly forward of the body, but not so far as to give one an appearance of reaching forth. The two persons meeting should stop slightly farther apart than formerly, and their faces must, of course, emphasize the cordiality implied in the hand-clasp and expressed in the words of welcome or farewell. Every movement of the arm, body and head must be in the highest degree graceful and refined.

CARE OF THE SKIN.

The exposed parts of the skin must receive constant care in cold weather if the pain and annoyance of a chapped and roughened cuticle are to be avoided. The cold months are a dread to many a woman because she does not know how to help her face and hands to safely endure sudden lowerings of the temperature. A habit of shunning warm or even tepid water for every purpose save the bath is one of the surest preventives of chapping, but this rule can seldom be followed, as the average housewife is obliged to place her hands in hot water more or less frequently throughout the Winter. If the skin shows signs of cracking, wash it thoroughly with a good soap, and while it is still moist after drying, apply cold cream or any other of the excellent emollients that well ordered women always keep on their dressing-tables.

There is, perhaps, no better softener for the hands and face than the old-fashioned camphor-ice, which is easy to make and is not expensive. Place together in an earthenware bowl the following ingredients:

1½ ounce of spermaceti.
½ " " white wax.
6 drachms of powdered camphor.
4 tea-spoonfuls of olive oil.

Set the bowl in a warm place until the substances are fully melted together, and then turn the cream into a fancy toilet dish or a wide-mouthed bottle that can be tightly stoppered.

Another excellent salve may be made of the following:

8 ounces of fresh (unsalted) butter.
4 drachms of oil of organum.

Place the butter on the stove, let it simmer, and skim off all froth that rises to the surface, until only a clear oil remains. Then add the organum oil, and when the two are well mixed, set aside to cool.

The wearing of kid gloves at night is strongly urged by some skin specialists, but very many women would find it impossible to secure refreshing sleep with their hands thus encased. When it is possible to use gloves in this way without annoyance, choose them at least two sizes too large and of the cheapest quality, and before putting them on slash a number of holes in the palms and cut off the finger tips. Without this ventilation the gloves would make the skin yellow, as vaseline is said to do.

Never venture into the open air on a blustering day without anointing the lips lightly with some good emollient. If this small attention is regularly bestowed, there need be no fear of those unsightly and painful cracks in the lips that so mar the expression and render a comfortable laugh an impossibility.

After a long walk or drive in a cold wind the face is almost certain to be more or less irritated, and a shampooing of the skin will be found very soothing. The process of shampooing the face is very simple. First wash thoroughly with water as hot as can be endured, using a sponge and fine soap; then dash on clear hot water to entirely remove the soap, give a second douche with very cold water, dry the face gently, and lastly moisten the end of the towel with cologne and with it wet the eyebrows and the roots of the hair. The condition of the towel after this rubbing will prove how dusty and grimy the face can become without one being cognizant of it.

TO OVERCOME FATIGUE.

After a fatiguing day, when the body is exhausted and the slightest additional exertion seems a thing to be dreaded, there is a simple mode of treatment that will restore the failing strength in a most wonderful way. The first step is to wash the face, neck and wrists as just directed, hot water being unequalled as an invigorant; and if the person has been exposed to dampness during the day, two drops of camphor should be taken in a little water to ward off possible cold. Then remove the shoes, gown and corset, let down the hair, don a flannel wrapper, and recline under a warm coverlet for a nap or even a wide-awake rest of half an hour. After this a cupful of very hot milk, or of very hot tea with lemon in it, taken slowly, will do much toward making one's particular world once more a comfortable place to live in.

EATING AND THE NERVES.

A noted authority on the treatment of nervous diseases recently remarked, in advising a patient, that those women who ultimately fall a prey to nervous prostration begin losing ground by taking insufficient nourishment. When consulted by a tired woman whose appetite is weak and fitful, and whose mirror tells her plainly that she is constantly becoming thinner and less elastic, he directs her to take nourishment at least six times a day. Between her regular meals she may drink a cup of hot soup, or of milk with an egg beaten in it, or may eat a slice of toast with hot cream poured over it, but with no wine or liquor, which would be likely to develop indigestion. The natural stimulation thus frequently provided would do much to restore the brightness of the eyes and the color of the cheeks. When such nourishment is beyond reach, as when one is driving or shopping, a bit of sweet chocolate that can be conveniently carried in the pocket will be sufficient. The thoughtful woman knows how surely the little foxes can spoil the vine; she fully realizes that over-fatigue one day and a slight cold the next will, if often repeated, place her among the large company of semi-invalids who are of small comfort to themselves or to anyone else.

ABOUT FOOTWEAR.

In those much-lamented times, "the good old days," a premium was put on weakness and debility that is hard to understand to-day, when it is happily the fashion for women to be as hale and hearty as they can. The thin, dainty shoes that our grandmothers wore furnish a suggestive comment on the times when they were in vogue, and they would find few purchasers among modern women. Nowadays, when my lady walks abroad, her shoes have low heels and thick soles and are both warm and comfortable; and this is only one of the secrets of her splendid health, which makes her equal to any duty and a benefit to all about her.

With most women, one of the first indications that youth is passing is a tendency to wear slightly larger shoes than formerly. The feet really do spread and grow a little as the years go by, and coverings of more generous size are, therefore, a necessity; but care should be taken to select shoes of ample length, but scarcely as wide as the feet seem to require. It is very unwise to wear old shoes or slippers about the house unless they fit snugly across the foot, both at the toes and at the instep; for if they are much too roomy they are certain to allow the feet to spread.

Women who are compelled to stand a great deal, and who consequently suffer from swollen feet, should know that relief may be found in a powder that is in very general use in the German army, the soldiers sifting it into their shoes and stockings to prevent irritation on a long march. This powder is composed of the following:

3 grains of salicylic acid.
10 grains of starch.
⅓ ounce of pulverized soapstone.

When used regularly the powder keeps the feet dry, prevents chafing and heals chafed or bruised spots. Indeed, pulverized soapstone alone has been found very beneficial.

But feet that are too moist are not as annoying as those that are too dry, which seem to be subject to all the ills that feet are heir to. For such very dry members a thorough bath every night, followed by an application of cold cream or some other substance of the same nature, will prove very helpful, as this treatment will supply ample moisture, the lack of which renders the feet horny and inclined to form callouses, which are often most painful.

HAIR ORNAMENTS,

It is now scarcely possible to have too many ornaments for the hair. A woman who is positively plain of feature has really little reason to complain if Nature has given her an abundance of soft tresses that grow gracefully about the face, for she has the facilities for making a fascinating coiffure that will exactly become her. Pretty combs and pins add immensely to the beauty of the hair, and never before was there such a wealth of these ornaments. Plain shell combs are most fashionable, and then come those of shell and amber decorated with gold or silver filigree, and often encrusted with Rhinestones. One exquisite comb recently noted was leaf-shaped and was of shell that was almost as light-hued as amber. On the brightly polished surface was a delicate filigree of gold extending over one side, and two turquoises were set in the gold, adding greatly to the richness of the effect.

The tortoise shell Spanish combs are as attractive as they are undoubtedly stylish, and they measure seven by four inches. They are generally quite plain, and their simplicity gives them an elegance that is wanting in many more elaborate varieties. One lovely comb is surmounted by a bit of delicate hand-carving that is rendered exceedingly effective by the plain base. When a Spanish comb is worn, the hair should be arranged a little below the crown of the head. Silver and gold hair-pins are also much in vogue and are offered in a great variety of very pleasing designs.

AND TABLE DECORATION.

The fashion of having a single predominating color at a tea, dinner or luncheon still finds many followers, although much has been said of the monotonous effects that have been produced in this way, and the extremes to which the fad has often been carried. Perfectly harmless coloring matter is obtainable for producing delicate shades of pink, green, lavender, etc., in such popular desserts as Bavarian cream, jellies and blanc-manges, and it is possible with a little ingenuity to select an entire menu that will nicely carry out the chosen scheme of coloring, which will also include the table decorations, and, if liked, the dishes and mantel ornaments. But while certain tints are unmistakably dainty, one may be always sure of a tasteful table if white is selected, as this does not give the impression of "fussiness," which colors are likely to produce.

EDNA S. WITHERSPOON.

TATTING.—No. 34.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

CENTER-PIECE WITH TATTED BORDER.

FIGURE No. 1.—*First row.*—Use one thread and make 12 p. with 2 d. s. between each; draw up and then make (a little distance from this loop) 7 d. s., and fasten in a p. of first loop, 7 d. s., draw up; a little distance from this loop make 5 d. s., 1 p., 2 d. s., 5 p. with 1 d. s. between, 2 d. s., 1 p., 5 d. s., draw up; then make 7 d. s. and join in next p. of first loop, 7 d. s., draw up; make 5 d. s., join in last p. of first large loop, 2 d. s., 5 p. with 1 d. s. between, 2 d. s., 1 p., 5 d. s., draw up. Continue until you have 12 large and 12 small loops, fastening the first to the twelfth to form a rosette. Tie and break off thread. Begin another rosette just as you did the first, only join the fourth and fifth loops to the middle p. of two loops of first rosette. Join the third rosette to the second, leaving 3 loops on the upper side, and 4 on the lower. Make 26 rosettes and join the first and last to form a circle.



FIGURE No. 1.—CENTER-PIECE WITH TATTED BORDER.

Second row.—Use two threads. Slip thread through middle p. of first loop of a rosette, make 7 d. s.; then with one thread make (close up) 7 d. s., 1 p., 1 d. s., 1 p., 1 d. s., 1 p., 2 d. s., 1 p., 5 d. s., draw up as closely as possible; make 5 d. s. and join in last p. of preceding loop, 2 d. s., 5 p. with 1 d. s. between, 2 d. s., 1 p., 5 d. s., draw up close to the loop; make 5 d. s., join in last p. of second loop of clover-leaf, 2 d. s., 1 p., 1 d. s., 1 p., 1 d. s., 1 p., 7 d. s.; draw up. With both threads make 7 d. s. and fasten in middle p. of third loop of rosette; with *both* threads, as close as possible, make 7 d. s.; with *one* thread make 7 d. s. and join in last p. of first clover leaf, 1 d. s., 1 p., 1 d. s., 1 p., 2 d. s., 1 p., 5 d. s., draw up. Continue as in first clover leaf, then with both threads make 7 d. s. and fasten in middle p. of first loop of next rosette. Repeat until you have gone around.

Third row.—Use one thread. Make 5 d. s., 1 p., 2 d. s., 1 p., 1 d. s., 1 p., 1 d. s., join in middle p. of large loop of a clover leaf below, 1 d. s., 1 p., 1 d. s., 1 p., 2 d. s., 1 p., 5 d. s.; draw up, turn work and make 7 d. s., 1 p., 7 d. s.; draw up, turn work, make 5 d. s. and join in last p. of large loop, 4 d. s., 1 p., 5 d. s.; draw up, turn work again and make 7 d. s., 1 p., 7 d. s., draw up; on lower side make 5 d. s., and join in p. of small loop, 2 d. s., 1 p., 1 d. s., 1 p., 1 d. s., join in middle p. of clover-leaf below, 1 d. s., 1 p., 1 d. s., 1 p., 2 d. s., 1 p., 5 d. s.; draw up. When this row is finished, with a needle and thread draw up work until it lies smoothly, cut a circle of linen of the proper size, roll the edge and whip on the tatting.

TATTED EDGING.

FIGURE No. 2.—This edge may be made with thread in numbers ranging from 40 to 60. Make with two threads.

To Make a Leaf.—Tie the end of the shuttle thread to the thread on the spool. Now with the shuttle work 4 d. s. on spool thread, then with shuttle thread alone, work 2 d. s., 1 p., until you have 20 d. s.; close up the stitches. * With shuttle work on spool thread 4 d. s., 1 p., 4 d. s.; with shuttle thread alone work 2 d. s., join to last picot of previous scollop, 2 d. s., 1 p., until you have 20 d. s.; close up stitches.* Repeat from * to * until you have 3 scollops. With the shuttle work on spool thread 4 d. s., then with shuttle thread alone work 2 d. s., join to last picot of previous scollop, work 2 d. s., 1 p., until you have 30 d. s.; close up stitches. With shuttle work 4 d. s. on spool thread. * With shuttle thread alone make 2 d. s., join to last picot of previous scollop, 2 d. s., 1 p., until you have 20 d. s.; close up stitches. With shuttle make 4 d. s. on spool thread, join to opposite picot of leaf made with spool thread, 4 d. s. on spool thread.* Repeat from * to * till you have 3 scollops. This makes a leaf of 7 scollops. Then with shuttle make on spool thread 15 d. s., then with shuttle thread alone make 2 d. s., 1 p., until you have 10 d. s.; join to middle picot of last scollop, 2 d. s., 1 p., until you have 10 d. s.; close up stitches. Repeat from beginning of first scollop until you have another leaf of 7 scollops. When you have the desired number of leaves, tack them together with a needle and thread, then baste them on a piece of stiff paper, make a row of double crochet across the top and fill in centers with cobweb stitch done with needle and thread as represented in the engraving.

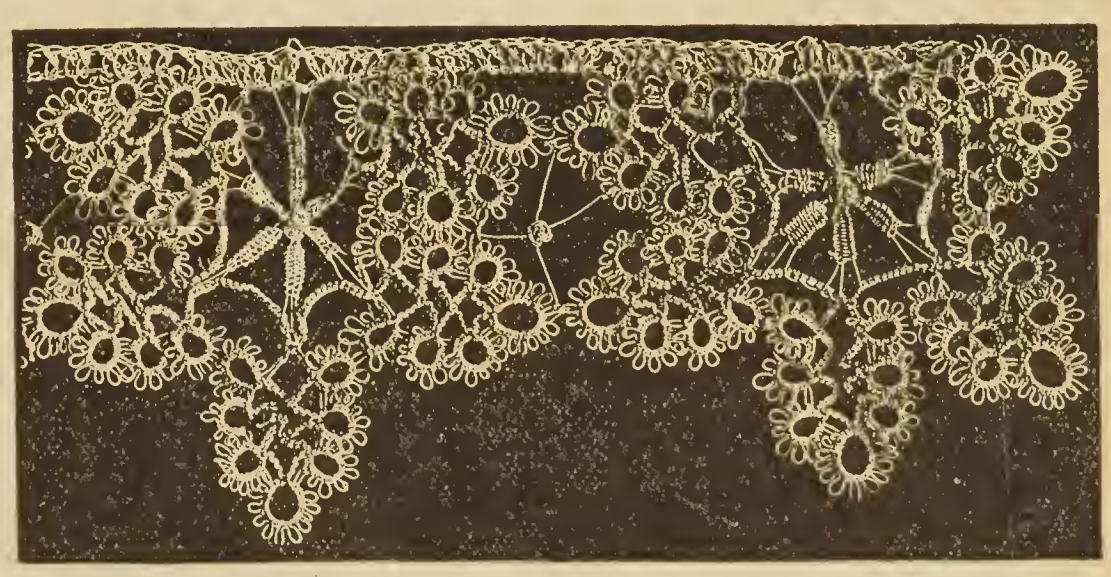


FIGURE No. 2.—TATTED EDGING.

SOME HINTS ABOUT SERVING FRUIT.—No. 9.

LEMONS.

As the preverbial "egg without salt," so is the raw oyster without lemon. The use of this fruit with the oyster is not only grateful to the taste, but it is also very pleasing to the ar-



FIGURE No. 1.

tistic sense. The lemon juice does not destroy the delicate flavor of the raw oyster, as vinegar, even of the best quality, is apt to do; and the pretty tinting of the fruit makes a plate of oysters a thing of beauty.

When oysters are to be served on the half-shell (and no other way is half so pretty or palatable), arrange the shells in a circle upon each plate, with their smaller ends inward, and half a lemon, or only a quarter if the fruit is large, at the center.

A very satisfactory way to utilize lemons, when raw oysters are not too large and are to be served without the shells, is to slice the fruit, arrange the slices on each plate or large saucer in a circle, half moon or some other attractive form (see figure No. 1), and place an oyster on every slice.

A very dainty and appetizing accompaniment for oysters on the half-shell may be made thus: Slash the rind of the lemon at intervals from the center of the top half-way to the bottom, carefully draw back the sections of the rind, remove the pulp, extract the juice, mix with grated celery, and fill the cup of rind (figure No. 2) with the mixture. Thrust a tiny wooden spoon, such as is used for mustard, into the pretty receptacle, and place the latter at the center of the plate, with the oysters on the half-shell around it.

Fried oysters may be served on lemon slices, and the juice squeezed upon them greatly improves their flavor for some tastes.

Lemon juice is quite indispensable for lobster, salmon, sardine, chicken, oyster and celery salads. When salad is finely chopped, a pretty way to serve it is to make little cones of it on slices of lemon and place a twig of celery on top of each (see figure No. 3); and when two kinds of salad are to be offered together, cut a large lemon in two, either crosswise or lengthwise, scoop out the pulp, fill the halves of the rind with the two varieties of salad, fit them together, and tie with a narrow blue or yellow ribbon.

When large fresh lemons can be obtained, their rinds may be fashioned as at figure No. 4 and used as receptacles for lemon sherbet or cream. Lemon snow may be daintily offered in lemon rinds, or in glass cups with a thin slice of lemon on top of each.

Lemon cream is extremely attractive when frozen in moulds to represent the fruit; and the effect may be improved by laying the imitation lemons on leaves formed of pistache cream.

Lemon jelly moulded in the form of a whole or half lemon and disposed on a real lemon leaf makes a most artistic dish, and is as delicious as it is pretty. When it is to be eaten with plain or whipped cream, wine or a cold lemonade, the leaf may be laid on top of the jelly or at the stem end, and removed by the eater.

This jelly is also pleasing when it is broken rather fine and heaped up in glass cups or plates; and a lovely center-piece may be arranged by making a stand with glass salvers of graduated sizes, placing upon the salvers circles of small wine-glasses heaped with broken jelly, and decorating the sparkling pyramid with dark-green lemon leaves.

Crystallized slices of lemon are both delicious and pretty, and when served in bonbon boxes or trays lined with lemon-colored or violet satin, they are appropriate sweetmeats for a luncheon or tea.

Lemon cream or jelly spread between layers of cake is liked by most people, and lemon tapioca is also a popular dainty and may be moulded into many pretty shapes. A pyramid may be formed of the tapioca, and a band of lemon leaves and slices of the fruit disposed about its base; or the jelly-like substance may be moulded in simple cup shapes, and a thin slice of lemon that has been dipped in sugar may be laid on top of each, with a small lemon leaf caught by the stem under the edge of the slice.



FIGURE No. 2.

A lemon Charlotte Russe is all the more inviting when served in a low glass dish surrounded by a border of "lady-fingers" laid on lemon leaves, and further decorated with very thin slices of the fruit arranged in some pretty form on top.

At one beautiful little entertainment a shapely lemon tree in an ornamental jar stood at the center of the table, and bright lemon rinds that had been emptied and then filled with salads hung from the branches by yellow ribbons, which were bowed prettily about them. At a breakfast lately given the center of the table was occupied by a small tree that was loaded with real lemons similarly fastened on, which, of course, were allowed to remain. (See figure No. 5.)



FIGURE No. 3.

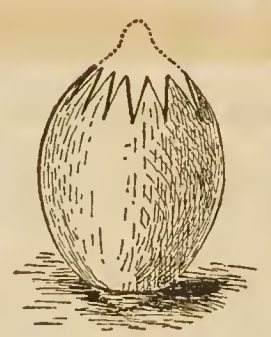


FIGURE No. 4.



FIGURE No. 5.

Slices of lemon may be used decoratively in many ways. A border of them, relieved with sprigs of water-cress, lettuce or parsley, makes a pretty garnish for a dish of fish, and slices of the fruit and sprigs of the foliage may be placed here and there upon the fish. Lemon sauces are delightful with many kinds of fish.

Slices of lemon can also be arranged with good effect upon

salads, omelettes, baked ham, etc., their pretty color contrasting nicely with the rich hues of such edibles; and they are decidedly ornamental when placed beneath croquettes. Very thin slices served with a tender, juicy steak are showy and greatly improve the flavor.

A slice of lemon slightly salted or sugared makes a pleasant appetizer at breakfast.

When sweetbreads are to be roasted, cut them in several places, pour lemon juice over them, cook to a turn, and serve with thin slices of lemon.

Stewed apples or pears are always greatly benefited by the addition of a few slices of lemon.

Lemon plays a prominent part in the preparation of sardines on toast, a dainty dish for breakfast, luncheon or tea. Having taken the sardines from the can with great care, wipe them with a cloth, and lay them on blotting-paper to absorb whatever oil is left; then dip them in lemon juice, roll in cracker crumbs, place in the oven, and brown carefully. When done lay them on narrow slices of toasted bread, and arrange a border of lemon slices and leaves about the edge of the dish. Sardines thus prepared may also be offered on slices of lemon cut lengthwise and placed on large lemon leaves.

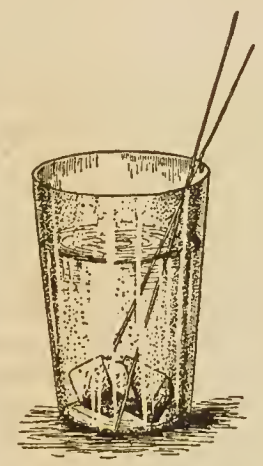
Wide borders formed of lemons and leaves are beautiful for the table. When lemon leaves cannot be obtained, those of the mock-orange will make a good substitute, and so will several other kinds of leaves that are similar in shape, and of a dark, rich green.

At a small fish supper the border about the table mirror was composed of oyster shells, celery tops and halved lemons, and two crimson lobsters seemed in the act of climbing over the circle of shells into the clear depths of the mirror's silvery bosom. The entire arrangement was striking and artistic.

An excellent beverage for early Spring may be prepared by squeezing the juice of a lemon into clear water, no sugar being added; if taken before breakfast this will be particularly beneficial to those who are inclined to biliousness.

A cup of iced tea may be greatly improved by the addition of a slice of lemon, and so may a cup of coffee when cream is not used. Slices of the fruit moulded into lemon jelly make a truly beautiful dish.

In warm weather nothing is more refreshing than a glass of cold lemonade. This drink may be varied in several ways. For instance, it may be dashed with port or sherry wine, and when thus prepared, it may be offered in a tall glass of cracked ice, with several rye straws to sip it through. A couple of strawberries, raspberries or blackberries or a slice or two of orange or pineapple placed in each glass will add to both the flavor and the beauty of the drink. Lemonade may be given a "head" by placing a little white of egg in the glass, and shaking vigorously with a tin shaker fitted over the top.



The variety of uses to which the lemon may be put make it almost indispensable to good housekeepers, and its agreeable acidity gives it value medicinally and renders it a boon to the warm and thirsty individual who mops his perspiring brow in the dog-days and yearns for "Greenland's icy mountains."

H. C. Wood.

EMPLOYMENTS FOR WOMEN.*—No. 11.

TEACHING THE ART OF COOKERY.

By Mrs. Carrie M. Dearborn, late Principal of the Boston Cooking School.

Yes, cookery is an art, and not simply a trade. Owing to the progressive influence of Domestic Science, this subject is now receiving a consideration proportionate to its value to mankind. The habit of cooking his food is one of the great distinguishing traits which clearly separate the human animal from the brute creation, and the higher the civilization the greater the attention that is paid to food products and their proper preparation to form a suitable diet for mankind.

It has fallen to the lot of the present generation of women to be far more favored than were their mothers and grandmothers in the matter of facilities for acquiring culinary knowledge. Formerly, if food was only palatable and sufficiently abundant to satisfy necessity, or toothsome enough to cater to the taste of the epicure, no further consideration was given thereto. At the present time, however, we find cooking schools in our own and in other countries, and this fact alone has a great significance. It shows that a demand has been created for something not obtainable in any other way. It means that we are no longer satisfied with the narrow knowledge of so important a subject that is to be secured from family cooks, however skilled they may be, and that we are not willing longer to increase the burdens of the already overtaxed mother or housekeeper, or to try unsuccessful experiments on husband or family. More than this, it means that we are refusing to accept unsuitable combinations of food materials and call them nourishment.

The subject of foods is one of such vast importance that scientists engaged along this line are uniting to give to the world the results of their investigations; and people must be taught how best to apply this newly acquired knowledge. The outgrowth of the awakening in this direction seems to be a very general feeling that through the children in the public schools to-day the most rapid progress may be made, and that when the food question is properly understood—when the poor man and the well-to-do alike comprehend the scientific relation which everything we eat bears to the amount of work we can accomplish or pleasure we can enjoy, we shall be far healthier, wiser and happier.

As in any other branch of education, knowledge regarding the art of cooking is to be best obtained by practice lessons and the use of reliable text-books under the direction of competent instructors. We now have in the United States a number of training schools where such instruction is given, and from whence teachers are sent out to fill positions in nearly every State in the Union.

About fifteen years ago cooking schools were first established in this country, modelled after those already in active operation across the ocean. After about four years of experimental work, which demonstrated the feasibility of the plan, the Boston Cooking School, in December, 1882, received its charter as a corporation, with all the powers, rights, privileges, etc., pertaining thereto. This school, founded by Mrs. Samuel T. Hooper and other influential Boston women, had as its primary object simply the training of servants. It was soon found, however, and it has since continued to hold true, that this class is the most self-satisfied and the most difficult to reach of all those who need such instruction.

Mrs. Mary J. Lincoln, who, much against her own inclinations, was induced to become the first Principal of the Boston Cooking School, and who is still actively engaged both in writing and in teaching, has achieved a more than national reputation by the widespread influence of her cook-books, which may now be found in use in nearly all the cooking schools and in countless homes throughout our land, as well as in foreign countries. To Miss Parloa, who was also a pioneer in the good work, and to many other now well known teachers of cookery, do we owe a debt of gratitude for inspiring an increased thirst for knowledge as to the best methods of cooking.

Among the most important schools that have training

* In the Employments Series we have already published papers on Journalism—May, '94, Trained Nursing—June, '94, Telegraphy—July, '94, Typewriting and Stenography—August, '94, Public-School Teaching—September, '94, Millinery—October, '94, Private-School Teaching—November, '94, Photographic Negative Retouching—Deeember. '94, In the Telephone Exchange—January, '95, and Laundry Work—February, '95.

classes for fitting teachers to give instruction in this necessary branch, may be mentioned the Boston Cooking School, above referred to; the Boston Normal School of Cookery, established by the late Mrs. Hemenway; the Pratt Institute, Brooklyn, New York; the New York College for the Training of Teachers; the New York Cooking School; the Drexel Institute, of Philadelphia; Mrs. Rorers' Philadelphia Cookiug School; the Milwaukee Cooking School; the Boston Young Women's Christian Association, and the School of Domestic Science, and there are doubtless many other institutions uuknown to the writer that give excellent culinary training.

Private cooking schools are already permanently located, while many new ones are spriuging up all over the country; and cooking as an elective or as a required branch, is now to be found in the curriculums of all the leading seminaries, and of a steadily increasing number of public schools. Indeed, a girl cannot graduate from the public schools of Boston uuless she has taken the course in cooking. In view of this wide-spread instruction, two questions very naturally arise—first, as to the class of women who are best fitted to act as teachers; and second, as to the cost of a course of normal training and the likelihood that a position to teach may be obtained after the course is finished. Every cooking school in the country could no doubt produce hundreds of letters asking these questions, and it was to answer just such inquiries that the Boston Cooking School issued in 1890 its first printed announcement of the Normal Class curriculum.

In the beginning of the work there were, of course, no such normal schools from which to secure tcachers; they were then selected from the ranks of experienced professional cooks or housekeepers, or of public-school teachers with a natural taste in this direction. As new schools came into existence more teachers were needed, but at first, so stroug was the prejudice in the popular mind against studying the teaching of cooking as a profession, that few who could do anything else would take up the work, and for a long time it was difficult to find teachers enough to supply the demand. The case to-day, however, is quite different. People are awakening to the fact that it is just as lofty a profession to teach how to build up the body and strengthen the brain with necessary food materials, as it is to overtax the mental nowers and bear the burden of a half-starved existence.

As in all other professions, certain conditions must be fulfilled before there is any likelihood of success. Too many young women seem to think, that, because they rather enjoy going into the home kitchen and making cake or a few faucy dishes under the mother's or cook's supervision, they are adapted to becomc teachers of cooking. Others, having failed in previous undertakings, or being broken down in health from overwork in some other direction, turn their eyes to the cooking schools and think that, having once passed their portals, they will be on the straight road to ease and affluence.

The truth is that, although work is always work, no matter where it is found or by whom it is undertaken, the demands for trained cooking teachers come from so many and such widely differing sources that there is a greater chance, perhaps, for diversity of taste, experience and personality than in any other branch of teaching. Sometimes, for instance, a call comes for a person to go into a young ladies' school to teach both sewing and cooking, and sometimes a knowledge of millinery is one of the requirements; and the Schools of Domestic Science fit one for just such positions. Other combinations of the household arts are often desirable, and a thorough training in two or more of the branches is very helpful toward securing a permanent position.

For public-school work a woman must first have had experience in teaching or be thoroughly trained in normal school methods. When applying for such a position she is generally required to show a certificate of normal school training, and she must have taken a special course in the art of cooking. She is also expected to pass examinations in anatomy, bacteriology, physics, physiology, botany, chemistry and zoölogy—indeed, to pass the full examinations required of any applicant for a position in a public school.

A knowledge of the art of cooking is only one of the items that are required to fit one for this branch of the work, and it has always seemed to me, therefore, that an already successful teacher of ordinary public-school classes is better fitted than any one else to take up the study of cooking as a specialty, and then go on with it in the public cooking-schools. The classes being neoessarily large, discipline is an essential factor, and unless a woman can first succeed in ordinary class work, let her forever abandon the idea of attempting to teach the art of cooking to sixteen or twenty restless girls from the grammar-school grade.

In a girls' reform school, where, as a rule, cooking is taught and the pupils are expected to take turus in preparing much of the daily dietary, a teacher must also have learned the art of discipline, and be able to control both herself and her scholars, often under the most trying circumstances. There is, however, a certain amount of pleasure to be fouud in even this arduous task. The girls are often more interested in cooking than in any of their other duties or studies, and when their interest and confidencc have once been gained, they are eager to do their best, and vie with each other in their efforts to win the teacher's approval.

The cooking schools often receive applications to supply matrons for homes or schools or housekeepers for hotels or private families, or to fill other positions of a similar nature, where intellectual skill and refinement are required. Again, a great many private classes are constantly being organized all over the country, and teachers are called for to give sets of lessons in working girls' clubs under the auspices of church societies. Frequently a group of young ladies organize a club of their own to meet at one another's houses, and, of course, they need a teachcr. Yet again, church societies are often in need of money to aid in raisiug certain charitable contributions, and one of the most popular means of securing funds during the last few years has been to have a course of lectures on cooking given by a trained demonstrator. These lectures have generally proven both instructive and remunerative.

Training schools for nurses in every section of the country have for years included instruction in the art of cooking for the sick and convalescent in their curriculums, and have employed especially trained teachers, either resident or non-resident, to give the necessary lessons. These lessons have been a most helpful and essential feature of the training, and it is only a question of time when every hospital training school in the country will consider such instruction as necessary as information concerning the outward care of the body, bandaging or the administration of drugs. Morcover, food expositions, which seem to increase in numbers and popularity with each succeeding year, call for demonstration lectures, and there are a number of the best known teachers of cooking in the couutry now engaged in this very work.

It will readily be seen that to acceptably fill any one of the above positions, at least more than average ability in certain lines is required. The teaching of cooking is not child's play. A cook, pure and simple, without other training, has not the necessary ability to convey her knowledge to others. To become a successful teacher of anything, first fit yourself for the position, taking into consideration your natural abilities, disposition, education and experience with the world.

The training in any one of the normal cooking schools requires time, money and brains. The tuition fee averages one hundred dollars, exclusive of board and the cost of text-books. The time needed varies from four months for a post-graduate course to two years for a more comprehensive one. It takes at least an average amount of brains to acquire even an elemeutary knowledge of the studies mentioned as obligatory in the public-school curriculum, and every graduate of a normal cooking school must have received at least high school certificates, and must pass successfully the required examinations in such special studies as that particular school may require—certainly in chemistry, physiology and pedagogy, as well as in the theory and practice of cooking.

That neatness is considered a fundamental factor of success is shown by the fact that all the training schools expect each would-be teacher to wear a white apron and cap while training, and afterwards in public work.

It is well before entering any school to obtain, if possible, circulars or other information from more than one, for each has its specialties, and if a girl has in view a certain line of work, she may find better opportunities to fit herself therefor in one school than in another. The line in which one person would make a great success might cause the dowufall of another. A teacher who would excel in discipline or in the trainiug of children might make an utter failure of public demonstration lectures, because for the latter such entirely different personal qualities are called into use.

The question of remuneration and the likelihood of securing positions must not be overlooked. In the public schools the salaries are, I believe, on a par with those of the grammar school grade, or about four hundred and fifty dollars for the

first year, with an increase of fifty dollars a year thereafter, until a certain amount is reached. From seven hundred and fifty to eight hundred and fifty dollars is considered most excellent remuneration, and only in a few cases have I known the latter amount to be exceeded. In private school work one may receive from forty to one hundred dollars a month for the school year; and for demonstration lectures the compensation varies from five to twenty-five dollars for each lecture, according to the circumstances of the case and the experience or reputation of the lecturer.

Not every one can begin at the top round of the ladder, and it often takes a long time to acquire even a foothold; but when the latter has once been secured, patience, tact and perseverance will enable one to overcome many obstacles, and the teaching of the art of cooking will then become both profitable and enjoyable.

MOTHER AND SON.

CHAPTER IV.—FIRST LESSONS IN WORLDLY WISDOM.

Before every youth as he makes his start there stretches a blank page of virgin whiteness, and upon this he writes his life very much as he wills. Circumstances have some influence, but less than is commonly supposed; within the young man himself lies the chief power that determines whether the record shall be one of good or evil—of happiness or misery.

"Man is his own star, and the soul that can
Render an honest and perfect man,
Command all light, all influence, all fate,
Nothing to him falls early or too late.
Our acts our angels are, for good or ill,
Our fatal shadows that walk by us still."

The world is full of life, and we help to keep its great pulses throbbing with happiness for some of us, with heart-aches for others. We feel its power, yet we may not be fully aware of the source of inspiration. Its eternity does not prevent its revolutions through both space and time, through the lights and shadows of good and evil.

A young man must learn that after all there is a law of compensation. He will, perhaps, wonder at first why it is that worldly good and happiness and ease are so unequally distributed, and he will very likely be only partly satisfied with the assurances of theologians, that, while sinners may be happy and prosperous in this world, and good men unfortunate and miserable, perfect justice shall be meted out to them in the eternal life that is to follow; but when he shall have gained in years and experience, he will see that even in this world, "Justice is not postponed. A perfect equity adjusts its balance in all parts of life." So let him not think that he shall not reap what he sows on this earth in one way or another. He will not be able to attain a position so high that envy, malice and intrigue cannot reach him, but he can fill his appointed place with such unswerving honesty and faithfulness that his conscience will lift his soul above petty cares and bring him happiness.

The parent was the trainer of the budding intellect and character during childhood, but now the youth alone is responsible; his character will be of his own making, and he will be proud or sorrowful, according to the result he achieves. Some natures yield to circumstances because they have not sufficient strength to resist them, or because they lack the energy to exert their strength. Life surely has some meaning; we are not put here to be mere figure-heads or atoms, to be ruled wholly by outside influences. Every young man must strive to find out what life means to him individually, and to produce the largest and best results possible within his limitations.

He will meet men and women who appear well, whose lives seem correct on the surface, but whose real natures belie such appearances. There is a subtile chain connecting humanity which we do not yet perfectly understand; some call it the electric germ, but whatever it is, it makes us feel either attraction or repulsion when we meet a stranger. His character affects us without volition on his part or ours, and so it is all-important that he should strive to make himself everything that is noble, not only for his own good, but also for the influence he inadvertently exerts upon all with whom he comes in contact. We all naturally respect goodness, although we ourselves may be weighed in the balance and found wanting. The youth will recognize it when he sees it, and should determine to emulate it. There will be numerous ill-advisers and tempters to lead him from the path of rectitude, but he must be "as wise as serpents, and harmless as doves," in his dealings with them.

It is a sad doctrine, but unfortunately is often justified by facts, that we must believe all men rascals until we prove them honest. It seems a tendency of human nature to go to extremes, whether it be in pleasure, in labor, in religion or in amusements; and this weakness is the rock on which many a noble life has been wrecked. The mother who has seen much of the world will warn her son of the numerous pitfalls and allurements which will be set to entrap him. He cannot be strong until he has been tempted and has learned to resist, but he will gain the strength of every temptation that he does resist. St. Bernard said: "Nothing can work me damage except myself; the harm that I sustain, I carry about with me, and never am a real sufferer but by my own fault." When a young man fully believes this, many things will be easier for him.

One very necessary lesson in worldly wisdom is that defining and explaining the use and abuse of money. There is, perhaps, no better test of a boy's prudence than the way he makes, saves and spends money. It is hard for most boys to realize that an apparently insignificant number of trifling amounts will, if added together, produce a considerable sum. They are apt to forget that the largest amount is made up of a certain number of tiny parts, and that when they are wasteful, they squander one or more of those parts and thus defer by so much the accumulation of a fortune. We can all be spendthrifts, but it takes prudence and determination to be economical. It is a pity that happiness and comfort in this life should depend so largely upon a thing so gross as money, but civilization renders this fact inevitable, and we must accept it.

Some men and women to-day are as ignorant of the true meaning of wealth and poverty as was Marie Antoinette, who, when told that the people of Paris were crying in the streets for bread, asked, "Why don't they eat cake?" The wise mother informs herself sufficiently well regarding proper modes of money getting and money spending to give her son a groundwork of knowledge, and trusts to his after years of association with men in the world to develop the good seed. Lord Bacon thought that, to economize, it was better to watch the small savings than to condescend to insignificant gettings; and the idea is a good one, although small earnings are by no means to be despised. Debt is one of the evils which follow the spendthrift, and it often involves others as well as himself in its calamity. It is the simplest precaution of prudence to keep an exact account of one's income and expenditures, and to maintain the latter at a safe distance below the former.

While the task may not be a pleasant one, the mother must, in coöperation with the father, warn their boy against the immoral side of life. Temptations will beset his pathway, and who can point out the dangers more clearly and impressively than she? The allurements of vice are dazzling to youth, but the degradation and the misery which they enfold are none the less certain because they are at first invisible. We are too much of this world; we need to cultivate the spiritual side of our natures. The spirit of God within us will raise humanity to immortality, but we must keep our bodies pure temples of God if we would inherit eternal life.

The moral sentiments are so vastly important to our happiness in the present life and our salvation in the next, that they should be cultivated unceasingly, and honored with every attention. The baser side of our nature will clamor for precedence, but stern virtue alone can bring peace and happiness. Teach the youth this great lesson by showing him both sides of the picture, and he will be likely to heed the warning.

Among other temptations which try the strength of a young man are the more or less frequent invitations of his associates

to drink intoxicating liquors with them. The Jews claim that their race is the most temperate in the world, because they have always had wine on their tables and permitted their children to drink it from earliest infancy. They believe that their young men, being so accustomed to it, are not tempted to go where it is sold in order to get it, and thus avoid the bad company which is always to be met in such places. There can be no disputing the fact that as a race the Hebrews are more temperate than the Gentiles, for while most of them use spirituous liquors to some extent, very few drink them to excess.

It is certainly true that humanity is always most desirous to do what is prohibited, as if there were most pleasure to be gained from such illicit indulgence. If liquor is hidden from a youth, and he is forbidden to touch it, he is almost sure to wish to taste it as an experiment, and then for the same reason he desires to know the effect of it. Naturally he must go to a saloon to get it, and there he sees and hears much that is degrading. Perhaps if he had been permitted to drink a glass of wine at his father's table he would not have cared to enter a saloon. We would not be understood, however, as advocating the latter plan; the subject has so many sides that it cannot be decided by one set of rules, but each parent must carefully weigh every argument, and then act as seems best in the individual case. This much is certain—many close observers agree that boys who have been taught to use wine moderately and temperately at home rarely become drunkards.

It is exactly the same with cards. If a boy is allowed to play cards at home with his mother and sisters, he is not likely to become a gambler; but if the amusement is denied him there, its seductiveness will be enhanced by the prohibition, and he is likely to gratify his desire by going to some gaming table. Here he cannot play except for money, and the taste is almost certain to grow more and more decided until he loses control of himself. If he wins, he wishes to win more; if he loses, he endeavors to retrieve his loss; and so he goes on to his ruin, unless some powerful influence holds him back. It is not the use, but the abuse of cards which makes them dangerous, and mothers must explain to their sons how far the use can be continued in safety. If this point is fully understood by a boy, it is not probable that he will gamble later in life. He has reasoning powers, and must be permitted to use them as a rational human being. He will not be likely to follow a given course with exactness because he has been bidden to do so; but if he is given plain and pertinent facts, he will reason out the right way for himself and adhere to it closely.

Wise heads have advised rough dealing with boys. King Solomon was one of these, and later John Ruskin says in his "Sesame and Lilies": "You may chisel a boy into shape, as you would a rock, or hammer him into it, if he be of a better kind, as you would a piece of bronze; but you cannot hammer a girl into anything. She grows as a flower does—she will wither without sun; she will decay in her sheath as a narcissus will if you do not give her air enough; she may fall and defile her head in the dust if you leave her without help at some moment of her life, but you cannot fetter her." Perhaps Ruskin knows best; but women who have reared large families of children have found that love beautifies a boy's character as much as it does a girl's. A mother cannot go far wrong who tries gentle means at first, who strives to advise and not to drive her boy. If such treatment will not answer, there are always harsher remedies at hand.

While learning his first lessons in worldly wisdom, the boy will wish to know something of the social world. It has been said that we want to get into good society, not that we may have it, but that we may be seen in it; and there are many grains of truth in this statement. There can be no real pleasure in going to great gatherings simply because the fashionable world is there. The bows and smiles and few words exchanged are cold and ceremonious, and so of no value. One may experience a feeling of gratified pride at being seen in the exclusive throng, but is there any other pleasure? Has anything been learned? Has any good been accomplished? The answer must be in the negative, and so the youth had better stay at home with his books. There he will find the best thoughts. True, he may talk with writers at social gatherings, but the best of every worthy author is in his books, and if these are read carefully and understood, the student will find himself growing in wisdom.

One very important branch of worldly wisdom must not be neglected in the boy's education, and that is the art of being agreeable. It is hard to find the dividing line between affability and hypocrisy, because one must often be amiable to persons whom he may thoroughly dislike. But no one has a right to take his ill-feelings into the homes of others. Guests under the same roof must be polite to one another, no matter how much bitterness is in the heart. Cicero said of Catiline, "He lived with the sad severely, with the cheerful agreeably, with the old gravely, with the young pleasantly, with the wicked boldly." Whether he had these feelings himself, or simply assumed them, we are not told, but it is not probable that he really felt them; he simply was making a high art of being agreeable.

Addison says in "The Spectator": "The true art of being agreeable in company (but there can be no such thing as art in it) is to appear well pleased with those you are engaged with, and rather to seem well entertained than to bring entertainment to others." Of course, one must have an unusually happy temperament to associate intimately with a variety of dispositions; and that he can do so agreeably, shows that he is content to do what is most pleasing to others, instead of asserting his own preferences.

A man who imagines himself a wit can render a whole company miserable without seeing his mistake; for he is usually a person of less delicate sensibilities than one of a more reserved nature. Real wit is spontaneous and is always pleasing, but the man who assumes it is certain to be a bore. On this topic, also, Addison advises most sensibly, "Witty men," he says, "are apt to imagine they are agreeable as such, and by that means grow the worst companions imaginable; they deride the absent, or rally the present, in a wrong manner, not knowing that if you pinch or tickle a man until he is uneasy, or ungracefully distinguished from the rest of the company, you equally hurt him."

We have always been told that we must not measure a man by his dress, but the world still goes on judging people by their external appearance, and it seems natural that it should do so. If one is travelling, he can almost invariably determine the position in life of the people he meets by the manner in which they are clothed. It is a duty which we owe ourselves, therefore, to dress as well as we can. Of course, the middle ground between dandyism and slovenliness is the aim of every sensible man, and yet many wise people have maintained that it is better to dress above one's fortune than below it, holding that a handsome suit of clothes will always procure the wearer a certain amount of respect that he would not otherwise receive.

It is undoubtedly true that poor or slovenly attire will prejudice men against a person before he has said a word, and it has been remarked that, "Had Tully himself pronounced one of his orations with a blanket about his shoulders, more people would have laughed at his dress, than have admired his eloquence"; yet some men have the mistaken idea that carelessness in dress is the first step toward an intellecual life. This might have been true a couple of centuries ago, as it is related of two eminent and learned men of that time that "they had but one mind, one purse, one chamber and one hat"; but literary and learned men and women of our day dress as carefully as any other cultivated people, and the idea of unkempt and unwashed genius is a thing of the past. Tidiness is always to be commended, and nothing more readily hints of inward purity than a neat appearance. Let every boy remember this, and not attempt to appear a genius by affecting carelessness in his attire.

MAUDE C. MURRAY.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.

HOUSEKEEPERS' DEPARTMENT.

SAN DIEGO:—Elderberry cake is delicious and is made thus: Beat to a cream six ounces each of butter and brown sugar, and then add three well whisked eggs and a wine-glassful of elderberry wine. Give the mixture a vigorous beating, and stir in rapidly twelve ounces of dried flour with which two tea-spoonfuls of good baking-powder has been sifted, and next twelve ounces of rich stoned and chopped raisins, four ounces of shredded orange peel, and a tea-spoonful of allspice, cloves and nutmeg, mixed. Pour the batter into a well buttered cake tin, bake for an hour and a half in a moderate oven, and keep in a closely covered tin for a week before using. This almost equals wedding cake.

R. P.:—Wheat gems are easily and quickly made as follows:

1 quart of milk.
1 " " sifted flour.
6 eggs.
1 table-spoonful of sugar.
1 " " butter.
1 tea-spoonful of salt.

Place two sets of iron gem pans where they will become very hot. Beat the eggs until light (an egg-beater can be used to advantage), and then add the sugar, salt and milk. Gradually pour this mixture upon the sifted flour, beating thoroughly, and add the butter, melted. Dip a piece of clean cloth into some soft butter, rub it over the hot gem pans, pour the batter into the pans, and bake for twenty minutes. When done, the cakes will be light and delicate and about double their original size. The same mixture baked for an hour in earthenware cups would increase to four times its size at the start, and the cakes would then be called pop-overs.

JASMINE:—Procced thus to preserve vegetable marrows: Boil a pound of loaf sugar to a syrup in a pint of water, and add a pound of marrows cut into strips three inches long and an inch and a half wide, three ounces of crushed whole ginger and the juice of half a lemon. Let the whole simmer without stirring for two hours, and then remove half the ginger, and pour into jars. The marrows should be fresh but not too ripe.

COUNT ROBERT:—To make rhubarb jam: To every pound of rhubarb allow a pound of sugar and two ounces of candied lemon-peel. Cut up the rhubarb, add the sugar to it, and let it stand for twenty-four hours or until all the sugar is dissolved. Pour off the syrup, and boil it for three-quarters of an hour; then add the rhubarb, and the lemon-peel cut fine, and boil the whole for at least an hour.

CLARISSA:—For Irish stew, take the following:

2 pounds of potatoes.
2 " " neck of mutton.
4 onions.
½ pint of hot water.
Pepper and salt.

Cut the mutton into pieces, arrange the pieces in a stew-pan in alternation with the potatoes and the sliced onions, sprinkle with salt and pepper, and add the hot water. Cover closely, and let the stew cook violently for an hour, shaking the pan occasionally. Serve very hot.

C. C.:—To make Graham wafers, use the following:

7 cupfuls of Graham flour.
1 " " thick, sweet cream or butter.
1 pint of sweet milk.
2 tea-spoonfuls of baking-powder.

Rub the baking-powder into the flour, and add the cream with a little salt, and then the milk. Mix well, roll very thin, cut to form wafers, bake quickly, and leave the wafers about the stove for a few hours to dry thoroughly.

AUNTIE:—The ordinary method of frying in a frying-pan with only a little fat, doing one side at a time, is called by the French sautéing. To sauté well, the work must be done quickly, so as to keep all the juices in the meat. It is by many considered an economical mode of cooking all sorts of small articles of food. Almost everything that is sautéed is much better when fried by immersion. Some people, however, are very unwilling to make the change and persist in cooking in the old way, using a little half hot fat, which spatters over everything near it, soaks into fish or meat, and is often served as the only gravy.

PUBLISHERS' DEPARTMENT.

"EVERYTHING FOR THE GARDEN."—The 1895 catalogue of Peter Henderson & Co., New York, bearing the above title, is at hand and is one of the handsomest publications of its class we have seen this year. The 50-cent "Newport Collection" of flowers and vegetable seeds offered by this firm is of special value, and will be mailed, with the catalogue, to anyone mentioning where advertisement was seen, and sending 20 cents in stamps. Moreover the seeds will be enclosed in an envelope, which when empty will be accepted as cash for 25 cents on a future order of $1.00 or over.

A SUCCESSFUL AND PROGRESSIVE FIRM.—Those of our readers who have gardens or are in any way interested in fruits, flowers or vegetables should see the new "Guide to Horticulture" published by The Lovett Company, of Little Silver, N. J. In this book of over a hundred and fifty pages are offered and described almost everything imaginable in the gardening line, including many tempting novelties. The advertisement of the publishers which appears in another column tells our readers what they have to say, giving some remarkably attractive offers. The firm is reliable and trustworthy beyond question.

CHOICE ROSES AT 5 CENTS.—The good things advertised this Spring by the florists and seedsmen are more tempting than ever, and easily one of the best offers made is that of the Good & Reese Co., Box H, Springfield, Ohio. This well-known firm of rose-growers and florists agrees to send prepaid twenty hardy, ever-blooming roses, nearly all new kinds and all upon their own roots and guaranteed to arrive in good condition and to bloom this Summer, for $1.00—5 cents apiece. An "Iron-Clad" collection of fourteen hardy roses is also offered for the same sum, and there are bargains in chrysanthemums, geraniums, begonias and flower seeds.

VAUGHAN'S "GARDENING ILLUSTRATED."—The mammoth catalogue of Vaughan's Seed Store is at hand for the current year and it is truly a work of art as well as a complete and practical treatise on seeds and their planting. This concern offers with every order a free premium packet of new French canna seeds, "World's Fair" collection, the blossoms of which are effectively illustrated in the catalogue, as is also a remarkably fine group of nasturtiums, which are so scarce this year. Vaughan's Seed Store sells only fresh seeds, of which it carries one of the largest stocks in America; and it covers the whole country, having houses in both New York and Chicago.

TRIAL SETS.—The Storrs & Harrison Co., who occupy twenty-nine greenhouses and one thousand acres of land at Painesville, Ohio, in raising everything for the orchard, vineyard, lawn, garden, greenhouse and conservatory, open their forty-first year by announcing a number of "50-Cent Trial Sets" of choice seeds, plants and fruits that merit the attention of everyone interested in farming or gardening. The lists include chrysanthemums, cannas, palms, vegetable seeds, flower seeds, shrubs and vines, to say nothing of some liberal offers of garden plants and fruit trees and vines. This firm sends an elegant 168-page "Annual" free with first order.

THE GEM COLLECTION.—This assortment of seeds for 1895, advertised by W. Atlee Burpee & Co., Philadelphia, Penna., contains some novelties not offered by any other growers. It can hardly be duplicated at retail for less than $1.00, but it is now offered—ten packets of choice seeds, with full directions for culture—for 25 cents. This concern publishes "Burpee's Farm Annual," a book of 174 pages that is sent free, and also an admirable book about seeds, and "A Year's Work at Fordhook Farm."

CHRYSANTHEMUMS.—The Catalogue of John Lewis Childs, Floral Park, N. Y., containing nine colored plates, is sold for 20 cents per copy, but it can be obtained gratis by any person who sends for it, together with 30 cents for a new collection consisting of five packets of seeds and ten choice bulbs. The seeds include chrysanthemum, begonia, spider flower, Japanese wineberry and spoon gourd, and the bulbs, gladiolus, oxalis, tuberose and zephyr flower. A copy of the "Mayflower" and two chromo plates sent with each collection.

"D. & C." ROSES.—The roses of the Dingee & Conard Co., West Grove, Penna., are guaranteed to grow indoors or out, in pot or garden. They are on their own roots and require no more care than any amateur grower can give them. A "Guide" published by the above firm tells all about rose culture and how to make a wise selection. This book will be sent free on

request, with a copy of the floral magazine, "Success with Flowers."

SOMETHING WORTH HAVING.—This is the new descriptive Catalogue of Pitcher & Manda, Inc., Short Hills, N. J., a book that should be in the hands of every grower or lover of flowers. Its interesting reading matter is interspersed with seventy-five large photo-engravings and colored plates, which give it an unusually high artistic tone. The catalogue is mailed on receipt of 25 cents in stamps, which amount may be deducted from first order.

WHAT TWO DIMES WILL BUY.—For 20 cents, either silver or stamps, Wm. Elliott & Sons, 54 Dey St., New York City, will send, postpaid, to any lover of flowers, the following, the retail value of which is 80 cents: 1 large package cosmos, new, early-flowering, extremely elegant shades; 1 packet petunia, selected, single-fringed; 1 large package mixed aster, an unrivalled variety; and 1 good, flowering root of "Rainbow" canna.

A GRAND TRIAL BOX.—J. J. Bell, of Binghamton, N. Y., greets the flower-loving public this Spring with a trial offer which embraces two bulbs and fifteen packages of flower seeds, together with a free book on Summer Gardening. This is sent for 25 cents, and in each box is placed a 25-cent check that will be accepted as cash on any $1.00 order for seeds subsequently given. With every order for four boxes, "The Bellflower," a bright floral magazine, is sent free for one year. Also see advertisement of vegetable seeds in this issue.

THE INNISFALLEN GREENHOUSES. — The Geo. H. Mellen Co., proprietors of these long established greenhouses at Springfield, Ohio, invite patronage this season with even more than their accustomed liberality. One dozen very choice everblooming roses, all well known strains, may be had of them for 50 cents, and the same sum will purchase a splendid collection of begonias, carnations, chrysanthemums (new), geraniums or selected flower seeds. A large and handsomely illustrated catalogue mailed free to any address.

"BY A WOMAN."—This is the title of an artistic and unique catalogue, devoted exclusively to flower seeds, that is published by Miss C. H. Lippincott, Minneapolis, Minn., who announces an assortment of fifteen easy-growing annuals, with a chance to compete for $100.00 in cash prizes on "Royal Show" pansies, all for 25 cents. A full-sized packet of each variety will be sent, and the prizes will be awarded for the largest blossoms raised in 1895 from the "Royal Show" pansy seed.

BARGAINS.—Particularly enticing to flower planters is the advertisement in this magazine of the Great Western Plant Co., Springfield, Ohio, with its announcement of undoubted bargains in roses, plants and seeds. It tells "What you can buy for 50 cents"—among other desirable sets, one consisting of thirteen ever-blooming roses, strong, healthy plants that will bloom all this Summer. Catalogue free.

THREE TEA ROSES FOR 10 CENTS.—For this trifling sum McGregor Bros., Springfield, Ohio, agree to send one each of "Golden Star" (yellow), "Bridesmaid" (pink), and "Empress of Germany" (pure white) tea roses, together with their new book, "Special Bargains in Flowers" for 1895. See this firm's advertisement, elsewhere in this issue, for a few specimens of desirable $1.00 and 50-cent collections of flowers.

VICK'S "FLORAL GUIDE."—Don't buy seeds until you have seen this handsome and complete catalogue of flowers, vegetables and fruits—all old favorites and the finest of novelties—which is printed in seventeen different tints and enriched with colored plates. The "Guide" also contains particulars of a $300 offer for a name. Sent for 10 cents (which may be deducted from first order) by James Vick's Sons, Rochester, N. Y.

SCOTT'S CATALOGUE.—Robert Scott & Son, Philadelphia, Penna., call attention to their richly illustrated Catalogue for 1895, which contains mention of the latest novelties and specialties in roses, and a full assortment of plants, seeds and bulbs, and which will be sent to anyone furnishing address on a postal-card. For forty-six years this house has been prominently and successfully identified with the culture of roses.

SEED TIME IS COMING, and with it a general desire on the part of reasonable human beings to plant or sow something, and thus take advantage of Nature's awakening. No one should purchase anything in the way of seeds before seeing the great 1895 Catalogue of Johnson & Stokes, Philadelphia, Penn., which is advertised in this magazine and is sent free.

A GREAT SEED BOOK.—Knowing gardeners and florists are well aware of the value of the great "Seed Book" published by W. W. Rawson & Co., Boston, Mass., which gives full information for choosing, planting and growing vegetables and flowers of all kinds. This firm sells the famous "Arlington Grown Seeds," which are produced from the choicest strains and are selected and tested with the utmost care.

TO VEGETABLE GROWERS.—Extremely attractive are the novelties in vegetable seeds announced by the Fairview Seed Farm, Box 42, Rose Hill, N. Y., and all who are gardening or farming for profit should consider them before purchasing their seeds for the ensuing year. This concern offers prizes of $255.00 for ripe tomatoes grown in the shortest time. An advertisement elsewhere in this issue tells something interesting about choice cabbages, cucumbers and potatoes.

A SPECIAL OFFER.—As a special offer to introduce their seeds to new customers, Currie Bros., Milwaukee, Wis., agree to send one packet each of ten different choice strains of sweet peas for 25 cents, with a copy of their beautiful 1895 Catalogue free. The usual price for this collection is $1.00. The Catalogue contains directions for growing, besides a list of good things in seeds and plants.

FERRY'S SEED ANNUAL.—Ferry's Seed Annual for 1895 is at hand, and is better than that of last year, which is saying a great deal. Pictures and descriptions are given of fruits, vegetables, etc., produced from the seeds which have made the enviable reputation of the publishers, D. M. Ferry & Co., Detroit, Mich.

A CHOICE COLLECTION.—From Geo. W. Park, Libonia, Penna., comes an offer that is certainly a bargain—twelve packets of first-class, warranted flower seeds, together with cultural "Guide," and "Park's Floral Magazine" three months on trial, all for ten cents. The seeds include pansy, nasturtium, marigold, Indian pink, portulaca, sweet fern, double poppy and aster, and basket lobelia.

A DOLLAR'S WORTH of bulbs and seeds for 25 cents, the cost of postage and packing, is what F. B. Mills, Box 119, Rose Hill, N. Y., is now offering to extend the already widespread demand for his choice products for the garden. The collection embraces six tuberose and gladiolus bulbs and seven packets of assorted seeds.

A "BARGAIN CATALOGUE."—Ten packets of seeds in the choicest strains, ten free-blooming bulbs, and a large "Bargain Catalogue"—these are what J. Roscoe Fuller & Co., Floral Park, N. Y., will send on receipt of 25 cents to pay postage and packing; and to insure perfect satisfaction, they enclose a check good for 20 cents.

GREAT VEGETABLES.—To introduce their exclusive and special varieties that cannot be proeured elsewhere, Crosman Bros., Rochester, N. Y., will on receipt of 10 cents, send, postpaid, one packet each of "Southport Early Red Globe" onion seed, "Crosman's New Golden King" lettuce, and "Columbian Prize" tomato, together with an illustrated "Garden and Farm Annual."

FLOWERS GIVEN AWAY.—O. M. Richardson & Co., Canton, Me., tell in the advertising columns of this magazine of "rare flowers given away." For cost of postage and packing they send seeds for four beautiful floral novelties (1 packet of each), together with a 25-cent premium coupon, and a beautiful illustrated catalogue.

A GUIDE TO FARMING.—Gregory's Catalogue for 1895, published by J. J. H. Gregory & Son, Marblehead, Mass., is free, and describes seeds that have been famous for many years. When in doubt consult this authority, and it will set you right by giving you the best farming knowledge up to date.

TO ALL WHO PLANT.—Some very interesting bargains are offered this month by Alfred F. Conard, Box 5, West Grove, Penna.—among them 5 trial packets of choice flower seeds for 10 cents, with Catalogue; Spanish Iris, French hybrid gladiolus and tuberose bulbs, very cheap; and choice roses at 10 cents apiece or 16 for $1.00.

FRUITS AND FLOWERS.—Any one desirous of raising strawberries, raspberries, blackberries, grapes or other small fruits, or roses or any sort of novelty, should communicate with D. Brandt, box 300, Bremen, Ohio, who makes a specialty of small fruit plants, roses, etc. Send for free Catalogue and report on Strawberries.

FOR THE WILD FLOWER GARDEN.—An interesting advertisement of wild flowers is presented in this issue by F. H. Horsford, Charlotte, Vt. This is especially appropriate just at present, as the wild-flower garden or bed is now a fad with floriculturists. Send 2 cents for a complete catalogue.

FOR 12 CENTS.—An investment of 12 cents with A. C. Anderson, Leigh, Neb., brings excellent returns—"Favorite Flowers," a charming premium book entitled "Floral Treasures," five packets assorted flower seeds, a fine bulb and seeds of the Chinese tea plant.



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Reject any soap or washing compound that will cleanse without an expenditure of time and labor; "What is well done is done soon enough." Ivory Soap will do the work as quickly as it can be done with safety.

Healthy and Happy Mother —AND— Child.



Why do **Mothers** put Corsets on their growing Children? We beg of you DON'T! but be sure to buy

Ferris' GOOD SENSE CORSET WAISTS.

Worn by over **A Million** Mothers, Misses, and Children.

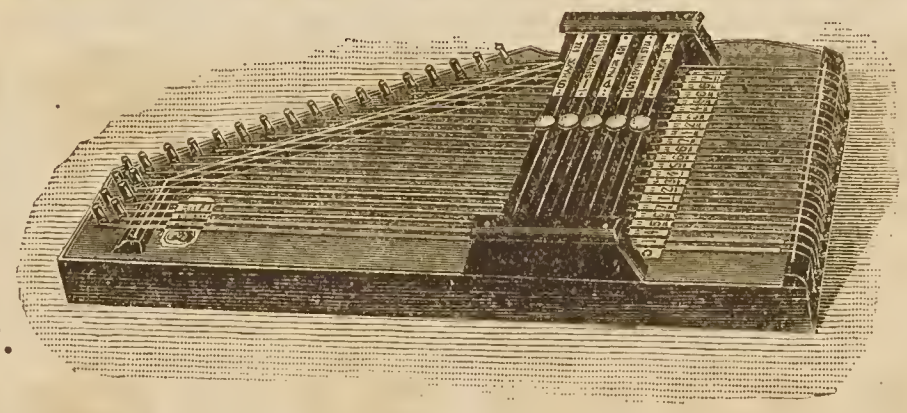
SOLD BY ALL LEADING RETAILERS. Send for Circular.

FERRIS BROS. —Manufacturers and Patentees.— 341 Broadway, NEW YORK.

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The Autoharp

Easy To Play.



Easy To Buy.

Style No. 2¾.

The best Present for $5.00 that money will buy.

If you cannot secure this style of your local dealer we will send C.O.D., or we will Prepay Express Charges to any place in the United States if money is sent with order.

Style No. 2¾, highly polished red-wood spruce sounding board, 23 strings, 5 bars, producing the following Chords: C-Major, F-Major, B-Major, G-Seventh and C-Seventh. Celluloid thumb pick, music rack, instruction book, 22 pieces of music, tuning key, brass spiral pick, furnished with every Autoharp.

Autoharps range in Price from $1.50 upward.

The Autoharp is sure to be the popular musical instrument of the United States. It can be played with very little practice, and without instruction, except such as is derived from a close reading of the Instruction Book which is furnished with every Autoharp.

Send for complete Catalogue of Autoharps and music, and pamphlet "How the Autoharp Captured the Family."

ALFRED DOLGE & SON, Dept. J. Dolge Building, 110 East 13th St., New York City.

Upon this page we have illustrated an assortment of Ladies', Misses' and Children's

JACKETS

which will, no doubt, prove of especial interest to our many readers.

The Patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, and Sizes (or Ages) desired.

The Butterick Publishing Co.
(LIMITED),
171 to 175, Regent St., London, W.;
or 7 to 17 W. 13th St., N. Y.



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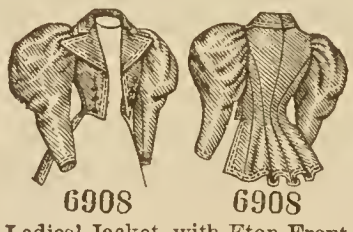
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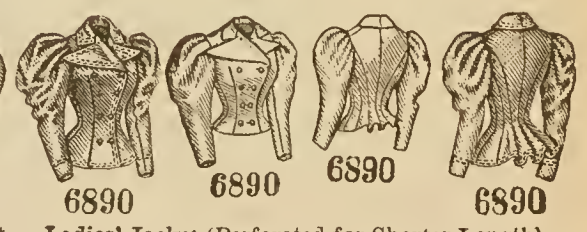
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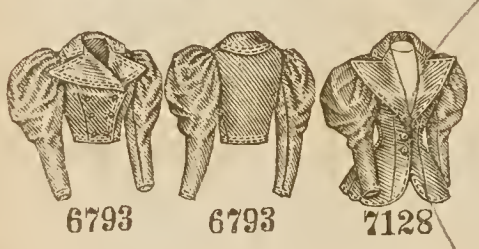
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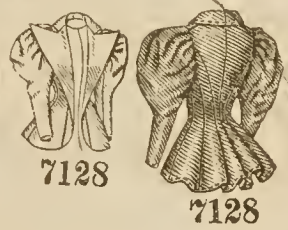
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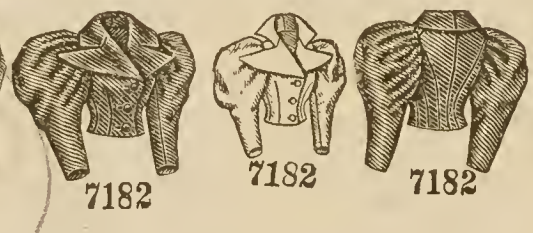
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Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



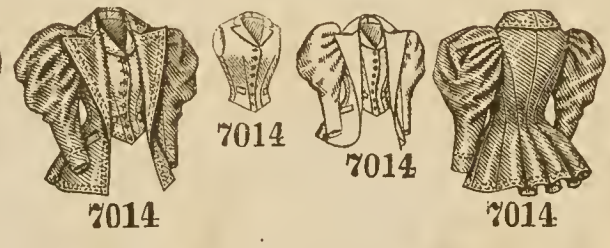
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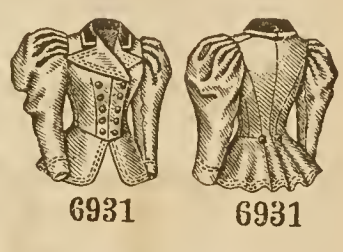
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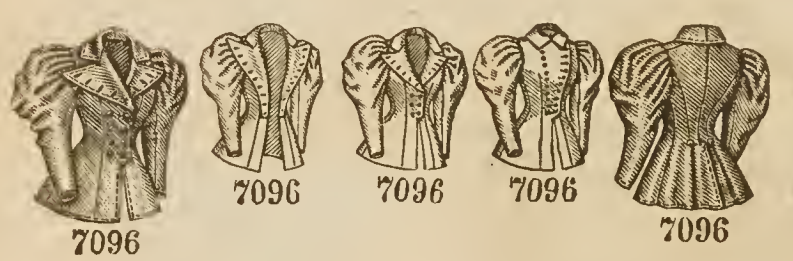
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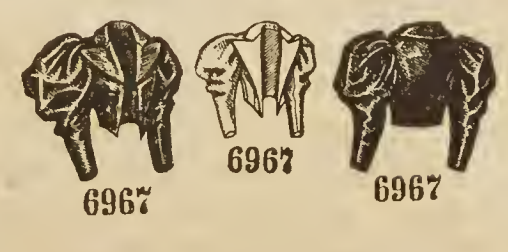
Ladies' Jacket, with Tight-Fitting Back and Separate Vest (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



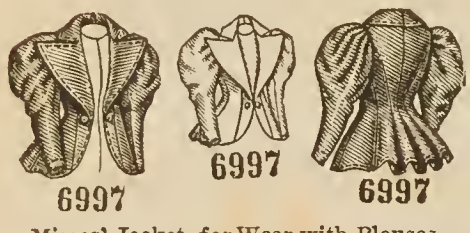
Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



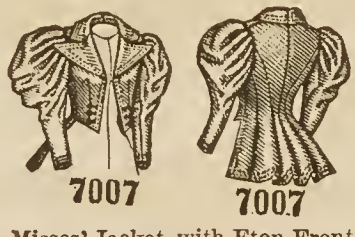
Misses' Eton Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



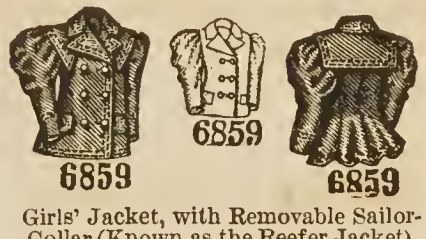
Misses' Oxford Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cts.



Misses' Jacket, for Wear with Blouses, Shirt-Waists, etc. (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.



Misses' Jacket, with Eton Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Girls' Jacket, with Removable Sailor-Collar (Known as the Reefer Jacket) (Copyright): 8 sizes. Ages, 2 to 9 years. Any size, 10d. or 20 cts.

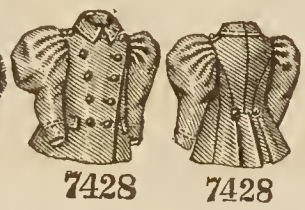


Girls' Jacket or Blazer (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



Girls' Jacket (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

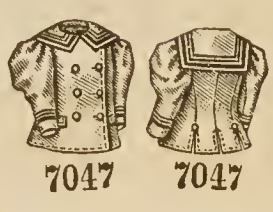
Girls' Double-Breasted Reefer Jacket (Copyr't): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



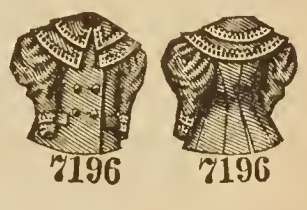
Girls' Double-Breasted Jacket (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 ets.



Little Girls' Double-Breasted Reefer Jacket (Copyright): 8 sizes. Ages, 2 to 9 years. Any size, 10d. or 20 cts.



Child's Jacket (Known as the Reefer Jacket) (Copyr't): 7 sizes. Ages, 2 to 8 yrs. Any size, 10d. or 20 cts.



Child's Jacket (Copyr't): 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cts.

These are Facts

which

Housekeepers Should Seriously Consider.

If you want the best food, you will be interested in the following facts, which show why "Royal" is the best baking powder, why it makes the best and most wholesome food, and why its use has become almost universal—its sale greater in this country than the sale of all other cream of tartar baking powders combined.

The Royal Baking Powder NEVER fails.

It is absolutely pure and wholesome.

It is combined from the most approved and healthful ingredients.

It makes the finest flavored, most tender, delicious and wholesome food.

It has greater leavening strength than any other baking powder, and is therefore the cheapest.

It never loses its strength, but will keep fresh and full of leavening power until used.

It acts slowly in the dough, so that none of its strength is lost before the baking is completed.

It makes food that will keep sweet, moist and fresh longer, or that may be eaten hot and fresh with impunity.

The reasons why the Royal Baking Powder is superior to all others in these respects are easily stated. One is because it is made from chemically pure materials; another because it is made with greater care and accuracy than any other. It is always uniform in composition and leavening power. It has been the standard baking powder since its introduction. **The founder has continuously conducted its business and is still at the head of its management.** Thus all the knowledge and skill attained by over a quarter of a century's experience is available in its present preparation. The consumer is not experimented upon by changes of formula that are constantly being made in other powders in an effort to get a mixture that will not "cake" or lose its strength, or that follow changes of proprietorship or manufacturers. The Royal Baking Powder is always certain and equal in its work; a teaspoonful does the same perfect work to-day that it did yesterday, or last week or month, or last year.

While the last teaspoonful in a can of Royal is as good as the first, other powders lose their strength after being made a short time, and particularly after the can is opened.

The exactness with which the active principle of each ingredient prior to mixing is ascertained by expert chemists; the actual prohibition enforced against the receipt into the works of an impure ingredient; the care with which the materials are dried, coated and prepared before their combination, and the precision in packing the powder so that it shall be delivered to the consumer in the perfect condition in which it leaves the factory, are some of the details which go to make the perfect "Royal."

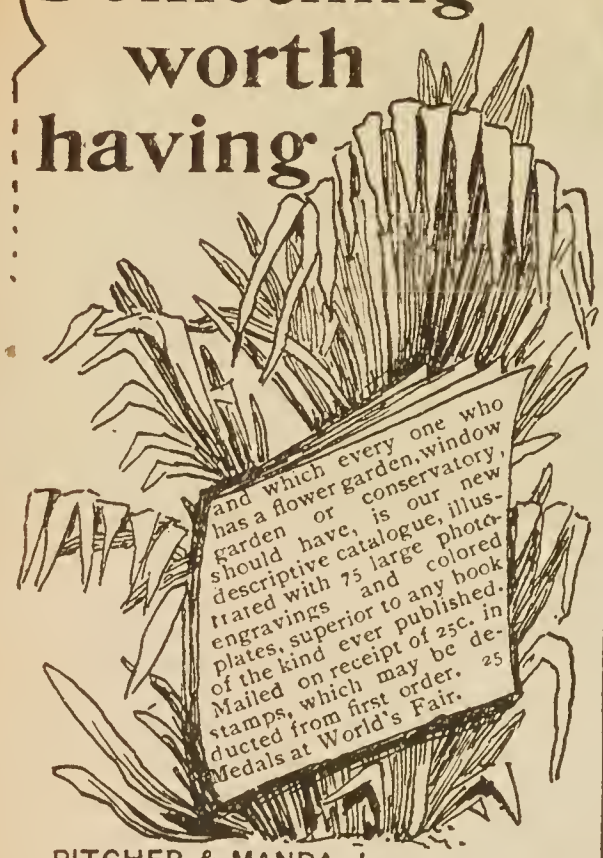
The same means are not employed by other manufacturers. There have been a great many imitations of the Royal, but no equals. Pure materials are not employed, care is not taken in their preparation and combination, while in the great majority of baking powders alum is added to give them strength, while cheapening their cost.

The great popularity and general use of the Royal Baking Powder attest its superiority.

No other Article of Human Food has ever received such emphatic commendation for purity, strength and wholesomeness, from the most eminent authorities, as the Royal Baking Powder.

No other Article used in the domestic economy of the household has so many enthusiastic friends among the housekeepers of America.

Something worth having



PITCHER & MANDA, Inc.,
(14) Short Hills, N. J.

Established 1840.

SEEDS



As a means of introducing three special and exclusive varieties, we will send postpaid for **10c.** one packet each of our famous new Southport Early Red Globe Onion Seed; Crosman's New Golden King Lettuce, and Columbian Prize Tomato, together with our beautiful illustrated Garden and Farm Annual of Flower and Vegetable Seeds, *free*, which is alone worth the price. These *very choice* varieties cannot be procured elsewhere.

CROSMAN BROS., Rochester, N.Y.

People Who "Don't have any Luck with Flowers"

are the ones who need our new 1895 Catalogue of

Everything for the Garden

This Catalogue is really a book of 160 pages, 9 x 11 inches, containing over 500 engravings and 8 colored plates of Seeds and Plants. And as all are drawn from nature, we show, as in a looking-glass, the best of the old and the latest of the new.

To trace advertising, and give our Catalogue the largest possible distribution, we make the following unusually liberal offer:

Every Empty Envelope
Counts as Cash.

To every one who will state where this advertisement was seen, and who encloses us 20 cents (in stamps), we will mail the Catalogue, and also send, free of charge, our famous 50-cent Newport Collection of Seeds, containing one packet each of New White Sweet Pea "Emily Henderson," New Butterfly Pansy, New Crested Zinnia, Succession Cabbage, New York Lettuce, and Ponderosa Tomato, in a red envelope, which, when emptied and returned, will be accepted as a 25-cent cash payment on any order of goods selected from Catalogue to the amount of $1.00 and upward.

PETER HENDERSON & CO.
35 & 37 CORTLANDT ST., NEW YORK.

OUR BEST WILD FLOWERS

Are very beautiful, and so are those of other countries. Over 600 kinds of the best Hardy Ornamentals, Bulbs, Herbaceous Plants, Vines, Shrubs, &c., such as are hardy and will grow alone, are described in my Catalogue. Free to all who pay the postage (2c.) Last year's patrons will get it without asking.

F. H. HORSFORD, CHARLOTTE, VT.

ANSWERS TO CORRESPONDENTS.

PRINCE RUPERT'S: — The "Pearl Corset Shield" is an economical and comfort-giving attachment that will remedy the fault you complain of. It prevents a corset breaking over the hips, and it makes a broken corset as comfortable as it was when new. This shield is manufactured by Eugene Pearl, 23 Union Square, N. Y.

BRUNETTE:—Cut the yellow crépon for evening wear by dress pattern No. 7250, which costs 1s. 6d. or 35 cents; and trim with black lace and velvet ribbon. Insert new full sleeves of black figured silk in your black basque to modernize it, shaping them by pattern No. 7395, which costs 5d. or 10 cents, and is illustrated in the February DELINEATOR.

MRS. W. D. B.:—A pretty case for *robes de nuit* may be made of fine linen. Make two receptacles for the gowns; hemstitch each pocket all round, and finish the entire case with antique lace, allowing sufficient fulness at each corner to prevent it drawing. On one pocket may be embroidered in white the words, "Pleasant Dreams," while on the other a quartet of musicians may be outlined. Stain the boards of your ceiling to imitate oak.

MISS M. M.:—The names of leading newspapers in San Francisco, Cal.; St. Paul, Minn.; and Washington, D. C., respectively, are: *The San Francisco Examiner, The Globe*, and *The National Tribune*.

50c. BARGAINS
IN ROSES and PLANTS.

We want your trade, hence we offer these cheap bargains well knowing that once a customer of ours, always one. Please tell your neighbors about it.

Set A—10 Ever-blooming Roses, 10 Colors.. 50c
" B—10 Prize Winning Chrysanthemums 50c
" C—10 Lovely Fuchsias, all different.... 50c
" D—8 Fragrant Carnation Pinks 50c
" E—15 Choicest Rainbow Pansies..... 50c
" F—12 Sweet Scented double Tube Roses 50c
" G—10 Elegant Geraniums, all different 50c
" H—8 Flowering Begonias, choice kinds 50c
" J—10 Vines and Plants, suitable for Vases and Baskets..... 50c
" K—12 Magnificent Coleus, bright colors 50c
" L—4 Choice Decorative Palms, elegant 50c
" M—4 Dwarf Ever-blooming Fr. Cannas 50c
" N—20 Packets Flower Seeds, all kinds 50c

NO TWO ALIKE IN THESE SETS.

Any 3 sets for $1.25, any 5 for $2.

By mail postpaid, safe arrival and satisfaction guaranteed. Order by the letters from this advertisement **now** as these introductory sets not in catalogue. This book contains everything you need for the garden and house. We mail it for 10c. in stamps. We are the largest rose growers in the world. Over one and a half million roses sold each year.

The GOOD & REESE CO.,
Champion City Greenhouses,
Box H **SPRINGFIELD, OHIO.**

BURPEE'S FARM ANNUAL for 1895

"The Leading American Seed Catalogue."

A handsome book of 174 pages with many new features for 1895—hundreds of illustrations, pictures painted from nature—it tells all about the BEST SEEDS that grow, including rare novelties that cannot be had elsewhere. Any seed planter is welcome to a copy FREE. *Send your address to-day on a postal.*

W. ATLEE BURPEE & CO., Seed Growers, PHILADELPHIA.



50c Trial Sets Of Choice Seeds, Plants and Fruits.

By mail postpaid, safe arrival and satisfaction guaranteed. Order by the letters and the numbers from this advertisement **NOW**, as these are introductory sets, not in catalogue, **an Elegant Annual of 168 pages**, which will be sent free with first order. If none of these sets suit you and you want anything in our line send for **CATALOGUE FREE. About 60 pages devoted to VEGETABLE and FLOWER SEEDS, 70 to PLANTS and the balance to the CREAM OF THE FRUITS.**

Set **B**—16 pkts. choice **Vegetable Seeds**, 16 s'ts..50c
" **E**—20 pkts. choice **Flower Seeds**, 20 sorts..50c
" **U**—2 Elegant **Palms**.....50c
" **J**—10 Sorts Lovely **Everblooming Roses**..50c
" **G**—10 Prize **Chrysanthemums**, 10 sorts.....50c
" **H**—4 Superb **French Cannas**, 4 sorts.....50c
" **K**—10 Showy **Geraniums**, 10 sorts 50c
" **L**—30 Fine **Gladioli Flowering Bulbs**....50c
" **N**—10 **Tuberoses**, Double Flowering Size..50c
" **O**—10 **Flowering Plants**, 10 sorts.....50c
" **P**—6 Hardy **Ornamental Shrubs**, 6 sorts..50c
" **Q**—6 Hardy **Climbing Vines**, 6 sorts.....50c

FRUIT TREES, Etc.—Mail Size.

Set **103**—8 **Peach**, 4 sorts 50c
" **104**—8 **Apple**, 4 sorts.....50c
" **105**—2 **Pear, 2 Cherry**.....50c
" **106**—6 **Grapes**, 3 sorts 50c
" **107**—8 **Grapes**, all Concords 50c
" **108**—4 **Gooseberries**, 4 sorts.....50c
" **109**—10 **Currants**, 3 sorts.....50c
" **110**—30 **Raspberries**, 5 sorts.....50c
" **111**—50 **Strawberries**, 5 sorts.....50c
" **112**—1 each Japan **Chestnut & Walnut**.50c
" **113**—20 **Blackberries**, 4 sorts.....50c

One-half each of any two sets 50c., any 3 sets $1.25, 5 sets $2.00.

EVERYTHING OF THE BEST FOR ORCHARD, VINEYARD, LAWN, GARDEN, GREENHOUSE AND CONSERVATORY. MILLIONS OF TREES, SHRUBS, VINES, ROSES, ETC.

41st YEAR. 1,000 ACRES. 29 GREENHOUSES.

THE STORRS & HARRISON CO., Box 25 Painesville, O.

Seeds and Bulbs GIVEN AWAY.

The Choicest Collection and best offer ever made. We want every reader of this paper to try this collection: 1 pkt. Lovely Marguerite Carnation, 1 pkt. Fuller's Perfection Pansy, 1 pkt. Snow Queen Pansy, pure satin white; 1 pkt. Balsam, 1 pkt. Floral Park Giant Phlox, 1 pkt. Sweet Pea, 1 pkt. Mignonette, 1 pkt. Giant Zinnia, 1 pkt. Poppy Bridesmaid, 1 pkt. Aster, 1 Bulb Lovely Tuberose, 1 Bulb New Seedling Gladioli, 8 Bulbs Oxalis, free bloomers. The above collection, 10 packets seeds, 10 Bulbs and our Bargain Catalogue mailed free on following conditions: Send us **25** cents to pay postage and packing. We will include in each collection a check good for 20 cents.

J. ROSCOE FULLER & CO., Floral Park, N. Y.

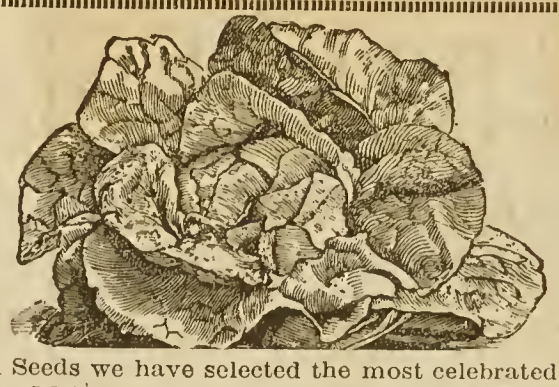
Seeds

3 CENTS A PACKET

Vaughan's World's Fair Cannas, Nasturtiums, Pansies and Sweet Peas. One Pkt. each with our BARGAIN CATALOGUE offering hundreds of best Vegetables and Flowers at 3 cts. per packet and 7 cts. per ounce, about HALF-PRICE, mailed with above four famous specialties for only 10 cts. Write east or west; prompt service from the two great centers

NEW YORK: 26 Barclay St. Vaughan's Seed Store CHICAGO: 88 State St.

Arlington Grown Seeds

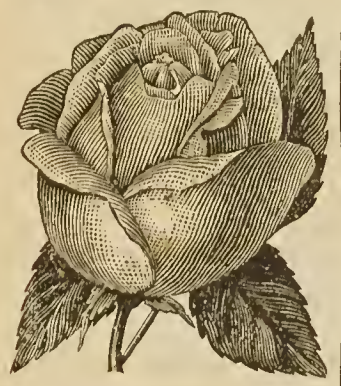


have won a reputation unequaled by any in the country, grown from the choicest strains, selected and tested with the utmost care, they can be always relied upon to produce the largest and most profitable crops. To introduce the genuine Arlington Grown Seeds we have selected the most celebrated varieties, of which we will send a collection of 10 packages, or **$1.00 WORTH FOR 40 CENTS.** consisting of one package each of the following:—

Crosby's Improved Egyptian Beet,
Imp. Danvers Half-Long (stump root) Carrot,
Rawson's Sen Foam Cauliflower,
Crosby's Extra Early Sweet Corn,
Rawson's White Spine Cucumber,
Black-Seeded Tennis-Ball Lettuce,
Danvers Yellow Globe Onion,
Rawson's Clipper Pea, (*the earliest variety known*).
Rawson's Scarlet Globe Radish,
Arlington Summer Crookneck Squash.

These are full packages; the regular retail price of the collection being $1.00. Send at once for Rawson's Great Seed Book, which gives full information for selecting, planting, and growing seeds and flowers of all kinds. Free.

W. W. RAWSON & CO., Boston, Mass.



Over half a million one and two year old roses now in stock. SAFE ARRIVAL OF ALL GOODS GUARANTEED.

We Want You to Know

That 50 CENTS will Buy

12 Very Choice Everblooming Roses

as follows: The Bride, white; Bon Silene, carmine; Bridesmaid, pink; H. M. Stanley, amber rose; Souv. de F. Gaulaine, dark crimson; Md. A. Nabonnand, rosy flesh; Queen's Scarlet, scarlet; Mlle Franceska Kruger, rich yellow; Arch Duchess Immaculata, citron red; Countess Eva Stahremberg, cream yellow; Ball of Snow, pure white (hardy); Gen'l de Tartas, brilliant carmine.

10 Fine Begonias, 10 Splendid New Carnations, 12 Selected New Chrysanthemums, 12 Flowering Geraniums, 25 pkts Choice Selected Flower Seeds.

Any one of the above liberal collections sent postpaid for **only 50 cents.** Our 32 large greenhouses are stocked with the best and newest varieties of plants, bulbs, flower and vegetable seeds. **Send for our large handsomely illustrated Catalogue, mailed Free to any address.**

The Geo. H. Mellen Co., Box D. Proprietors the old established INNISFALLEN GREENHOUSES **Springfield, O.**

Do Your Part.

Do your part, and do your best—
Nature then will do the rest.
Part of your part is to secure the
best Seeds. Ask your dealer for

FERRY'S SEEDS.

They always fill the bill. If you would know the best methods of planting and growing them, send for *Ferry's Seed Annual for 1895*, Free.

D. M. FERRY & CO., DETROIT, MICH.



ALL FOR **20 Cents** **ONLY** TWO DIMES

THIS OFFER WILL NOT APPEAR AGAIN.

☞To induce all flower-loving readers to try Elliott's Seeds, we make the following offer: *the most liberal yet made by a reliable seed house of 50-years' standing.* For only 20 cents, in silver or stamps, we will send you, postpaid, the following:

One large package of Cosmos, of the new flowering variety, very attractive, regular price, 20c.; one packet of Petunia, selected, single fringed, worth 25c.; also our wonderful unrivalled mixed Aster, large package, 20c.; one good flowering root, Rainbow Canna, 15c. (80c. actual value for 20c.)

COSMOS. Our New Early Flowering embraces shades unparalleled for beauty and elegance.

PETUNIA. This peerless selected variety is without a rival among the recent productions. No garden complete without it.

Retail Value 80 Cents.

ASTER. Our Unrivalled Mixture is selected to suit the most fastidious.

OUR BEAUTIFUL NEW CANNA "Rainbow" surpasses them all for brilliancy of color. It alone is worth 20c.

☞ REMEMBER **20c.** BUYS THEM ALL!

Wm. Elliott & Sons (Department D), Seedsmen, 54 and 56 Dey St., New York. Established 1845.

Answers to Correspondents.

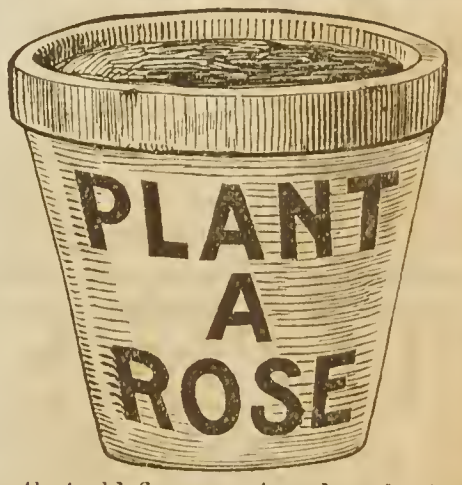
(Continued).

An Old Reader of the Delineator:—The articles on the Voice have been interrupted by the continued illness of the author, Mrs. Eleanor Georgen, but we have every reason to believe that the third paper will appear in the April number of the Delineator.

M. P. T.:—The genuine "Fayetta silk" has the name stamped on the selvedge. It can be used alone or in combination with other goods and is for sale at all seasons of the year. Any leading dry-goods house will probably send you samples of it.

A Subscriber:—To prepare wax for polishing floors, stir twelve pounds and a half of yellow wax, rasped, into a hot solution of six pounds of good pearl-ash in rain-water. Stir the mixture well while boiling; it will appear quiet at first, but will soon commence to froth. When the effervescing ceases, stop the heat, but continue to stir and add to the mixture six pounds of dry yellow ochre. It may then be poured into tin cans, and will harden on cooling. When wanted for use, take a pound of the mixture, diffuse in five pints of boiling water, stir well, and apply while hot to the floor by means of a paint brush. The wax dries in a few hours, after which the floor should be polished with a large floor brush and afterward wiped with a coarse woollen cloth. A coat of this preparation will last six months.

Ximenes:—To promote the growth of the hair, apply to the roots two or three times a week a preparation made thus: Steep half an ounce of bitter apple in half a pint of Jamaica rum for three days, and then strain through muslin, squeezing thoroughly to extract all moisture. Bottle the fluid and cork tightly.



in that old flower pot and make it a thing of beauty. Plant a D. & C. Rose and it will be a joy forever.

D. & C. Roses

grow and bloom indoors or out, in pot or garden—they are on their own roots. Our new Guide to Rose Culture will help you make a wise selection—tell you how roses and other flowers are grown at rose headquarters and how you can grow them equally well.

If you so request, we will send free, this valuable book and a sample copy of our floral magazine, *Success with Flowers.*

THE DINGEE & CONARD CO.,
West Grove, Pa.

Seeds

3 CENTS A PACKET

Vaughan's World's Fair Caunas, Nasturtiums, Pansies and Sweet Peas. One Pkt. each with our Bargain Catalogue offering hundreds of best Vegetables and Flowers at 3 cts. per packet and 7 cts. per ounce, about HALF-PRICE, mailed with above four famous specialties for only 10 cts. Write east or west; prompt service from the two great centers

NEW YORK: 26 Barclay St. **Vaughan's Seed Store** CHICAGO: 88 State St.

SEEDS RARE, FREE-BLOOMING FLOWERS. OUR GRAND TRIAL BOX. FREE

The great satisfaction given by our Free Trial Boxes in past seasons induce us to make a still greater trial offer this season to induce EVERYBODY to try our SUPERIOR FLOWER SEEDS, This lot of fresh seeds will grow readily and cannot but make thousands of permanent customers for us, Our Box contains

1 LOVELY TUBEROSE BULB, 1 MOTTLED GLADIOLUS BULB and One Packet each of

ASTER, Gov. McKinley, Over 50 grand colors.
SWEET PEAS, Emily Henderson, Best New White.
FORGET-ME-NOT, New Striped, Lovely Large Flower.
LINUM, Perpetual Flowering, Blooms All Summer.
POPPY, Riverdale Mixture, Grandest Out.
WONDERFUL MEXICAN PRIMROSE, Worth 25 cents.
WHITE FLOWERS, 100 Sorts for White Bouquets.
YELLOW FLOWERS, 100 Sorts Mixed for Bouquets.
GERMAN MIXED SEEDS, 400 Choice Sorts.
FOLIAGE PLANTS, For Decorative Foliage.
PINKS, Bell's Show Mixed.
PETUNIA, Bell's Show Mixed.
PHLOX, Bell's Show Mixed.
VERBENA, Bell's Show Mixed.
PANSY, Our Nellie, Gorgeously Beautiful.
BOOK ON SUMMER GARDENING, Free.

THESE ARE THE BEST MIXTURES IN THE WORLD.

Remember one packet each of the above flowers and the two bulbs by mail, for only 25 cents, and in each box we put a 25-cent check which will count the same as 25 cents in cash on any $1.00 order for seeds you may send us.

THESE FLOWERS ARE WORTH $3.00

So this trial lot really costs nothing. We have about 1,400 of the choicest varieties, and want every reader of this paper to try them. Catalogue free. ☞ If you want to try vegetables send 10 cents for 6 sample packets. **J. J. BELL, - BINGHAMTON, N. Y.**

☞ FREE! For one year, with every order for 4 boxes, that bright floral magazine, THE BELLFLOWER.

3 Lovely Tea Roses, White, Pink & Yellow For 10 CENTS.



"Golden Star." The Finest Yellow.

"Bridesmaid." Charming Pink.

With our NEW BOOK of SPECIAL {"Empress of Germany." Newest Pure White Rose.} BARGAINS in Flowers, for 1895.

See What you Can Buy For $1, Postage Paid.

The "Acme" Rose Set, 25 beautiful Tea and Everblooming Roses, for..... $1.00
The "Champion" Geranium Set, 20 superb selected Geraniums, double & single, no two alike, $1.00
The "Excelsior" Chrysanthemum set, 25 selected, named varieties of this popular flower, in all their forms and colors, for..... $1.00

See What You Can Buy For 50c., Postage Paid.

10 Lovely Flowering Begonias for.....50c.
12 Charming Tea Roses, all different, for.. 50c.
12 Choice Carnation Pinks, all colors, for.. 50c.
10 Geraniums, double and single, for..... 50c.
12 Prize Winning Chrysanthemums for.... 50c.
These are just samples of the many fine collections we can offer you.

32 Greenhouses. Established a quarter of a Century. Address McGREGOR BROS., Springfield, Ohio.

STRAWBERRIES AND FINE FRUIT.

Do you intend planting any Strawberries, Raspberries, Blackberries or other Small Fruit Plants, Roses, Grapevines or Novelties? For Strawberries try the Fountain; it's a great leader. The Noble is said to be larger than the largest Strawberry ever before known. Try the Marion Raspberry; also the Oregon Blackberry—it grows on an arbor like a grapevine. Catalogue and report on Strawberries free.

Address: D. BRANDT, Box 300, Bremen, Ohio.



Lovely Flowers Given Away

To introduce my SEEDS and BULBS, I will mail 2 New Excelsior Double Dwarf Pearl Tuberose Bulbs, sure to bloom early; 4 Gladioli Bulbs—fancy mixed, lovely spikes all colors, nothing can equal these; 1 packet Marguerite Carnation,—give elegant flowers in 4 mos. from seed; 1 pkt. Pansy—The Alice, finest mxd., every color imaginable; 1 pkt. Poppy—Golden Gate, nothing makes a grander show; 1 packet Sweet Peas—Eckford's Choice, mixed, over 30 sorts, simply grand; 1 pkt. Phlox, fancy mxd., includes many wonderful cols.; 1 pkt. Chinese Pinks, all colors, and a flower everyone wants; 1 pkt. Mixed Flower Seeds for Wild Garden—over 100 kinds that will grow and bloom freely.

The above are selling for $1.00, but as I have grown 100,000 collections simply to introduce my Seeds and Bulbs, will mail the complete lot, for only 25 cents to pay postage, packing, etc. They will bloom this season and make a great display. Order at once before all are taken. Catalogue of Vegetables and lovely Flowers FREE with each order. Full of Bargains.

☞ If you send silver or Money Order, a Floral Work of art in ten colors and 50 cent certificate is sent free. Address

F. B. MILLS, Box 119, ROSE HILL, N.Y.

4 CHOICE ROSES

4 pkts. popular Flower Seed with Cat. and Cultural Directions 30 cts. 1 Rose and pkt. Seed with Catalogue, 10 cts.

WM. B. REED,—Box 282—Chambersburg, Pa.

CHOICE BULBS, WARRANTED TO BLOOM.

New Spanish Iris, 3 for 10 c., 7 for 20c. French Hybrid Gladiolus, 5 for 10c, 13 for 25c. Lovely Dbl Pearl Tuberoses, 3 for 10c, 7 for 20c. The 11 bulbs 25c. Catalog with every order. Alfred F. Conard, Box 5. West Grove, Pa.

ALL FOR TEN CENTS.



Giant German Pansy, 40 sorts.
Finest Nasturtion, 10 varieties,
Choicest Double Aster, 100 sorts.
Hyacinth Larkspur, 13 vars.
Basket Lobelia, 30 superb kinds.
Splendid Marigolds, 30 vars.
Choicest New Phlox, 50 kinds.
Superb Indian Pinks; 50 sorts.
Large Double Poppies, 30 sorts.
Large-fl'w'd Portulaca, 15 sorts.
Sweet Fern, delicious foliage.
Complete Mixture, 1,000 kinds.

☞ 10 cts. pays for these 12 pkts. *first-class*, *warranted* seeds, enough for a whole garden of choice flowers, also cultural GUIDE and PARK'S FLORAL MAGAZINE 3 mos. on trial. They are not cheap seeds, but the best to be had; worth a dollar. New French Zinnias, Bedding Petunias, Margaret Carnation, Sweet Peas or Verbenas for club of two, or all for club of five. Club with friends. This is my best offer. Don't miss it. Order at once.

GEO. W. PARK, B 20, Libonia, Pa.

SPLENDID TUBEROUS BEGONIAS, and other fine bulbs at bargain prices. See my offers and save money.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

X. Y. Z.:—Directions for making a pretty bead watch-chain are given in "The Art of Crocheting," published by us at 2s. or 50 cents.

ALKANET:—Cream of almonds is excellent for softening the skin; it is made thus: Take half an ounce each of white wax and spermaceti and three ounces of oil of almonds. Subject to a gentle heat, and then gradually add two ounces of orange-flower water, and whisk well until the whole forms a white cream. Alkanet is used for coloring pomatum, hair-oil, ointments and other oily substances, but we have never heard of it being used directly on the skin.

TOT:—"Good Manners," which we publish at 4s. or $1.00, contains valuable suggestions regarding every requirement of polite society. When a gentleman escorts a lady home, he goes as far as the door of her residence and remains until she is admitted.

COUNTRY GIRL:—When a hostess is thanked for a pleasant evening, she may answer, "I am glad you have enjoyed yourself," or words to that effect. When anyone says, "I am pleased to have met you," a simple "Thank you" is sufficient acknowledgment. A lady does not rise on being introduced, unless the person presented is elderly or distinguished.

NAOMI A. B.:—If your dining-room is dark, why not have the walls painted a pink tint and the ceiling cream-white? Terra-cotta cartridge-paper would be pretty for the hall, and for the parlor we would suggest a white satin paper showing a gold *fleur de lis* design.

A SUBSCRIBER:—"Home Making and House Keeping," published by us at 4s. or $1.00, will give you excellent suggestions regarding the appointments of a model kitchen.

15 Varieties of the best and most POPULAR FLOWER

SEEDS



that will grow and bloom this season

FOR ONLY 25c.

Alyssum, little gem; Aster, finest mixed; Calliopsis, mixed; Cobæa Scandens; Dianthus, or Chinese Pinks, finest mixed; Helichrysum, mixed; Mignonette, sweet; Marigold, French mixed; Petunia Hybrida, fine mixed Phlox Drummondii, grandiflora mixed; Poppy, the Shirley; Schizanthus, Butterfly flower mixed; Sweet Peas, best mixed; Verbena Hybrida, fine mixed and ROYAL SHOW PANSY, the finest strain in existence, flowers of the largest size, most perfect shape and richest colors, and for which I offer $100 in cash prizes for the largest blossoms raised from my seed in 1895, in 10 separate prizes.—Competition open to all.

The Entire Collection

one full-sized packet each of the above 15 varieties, mailed to any address FOR 25 CENTS. Guaranteed to please you or amount paid refunded.

Why give 25 cents for a single plant that will bear only half-a-dozen flowers in a season, when the same 25 cents will buy this complete assortment of 15 easy growing annual varieties, sufficient to plant your garden, besides giving you a chance to compete for the $100.00 in cash prizes on Royal Show Pansies. The most artistic and unique catalogue published, devoted exclusively to Flower Seeds, "BY A WOMAN," FREE if you mention this paper.

Miss C. H. LIPPINCOTT,
319 and 323 Sixth St. So., MINNEAPOLIS, MINN.

READER

If You Love Rare Flowers, *choicest only*, address ELLIS BROS. Keene, N.H.

It will astonish and please. FREE.

CHOICE ROSES AT 5 Cents

OUR RAINBOW COLLECTION OF 20 ROSES FOR $1. PREPAID BY MAIL



The Roses we send are on their own roots, from 10 to 15 inches high, and will bloom freely this Summer, either in pots or planted in yard. They are hardy ever bloomers. Please examine the below list of 20 choice fragrant monthly Roses, and see if you can duplicate them anywhere for an amount so small as $1. They are nearly all new kinds. We guarantee them to reach you in good condition, and we also GUARANTEE THEM TO BE THE BEST DOLLAR'S WORTH OF ROSES YOU HAVE EVER PURCHASED. *The List:—*

Champion of the World, brightest pink, the best rose ever introduced. **Henry M. Stanley,** apricot yellow, very fragrant. **Pearl of the Gardens,** deep golden yellow. **Bridesmaid,** rich pink, none better. **The Queen,** pure white, always in bloom. **Christine de Noue,** rich maroon and deliciously sweet. **Princess of Wales,** amber yellow, deepening to orange. **Rheingold,** beautiful shades of saffron and tan. **Star of Gold,** the queen of all yellow roses. **Waban,** a great rose, in bloom all the time. **Golden Gate,** creamy white and old gold. **Francisca Kruger,** coppery yellow and peach. **The Bride,** the loveliest of all white roses. **Queen's Scarlet,** richest dark velvety rose. **Princess Beatrice,** canary yellow, edged bright rose. **Etoile de Lyon,** richest deep sulphur yellow. **Souvenir of Wooton,** richest crimson in clusters. **Catherine Mermet,** everybody's favorite. **Md. Camille,** beautiful salmon and rosy flesh. **Md. Caroline Testout,** large handsome flowers of glowing pink.

We will also send our Iron Clad Collection of 14 Hardy Roses, all different colors, $1. Try a set. 20 Chrysanthemums, all prize winners, $1. 16 Geraniums, double and single, flowered and scented, $1. 15 choice Begonias, different kinds, $1. 40 packets choice Flower Seeds, all different kinds, $1. Our handsome, illustrated Catalogue, describing above Roses, Plants and all Seeds, mailed for 10 cts. stamps. Don't place your order before seeing our prices. **WE CAN SAVE YOU MONEY.** We have **large two year old roses for immediate effect.** Liberal premiums to club raisers, or how to get your seeds and plants free. We are the **LARGEST ROSE GROWERS IN THE WORLD. Our sales of Rose Plants alone last season exceeded a million and a half.** When you order Roses, Plants and Seeds, you want the very best. **Try us.**

GOOD & REESE CO., Box H Champion City Greenhouses, Springfield, Ohio.

NEW FLOWERS, Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only **10c.** ALFRED F. CONARD, Box 5, West Grove, Pa.



New Chrysanthemum Seed

These charming new types of Chrysanthemum from Japan bloom the first year from seed. They embrace all styles, varieties and colors, including the exquisite new Ostrich Plume types, Rosettes, Globes, Fimbriated, Miniature and Mammoth. Sow the seed this spring and the plants will bloom profusely this fall, either in pots or in the garden. From a packet of this seed one may have a most magnificent show of rare beauties. Price **25c.** per pkt., or **FOR ONLY 30c.**

WE WILL MAIL ALL OF THE FOLLOWING:

1 pkt. **NEW JAPANESE CHRYSANTHEMUM** Seed.
1 pkt. **BEGONIA VERNON,** mixed, finest of all.
1 pkt. **GIANT WHITE SPIDER FLOWER,** new.
1 pkt. **JAPANESE WINEBERRY,** king of berries.
1 pkt. **NEW SPOON GOURD,** curious and useful.
5 bulbs **NAMED GLADIOLUS,** 1 each of White, Pink, Scarlet, Yellow and Variegated.
3 bulbs **MAMMOTH OXALIS,** different colors.
1 bulb **VARIEGATED TUBEROSE,** Orange flowers.
1 bulb **ZEPHYR FLOWER,** a perfect fairy-like gem, and our **GREAT CATALOGUE** with 9 magnificent colored plates and covers, and sample copy of the MAYFLOWER with two great chromo plates. These 5 packets of seed Novelties and 10 choice Bulbs (worth $1.35) will all flower this season, and we send them for **30 CENTS** only to introduce our superior stock. 4 collections for $1.00. Catalogue will not be sent unless asked for, as you may already have it.

Order at once, as this Offer may not appear again.

Send us the names of 5 or 10 of your neighbors who love flowers and we will add a fine Novelty, **FREE.**

OUR CATALOGUE of Flower and Vegetable Seeds, Bulbs, Plants and Rare new Fruits is the finest ever issued; profusely illustrated with elegant cuts and colored plates. We offer the choicest standard sorts and finest Novelties. We are headquarters for all that is New, Rare and Beautiful. This elegant Catalogue will be sent for 20c., or FREE if you order the articles here offered.

JOHN LEWIS CHILDS, Floral Park, N.Y.

SEEDS FREE

VEGETABLE GARDEN. 8 Grand Sorts.

Perfected Turnip Beet, best and earliest. **Surehead Cabbage,** large sure header. **Ever-bearing Cucumber,** bears continuously. **Morning Hustler Lettuce,** earliest, large, crisp. **Prize-taker Onion,** biggest, mildest, best. **Summer Radishes,** mixed, 15 best early sorts. **Fordhook Squash,** delicious, early, sure cropper. **Tomato,** earliest on record worth 25c. alone. ☞One package each of above grand vegetables mailed for **10 cents.** A 10-cent check is put in each lot, which check may be returned to us with an order for seeds and get **10 cents worth FREE.** So this lot is really a free trial. Catalogue of 1400 best sorts *free.* 8 Seed Farms. 2 Warehouses.

J. J. BELL, - BINGHAMTON, N. Y.

SEEDS 12 pkts, 10c. Vegetable—6 pkts. 10c. | Pansy, Phlox, Poppy, Pinks. Sweet Alyssum, Mignonette, Marigold, Sweet Peas, Asters, Morning Glory, Balsams, Hollyhocks. **1 Rose and pkt. Flower Seed, 10c.** Two names. Catalogue. **BYER BROS. (Box D) Waynesboro. Pa.**

SEEDS FREE Send 12c. for "Favorite Flowers" and get these seeds FREE. 5 pkts. Giant Cyclamen, Tuberous Begonia, Royal Aster, Fancy Pansy and Excelsior Sweet Peas: also 1 Fine Bulb, seeds of the Wonderful Chinese Tea Plant and the charming premium book "Floral Treasures." All for 12c. A. C. Anderson, Leigh, Nebr.



10 BEAUTIFUL · NEW · VARIETIES FOR 25 cts.

ONE PACKET EACH.

Empress of India—Large rosy pink and white.
Miss Hunt—Carmine to soft pink.
Mrs. Gladstone—Delicate rosy pink, blush wings
Princess Louise—Standard pink, wings deep lilac
Queen of England—Very large white.
Senator—Chocolate, creamy white.
American Belle—Blotched wings and scarlet standard.
Delight—White, suffused crimson.
Dorothy Tennant—Pucy-violet on rosy mauve.
Waverly—Rosy-claret standards, blue wings shaded rose.

We make this special offer to introduce our seeds to new customers. The usual price for the collection is $1.00. We will also mail our beautiful Catalogue for 1895 **FREE,** containing a list of all the good things in Seeds and Plants, with directions for growing.

CURRIE BROS.,
Seedsmen and Florists. **MILWAUKEE, WIS.**

Answers to Correspondents,

(*Continued*).

Miss J. S.:—A boot-pull, card-box, claret jug, loving cup, hunting knife, drinking horn or corkscrew in silver would be a suitable gift for a man.

Mrs. M. T.:—Princess costumes would be particularly becoming to the lady described, as her figure is well proportioned.

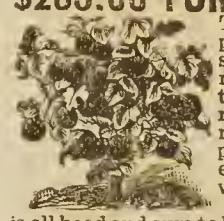
Tom F.:—To destroy grass or weeds on a dirt tennis court, sow coarse salt where they appear. If there are thistles, they should be first cut to the ground and the fresh roots covered with salt. The refuse from salt beef, pork or fish barrels will answer the purpose.

Infanta:—At the American Academy of the Dramatic Arts, 19 West 44th Street, New York City, elocution, oratory, gesture, expression, and the study of dramatic scenes and characters are taught. Write to the J. W. Scott Co. (Ltd.), 40 John Street, New York City, regarding the disposal of rare stamps.

Miss E. B.:—Cut your black India mull by dress pattern No. 7250, which costs 1s. 6d. or 35 cents. Trim with shot taffeta ribbon and fine lace. Cocoa butter is said to promote the growth of the brows and lashes, and it is not at all injurious. A fine, sweet-scented paste for night gloves may be made of honey, cold cream and rosewater, thickened with Florentine orris powder. Turn the gloves wrong side out, cover them with the paste, and draw them on. Renew the paste when necessary.

Subscriber:—Etiquette does not sanction the use of a separate card by a very young girl. A débutante's name is engraved on her mother's card. When she is followed in the social world by a younger sister, she may have her own card for convenience, though not infrequently the names of both are engraved on the mother's card below her own. The elder is "Miss Dash" and the younger, "Miss Mary Dash," and though the former may have a separate card after the first year of the second débutante, or both may be represented by cards engraved "Misses Dash," the custom of having the names of young daughters engraved upon the mother's card is most favored.

$255.00 FOR EARLY TOMATOES.



This wonderful Early Tomato has proved a great success for earliness, smoothness and quality. Perfect ripe fruit has been produced in less than 50 days. We offer **$255** for ripe Tomatoes grown in the least number of days from day seed is planted. All climates and soils have equal chance. Full instructions with seed. We own it all.

SUREHEAD CABBAGE—is all head and sure to head, of large size, excellent quality and a good keeper. Single heads have weighed **60** lbs.

JAPANESE CLIMBING CUCUMBER—A wonderful variety from Japan, and will climb a trellis, wire netting, or any support 5 to 8 feet. Fruits early and continues throughout season; long, tender, excellent for pickling. Pleases all, and a wonderful curiosity.

EARLY FORTUNE POTATO, 51 bbls. given away—Earliest Potato grown, and has proved it. A Potato Grower writes: "Planted Early Fortune 5 weeks after Early Rose, and they matured together, Fortune yielding over three times as many, quality excellent, and sure to be a great favorite." We want a great test made in 1895 and will give **Free** one barrel of seed to growers of the largest yield from one whole potato in each State and Territory. Instructions with Potato. Cannot be obtained elsewhere. One Potato is worth $1.00 to any person.



We will send a package each of Early Tomato, Surehead Cabbage, Japanese Climbing Cucumber, and one whole Early Fortune Potato (packed from frost) with a Garden Annual, (nothing published like it) for only 25 cents. ☞If you send silver or M. O. we will add **Free** a Floral Calendar for 1895, a work of art in colors. Order at once. Address **FAIRVIEW SEED FARM, Box 42, Rose Hill, N. Y.**

Four Famous Flowers

VAUGHAN'S WORLD'S FAIR CANNAS, NASTURTIUMS, PANSIES & SWEET PEAS.

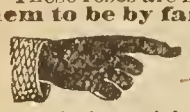
One packet each with our Bargain Catalogue offering hundreds of best Vegetables and Flowers at and 7 cents per ounce, about half- **3 cts. per packet** price, mailed with above four famous specialties for only 10 cts. Write East or West; prompt service from the two great centers.

NEW YORK: 26 BARCLAY ST. **Vaughan's Seed Store** CHICAGO: 88 STATE ST.

BIG BARGAINS IN ROSES, PLANTS, AND SEEDS

Our GRAND SET of 13 Elegant Ever-blooming ROSES for only 50cts. by mail, post-paid, safe arrival and satisfaction guaranteed.

These roses are fine healthy plants and will bloom all this Summer in pots or planted out. **We guarantee them to be by far the best 50 cts. you ever invested in roses,** as follows:



Ruby Gold, beautiful shades of Copper and Gold. **Duchess de Brabant,** flesh color, the old favorite. **Madame de Watteville,** the famous Tulip Rose. **Snowflake,** pure White, always in bloom. **Metecr,** rich velvety Crimson, none better. **La France,** Silvery Peach and Rose, a beauty. **Sunset,** Tawny shade of yellow, very rich **Isabella Sprunt,** deep rich Yellow. **Princess Sagan,** richest, Scarlet, very bright. **Marie Van Houtte,** Creamy White and Yellow. **Grace Darling,** Satiny Pink, elegant. **Honore Defresne,** Yellow, flushed Pink, charming. **Marie Guillot,** pure White, tinted Lemon.

What You Can Buy for 50 Cents.

Set 34—13 Ever-blooming Roses all different . . **50 cts.**
" 35—12 Fragrant Carnation Pinks, 12 kinds, **50 cts.**
" 36—12 Lovely Flowering Begonias, all sorts, **50 cts.**
" 37—13 Geraniums, all colors and kinds, . . **50 cts.**
" 38—15 Choice Prize Chrysanthemums, . . **50 cts.**
" 39— 4 Choice Decorative Palms, try them, . **50 cts.**
" 40— 5 Dwarf French Cannas, 5 kinds, . . **50 cts.**
" 41—12 Sweet Scented Double Tube Roses, . **50 cts.**
Set 42—20 Large Flowered Pansy Plants, , . . **50 cts.**
" 43—15 Coleus, will make a bright bed, . . **50 cts.**
" 44—12 Double and Single Fuchsias, all colors, **50 cts.**
" 45— 6 Choice Hardy Shrubs, 6 sorts, . . . **50 cts.**
" 46—30 Pkts Flower Seeds, no two alike. . . **50 cts.**
" 47—20 Pkt's elegant Sweet Peas, all different, **50 cts.**
" 48—18 Pkt's Choice Vegetable Seeds 18 sorts. **50 cts.**

You may select half of any two sets for 50 cents, or 3 complete sets for $1.25, any 5 sets for $2.00, the entire 15 sets for $5.00; or half of each set for $2.50. Get your neighbor to club with you. Our catalogue free, **ORDER TO-DAY.** We will hold the plants and ship them any time you may desire. Address,

THE GREAT WESTERN PLANT CO., SPRINGFIELD, OHIO.

46 "FORTY & SIX YEARS" 46

SCOTT'S ROSES and reputation have been growing together, and their joint success has not been without reason.

In SCOTT'S CATALOGUE for 1895 will be found all the best **NOVELTIES and SPECIALTIES in ROSES,** along with countless other Plants, Seeds, Bulbs, etc. Among its numerous life-like illustrations appears an exquisite painting from nature of our new **Premium Rose** by America's leading floral artist—**a veritable art-gem.**

This book, with its powers to expand your garden's growing and to contract its owner's expenditure on it, is yours for the bare asking. **Your address** sent us on a **postal card** will bring it, and you will look in vain for a day **better than this one** for writing us for it.

ROBERT SCOTT & SON, Nineteenth and Catharine Sts., **Philadelphia, Pa.**

TWO AMERICAN BEAUTIES.



COPYRIGHTED 1892 BY W. B. LOVETT

Blue Beauty, or Giant Perennial Sweet Pea.

Flowers two inches across and two and a half long; a lovely shade of azure blue with feathery markings of deeper blue and a dash of pure, clear white in the centre of each. Forms a dense vine 6 to 8 feet high, covered with blossoms the whole of July and August, surpassing in beauty the finest Clematis. Hardy, growing morebeautiful from year to year. Seed, 15c. per packet.

A FLOWER GARDEN FOR 25c.

To prove by results the superior quality of our seeds we mail ten full-sized packets of Flower Seeds for 25c. These packets contain hundreds of varieties, and with the simplest culture will produce a brilliant display of beautiful flowers all summer and autumn and plenty for cutting for the house. Also a collection of ten full-sized packets of Vegetable seeds, for 25c.

41st Year. 250 Acres of Nursery. 25,000 ft. Greenhouses.



Pink Beauty (*Kosteletzkia*). One of the greatest floral novelties of the age. Perfectly hardy, and covered all summer and autumn with flowers as large and almost as round as silver dollars, which are of the most tender and charming bright rosy-pink imaginable. Blooms first year from seed and forms a dense, shrubby plant three feet high, that remains in perfection a lifetime. Succeeds everywhere. Seeds, 25c. per packet.

Strong Blooming Plants of either, by mail, 25c. each. Eleanor, the only large very early strawberry; Mary and Henry Ward Beecher, the biggest of all berries; Plymouth Rock, the most valuable berry; Lovett's Best Blackberry; Sunbeams Canna, immense pure golden flowers; Faxon the year round squash. A host of other valuable novelties and all the good old sorts of Fruits, Flowers and Vegetables.

Everything is fully described in our GUIDE TO HORTICULTURE, a book of over 150 pages, copiously illustrated and elegantly printed; and full instruction given for planting, pruning, culture and management. To all who order any of the above the Guide is mailed FREE. To those who send **ten cents** we mail a bulb of the lovely variegated-leaved Tuberose, three bulbs of Gladiolus and the Guide; which is not one-half the cost of the Guide alone.

THE LOVETT COMPANY, Little Silver, New Jersey.

Answers to Correspondents.

(Continued).

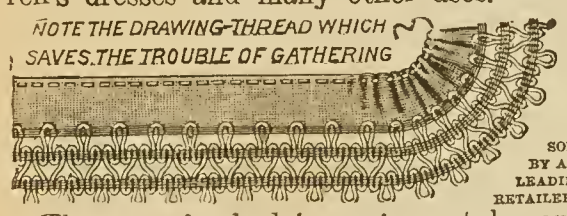
M. M. U.:—The following treatment may benefit a spot left on the face by a sore: Have a druggist dissolve as much corrosive sublimate as will rest on a nickel, in as little alcohol as will melt it. When dissolved, add eight ounces of soft or distilled water. Use the preparation according to the following directions, strictly observing them, as the mixture is both poisonous and caustic. Apply two or three times a day with a bit of linen or flannel drawn over the tip of the finger, being careful not to wet the skin around the spot; and when the spot begins to burn, apply less often, but continue the treatment until the spot becomes rough and sore, as if it were blistered by the sun. The spot will for a few days look very much darker than before, but the roughened skin will gradually scale off, and if the discoloration was simply on the under side of the outer cuticle, it will disappear, or become much lighter; and in the latter case another course of the same treatment will entirely dispel it. The treatment will probably require three weeks, and afterward it will be advisable to occasionally apply the lotion, not to blister, but to bleach the spot. It may be that the proportions given will make a mixture too strong or too weak for the skin. If it burns too much at first, dilute a portion with water. If it does not burn at all, add half the original quantity of corrosive sublimate to the mixture, and try it again.

MINA:—In the article entitled "Artistic Draperies," which appeared in the December DELINEATOR, you will find illustrations of suitable draperies for your sitting-room windows.

ELSIE:—Consult a dermatologist in reference to superfluous hair. The name of one is given to "Julia" elsewhere in these columns.

CASH'S
CAMBRIC FRILLINGS

Are an artistic and most durable trimming, made of the finest white cambric, for ladies' and children's underwear, white dresses, Summer waists, babies' and children's dresses and many other uses.



They can be had in various styles and widths, with drawing thread for ruffling, or

Already Ruffled and Banded.

Plain garments trimmed with these goods become a delight to the wearer.

Our **New Illustrated Pattern Book** contains many useful hints, and woven samples of the material, with a list of the stores where the goods can be obtained. Free by mail from

J.&J.CASH, 92 Greene St., N.Y.

Gold Papers 5 C. A ROLL AND UPWARDS

Other Styles at proportionate rates. In a word

WALL PAPERS

at half the price of the local dealer, and a greater variety to select from. Obtain

FIN-DE-SIECLE

styles and you will find your home more beautiful than ever before. **AGENTS WANTED!! GOOD TERMS!!**

CHICAGO WALL PAPER CO.
133-135 WABASH AVE., CHICAGO

Send 10c. for Samples and Pamphlet on "Artistic Home Decoration"

ANSWERS TO CORRESPONDENTS.
(Continued).

JULIA:—Relative to any skin trouble, write to John Woodbury, dermatologist, 125 West 42nd Street, New York City. Mention this magazine in corresponding with him.

PARNASSUS:—Pretty mats for sleeping rooms may be made from pieces of ingrain carpet bordered with rug fringe. The latter in a suitable grade costs so little that a mat of yard-wide ingrain five-quarters long and fringed at its ends would cost very much less than any other rug which would have an equally good effect. Ingrains being reversible, a rug might be made up to present sufficient contrast to the carpet without going outside its scale of colors.

GEORGINE:—Silk and firmly woven wool goods which are put away for future use should be rolled loosely around pasteboard tubes or wooden rollers, and covered with thin paper. Silk will crock if left long in folds, and wool goods are not improved by being pressed to take out the wrinkles.

J. A. H.:—Secure the services of a surgeon for removing moles, as scars often result from non-professional operations.

SUBSCRIBER:—*Beso á V., los piés* is a Spanish salutation signifying "At your feet."

RED CAP:—Walnut juice for darkening the hair may be purchased, with directions for use, at any drug store.

SWEET PEAS ALL THE GO. 50 New Sorts

EMILY HENDERSON—Early, best new white
APPLE BLOSSOM—Apple Blossom Color.
BLANCHE FERRY—Earliest and best.
NELLIE JAYNES—Popular new.
MRS. SANKEY—Beautiful White.
MRS. GLADSTONE—Rosy Blush and Pink.
QUEEN OF ENGLAND—Large White.
PRINCESS LOUISE—Rosy Pink and Lilac.

Catalogue price of above, 40c. I will mail one pkg each of above 8 Grand Sweet Peas for only 10 cts.

Catalogue Free. **J. J. BELL, Binghamton, N.Y.**

MORE THAN $1.00 for 25 Cts.

THE MOST BEAUTIFUL FLOWERS.
Rare Seeds at Less than a Quarter their Value.

A special and unequalled offer for trial to gain new customers by a well-known Philadelphia firm of Seed Growers. The varieties embrace the most beautiful novelties, and have been grown at FORDHOOK FARM, famous as one of the model seed farms of the world.

BURPEE'S
Gem Collection for 1895

contains one packet each of the **new Aster White Branching,** with immense double Chrysanthemum-like flowers in great profusion, *alone* 15c. *per pkt.*; **New Petunia Burpee's Defiance Largest Flowering Mixed,** flowers measuring over five inches in diameter; **$145.00 in cash prizes** for the largest blooms—the finest Petunias in the world, *never sold for less than* 25c. *per pkt.* **Imperial German Pansies Splendid mixed,** more than fifty colors of the brightest and best Pansies. **New Royal Dwarf Purple Cockscomb** of immense size and great perfection. **Marigold Legion of Honor,** a novelty of rare and unusual beauty. **New Calendula Giant Flowering Golden Yellow,** immense light yellow flowers, perfectly Double. **Calliopsis Coronata,** an annual variety, old but little known. **Choice Colcus,** with grand leaves of many brilliant hues. **New Yellow Dolichos,** a distinct novelty and the **new Brazilian Morning Glory,** large flowering, quite distinct both in foliage and flower.

☞**The ten packets** named above, purchased from us or any other seedsmen would amount to **$1.20** at regular cash prices, we will, however, send all ten varieties, with full directions for culture printed on each packet—**The Complete COLLECTION for only 25 CENTS,** or five complete collections for $1.00.

Never before have such rare and valuable seeds of the most beautiful flowers been offered at such a nominal price. We hope to make thousands of new customers and we guarantee perfect satisfaction to every purchaser.

To each one who asks for it we will also send FREE **BURPEE'S FARM ANNUAL for 1895,** a handsome book of 174 pages, well known as the **"leading American Seed Catalogue,"** or **A Bright Book about Seeds,** novel and unique.

If with the silver quarter you enclose two 2c stamps (or thirty cents in stamps altogether) besides the entire collection of seeds and either of the catalogues named, we will **also** send you a superb work of art entitled **"A Year's Work at Fordhook Farm;"** this beautiful book gives many pictures from photographs of America's Model Seed Farm. ☞**WRITE TO-DAY** as this advertisement **will not appear again** and such value was never before offered for so little money.

☞Catalogues alone **FREE to any address.**

W. ATLEE BURPEE & CO., Philadelphia, Pa.



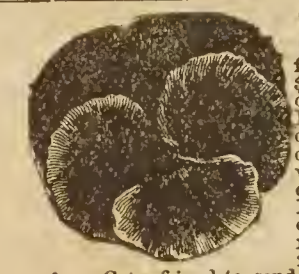
FOR A GOOD HARVEST

If you plant Gregory's Seeds. These Seeds, famous through many years, have turned the tide of success toward a great many sowers. Perhaps they are all that you lack. The whole story about

GREGORY'S SEEDS

Is told in **Gregory's Catalogue for 1895**—a book that helps solve all the problems of planting; sets you right when in doubt; gives in detail the best farming knowledge right up to date. It's *free.* Ask for it.

J. J. H. GREGORY & SON, Seed Growers, Marblehead, Mass.



RARE FLOWERS GIVEN AWAY

for trial for 30 days only, four beautiful novelties, exactly the same as we have sold for $1.00, viz, : 1 pkt. **New Giant Phlox,** flowers of gigantic size, often as large as a half dollar; numberless beautiful shades and colors of dazzling brilliancy. 1 pkt. **New Dwarf Chinese Poppies,** plants completely covered with immense double flowers of the richest hues; a blaze of beauty. 1 pkt. **New Snowball Pink,** large double, of snowy whiteness; blooms all summer in the garden; if taken up in autumn, blooms all winter in the window. 1 pkt. **New Fireball Pink;** immense double flowers of richest crimson; a bed of the snow white pink, edged with the crimson is indescribably grand. 1 pkt. **Royal Prize Pansy,** flowers 3 in. across, striped, blotched and spotted in endless variety. Send 10c. silver or 12c. stamps, exact cost of postage and putting up, and receive all of the above **free,** including a 25c. premium coupon and a copy of our beautifully illustrated catalogue, containing hundreds of beautiful flowers and many rare bargains. Get a friend to send with you and receive another beautiful novelty in seeds free for your trouble.

Address at once, **O. M. Richardson & Co.,** Florists and Seedsmen, Canton, Oxford Co., Maine.

We will pay **$300** *for a name.*

SWEET PEAS, *25 varieties and colors mixed,* **Only 40c. A POUND!**

For full particulars of $300 offer and the handsomest and most complete catalogue of Flowers, Vegetables and Fruits, containing all old favorites and cream of new Novelties, printed in 17 different colors, elegant colored plates. Send 10 cts. (which may be deducted from first order) for

VICK'S FLORAL GUIDE.
SEEDS contain the germ of life.

JAMES VICK'S SONS, Rochester, N. Y.



CHOICE DECORATIVE PLANTS. Palms, Ferns, Orchids, Cactus, Bamboos, Orange trees, Tropical Fruit trees, Economic plants, etc., in immense variety. Safely shipped everywhere, by Mail, Express or Freight. Special low rates. New Catalogue, finely illustrated, tells all about this subject. Sent Free.

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A FINE ROSE and packet of Beautiful Flower Seeds, 100 kinds, with Catalog, **only 10c. ; 3 Fine Roses, 25c. ; 7, 50c. ; 16, $1.00.** Choice varieties, all labeled.

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5 TRIAL BOTTLES of Satin-Scent Cold Process natural flower perfumes sent for ten cents. The 10c. paid will be applied on any purchase, making the samples FREE.

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The Benedict Collar Button saves collars, saves patience, and the collar can't come unbuttoned. Send a postal card for our free Collar Book.

Sold everywhere. Made by Enos Richardson & Co., 23 Maiden Lane, New York.

Rheumatism Routed!!

BY THE **DOVER ELECTRIC RING.**



Don't Suffer unspeakable misery of Rheumatism, Neuralgia, Sciatica, Insomnia and nervous disorders but be cured, as thousands of others have been by this ring.

The Efficacy of Electric Rings for the Alleviation and Cure of diseases arising from impurities of the blood, as well as all Nervous Diseases, has long been acknowledged by the Medical Fraternity, and thousands of testimonials bear witness to the wonderful CURES effected by their use.

We offer a Ring Superior to ALL OTHERS, both in Magnetic and Curative Properties and APPEARANCE.

The rings will last for years and will positively cure and relieve Rheumatism, Neuralgia and kindred diseases and accomplish most remarkable results in Partial Paralysis, Numbness, Sleeplessnes and all NERVOUS DISORDERS, and all cases where benefit is dependent upon IMPROVEMENT OF THE BLOOD.

IT IS A SIN TO SUFFER PAIN AND DANGER when so cheap, simple, perfect and absolutely effective a remedy is to be had. Try the Ring—you will be its everlasting friend and advocate. We are constantly receiving tesimonials from wearers of the Rings who can't find language strong enough to sound its praises.

Lewis M. Nelson, Kelley, Iowa, writes: My mother's Ring works all right. She could not walk for over 3 years. She is wearing the ring all the time. It has drawn the swelling and pain all out.

Joseph Hall, Madison, Va., writes: The ring has benefited me wonderfully. I am 78 years and have suffered much pain in my knees which has left me altogether. I send price for another ring for a friend.

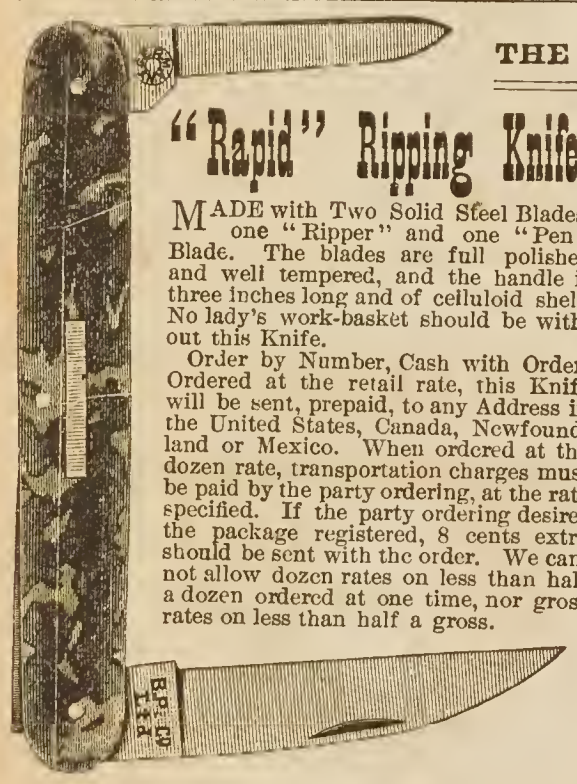
Geo. N. Norris, 102 No. Main St., Frederick, Md., writes: For the past ten months I was troubled with severe streaky pains in my limbs. Eight days after I put the ring on the pains all disappeared. That was three weeks ago and to-day I am free from all rheumatic pains. I certainly do recommend it to those that have rheumatics.

The Dover Electric Ring is made in two forms: one having a gold shell, price two dollars, the other a nickel shell, price one dollar, both having the same electric strength, efficacy and durability. Sent postpaid on receipt of price. To ascertain the size of ring you wear, cut a slip of paper so it will just meet around the finger you wish the ring for, and send the slip to us with your order. Address all orders to

THE DOVER CO., Box 83, Springfield, Mass.

PAINT FOR HOUSE BARN FLOOR BUGGY FURNITURE

No matter what you want to paint, it will pay you to get our prices before you buy. **We are the manufacturer—you the consumer**—*no middle profit.* Samples of colors and prices for the asking. **Prices guaranteed lowest, quality the best.** Freight paid 200 miles from Chicago. **GEO. E. WATSON PAINT CO., 40 East Randolph Street, Chicago.**



THE

"Rapid" Ripping Knife.

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; $2.00 per Dozen Knives; $21.00 per Gross. Postage per Dozen Knives, 15 Cents.

THE BUTTERICK PUBLISHING CO. [Limited],
7 to 17 W. 13th St., New York.



You *Glanced* at this *Dainty Hair Pin Case*—that's just why we placed it here.

Had you in mind, and have prepared as our offering an illustrated book of

"Easter Gifts"

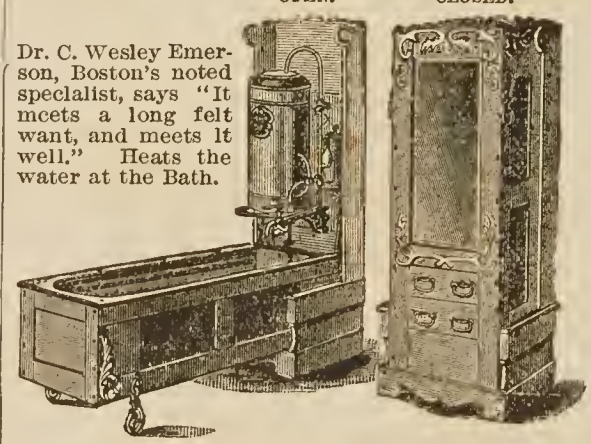
From the large line of *Silverware, Cut Glass, Decorated China* and *Art Glass Ware,* of our own make, we have chosen the most appropriate.

Book will be sent FREE by mentioning this Magazine.

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NEW BEDFORD, MASS.
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The **MOSELY.** The Greatest Sanitary Success Ever Applied to Home Comfort.

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Dr. C. Wesley Emerson, Boston's noted specialist, says "It meets a long felt want, and meets it well." Heats the water at the Bath.

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Send 2c. for cat'g illus'g 18 styles of Tubs, Improved Water Heaters for Stationary Baths, etc.

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For CHAPPED HANDS, FACE, LIPS or any ROUGHNESS of the SKIN. Is the oldest and most reliable preparation of its kind manufactured. Highly recommended for applying and holding face powder. Sold by druggists everwhere.

WALL PAPER If you are going to paper your House or any part of it, you can save **money**—at least 50 per cent.—by sending us descriptions of rooms you wish to paper and about what price goods you desire, and we will mail you the largest selection of the most suitable and beautiful new samples, with our guide how to paper, and economy in home decorations. We are the largest dealers of Wall Papers in the United States. One good agent or paper hanger wanted in every town to sell from large sample books—price $1.00.

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CHAS. M. N. KILLEN,
1233 Filbert Street, PHILADELPHIA, PA.

Answers to Correspondents,

(Continued).

S.:—In escorting a lady to supper a gentleman offers his left arm, and at the table he places her at his right hand. It is impossible for us to suggest to our correspondents phrases applicable to situations of the moment. What should be said on a particular occasion depends entirely upon circumstances; and, besides, stereotyped phrases in conversation are to be studiously avoided.

Hespa:—The New York Woman's Exchange, 339 Fifth Avenue; The Madison Avenue Depository and Exchange for Woman's Work, 628 Madison Avenue; and The Woman's Exchange, 24 West 125th Street, are the woman's exchanges nearest to you.

Sarah:—We have never seen an appliance similar to the one illustrated in the cut enclosed, but from its arrangement we should think it was intended to make and filter coffee.

A. B. X.:—Your pink silk is not suitable for street wear, but it will make a pretty evening dress if cut by waist pattern No. 7241, price 1s. or 25 cents, and skirt pattern No. 7398, which costs 1s. 3d. or 30 cents, and is illustrated in the February Delineator. Hair-cloth is preferable to grass cloth for stiffening skirts. Electrolysis is the only sure method for the removal of superfluous hair.

A. B. C.:—See answer to "May" elsewhere in these columns, relative to a wash to strengthen the color of the hair.

Joe:—When you do not know the sex of your correspondent you will be safe in addressing the letter with the surname and initials, prefixing no title. At a school of elocution and acting you could take a course of study which would embrace oratory, gesture and expression.

An Unsophisticated Mother:—It would be the correct thing to write a kindly letter to your son's *fiancée*, inviting her to visit you.

Topsy:—Young girls of sixteen still favor the Catogan style of coiffure, which is arranged by braiding the hair and looping it up under a ribbon bow, preferably a black one.

Fitted To Living Models

Patterns for every Style of Figure, Tall, Short, Slender, Stout

Dr. Warner's Coraline Corsets

Every Yellow Package

is not

GOLD DUST Washing Powder.



The immense popularity of GOLD DUST Washing Powder has induced unscrupulous manufacturers to put up inferior washing powder in yellow packages to deceive the purchasers. The careful housekeeper knows from experience how good GOLD DUST Washing Powder is, and sees that she gets the genuine. See that the Twins are on each package.



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The N. K. Fairbank Company,

Chicago, St. Louis, New York, Boston, Philadelphia, San Francisco.



Tailor-Made Suits and Top Garments Cut to Measure and Made to Order.

FIT AND FINISH GUARANTEED.

We are **Manufacturers** at **Wholesale**, and by selling you direct save you the Jobbers' and Retailers' profits.

We will mail you our New Spring Catalogue, which illustrates the latest styles in

Tailor-Made Cloth Suits, from $6.00 upwards,
Tailor-Made Jackets, from $4.00 upwards,
Tailor-Made Capes, from $1.50 upwards,

Bicycle Suits, Silk Shirts and Silk Waists, Duck Suits, etc., etc., with a collection of cloth samples to select from, a measurement diagram and a tape measure, on receipt of four cents postage. We also sell piece goods by the yard.

WE PAY EXPRESS CHARGES.

As to our responsibility we refer to the Delineator.
When writing please mention the Delineator.

THE HARTMAN CLOAK CO., 21 WOOSTER STREET, NEW YORK CITY.

$18.50



A First-class Machine and a Reliable Firm.

Style No. 45.

Great Reduction in Prices

On receipt of $18.50 we will ship you this NEW HIGH ARM, HIGH GRADE, $55.00 "ARLINGTON" SEWING MACHINE, guarantee safe delivery and prepay all freight charges to any railway station east of the Rocky Mountains. If it does not prove satisfactory after **Thirty Days Trial**, return same at our expense and your money will be refunded. We will ship C. O. D. subject to examination and approval with privilege of Twenty days trial on receipt of $5.00 as a guarantee of good faith. As to our responsibility we refer you to *Dun's or Bradstreet's Commercial Agency, also to the First National Bank, Chicago, whose capital is* $6,000,000.00. DESCRIPTION: Highest Arm, 5½x9 inches; Oak or Walnut Woodwork; Five Drawers, Drop Leaf Table and Cover exactly as illustrated; The "Arlington" is *Best and Cheapest* because it has a Positive Feed; No Springs; Self-Threading Steel Shuttle; Self-Setting Needle; Automatic Bobbin Winder; Improved Flat Top Tension with Patent Tension Release; Improved Stitch Regulator with Scale, etc., etc. Complete set of best Steel Attachments in metal box; needles, oils, accessories and a **Ten Year's Written, Binding Warranty**; easy to operate; always ready; strong durable; simple; richly ornamented; nickel plated; noiseless; light running and sews fastest; makes a perfect lock stitch, alike on both sides; will not unravel; finely finished and carefully adjusted for all kinds of sewing. We make this Grand Special Offer to introduce our machines and make new customers. If you prefer Thirty days trial before paying, send for our *Large Illustrated Catalogue with Testimonials*, explaining fully how we ship sewing machines anywhere, to anyone at lowest **Wholesale Prices** without asking one cent in advance. We are headquarters and have all makes and kinds in stock from cheapest to the best: Over 27 different styles. **Our 3-Drawer NEW IMPROVED MACHINE, ONLY $12.50** High Arm "Arlington Gem" $14.25 and $15.25 guaranteed better than sold by others at $19.00 to $23.00. We also sell new machines at $8.00, $11.00 and $14.00. Whatever machine you buy, there are sewing machine secrets you ought to know and our catalogue tells them. Buy direct and save agent's large profits. We will sell you a better machine for the same money or the same machine for less money than you can obtain elsewhere. Write to-day as this may not appear again. Address (in full) **CASH BUYERS' UNION, 158-164 W. Van Buren St., Dept. 6, Chicago, Ill.**

ANSWERS TO CORRESPONDENTS,

(*Continued*).

READER:—There is no rigid etiquette as to who should bid the morning greeting, the mistress of the household or her servant, much depending upon the disposition of each.

LEXIE:—A cold morning bath followed by quick, brisk rubbing keeps the circulation equable and active and thus prevents colds and redness of the nose.

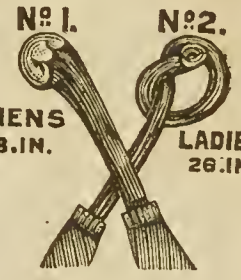
JANE:—Portière is pronounced "por-te-air." It is perfectly good form to frame a diploma; a frame of narrow ebony moulding, known as a museum frame, would be appropriate for it.

EMBERS:—Cut your red novelty goods for school wear by dress pattern No. 7326, which costs 1s. 3d. or 30 cents, and is illustrated in the January DELINEATOR; and trim with black braid. To "Anxious" in the correspondents' column of the December DELINEATOR was given a reliable recipe for the removal of blackheads.

AN OLD SUBSCRIBER:—Write to the Hodgman Rubber Co., 459 Broadway, New York, for all kinds of rubber goods. Miss C. F. Morse, 40 East 14th Street, New York, can supply you with specimens of coral and sea shells.

SUBSCRIBER:—Relative to a crocheted nightdress yoke, we would refer you to "Crocheting," in the January DELINEATOR.

Silk Umbrella, 98c.



This UMBRELLA is of English Twilled Silk, paragon frame, very durable. Handles are polished natural wood. We have it in 26-inch for ladies' use; 28-inch for gentlemen. Both sizes now offered Special to DELINEATOR readers

At **98 Cents.**

NOTE.—We sell WAIST FORMS, DRAPING STANDS, and Dressmakers' Supplies at very much less than wholesale prices.

SPECIAL CATALOGUE of the Best Values ever offered to the American public mailed FREE to any address.

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$13.60



YOU ARE SURE TO GET A PRESENT ALSO!

☞CUT THIS AD OUT and send to us with $13 60 and we will send you this MACHINE by freight. If you don't find it equal to machines retailed at from $40.00 to $60.00, Better than those advertised by other houses at from $20.00 to $30 00, and the GRANDEST BARGAIN you ever saw, return it at our expense and we will Refund Your Money. ☜OR WE WILL SEND it C O D. Subject to Examination on receipt of $3.00 as GUARANTEE OF GOOD FAITH, balance, $10 60, to be paid after you have seen and examined the machine.

DESCRIPTION! 3 Drawers, Cover and Drop Leaf, exactly as illustrated, SOLID BLACK WALNUT OR ANTIQUE OAK, as desired. Latest Improved and Best Made! PATENT FEED, patent setting needle and threading shuttle, automatic bobbin winder, latest eccentric action (only used on finest machines) and a complete set of attachments, needles, oil, instruction book and accessories. **A 10 YEARS BINDING GUARANTEE** GOES WITH EVERY MACHINE. ☞This machine is made of the very best material, finely finished and adjusted to all kinds of sewing. RUNS EASY; a child can operate it. Never gets out of order, almost noiseless. ☜BIG CATALOGUE FREE. Address, **Sears, Roebuck & Co., Chicago, Ill.**

ON THIS PAGE ARE ILLUSTRATED SOME

Patterns of Sleeves For Ladies, Misses and Children.

The Patterns can be had from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, and Sizes, or Ages, desired.

☞ **To Measure for a Lady's Sleeve:**—Put the Measure around the Muscular Part of the Upper Arm, about an inch below the lower part of the arm's-eye, rawing the tape closely—not too tight.

Take the Measure for Misses' and Little Girls' Patterns the same as for Ladies'. In ordering, give the Ages also.

THE BUTTERICK PUBLISHING CO. (LIMITED),
171 to 175, Regent St., London, W.;
or 7 to 17 West 13th St., New York.



Ladies' Medium-Size Two-Seam Leg-o'-Mutton Dress Sleeve, with Slight Fulness at the Elbow (To be Made with Gathers or Box-Plaits at the Top and With or Without a Fitted Lining)(Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents



Ladies' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Medium-Size Leg-o'-Mutton Dress Sleeve, with Two Seams (To be Made With or Without a Fitted Lining) (Copyr't): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cents



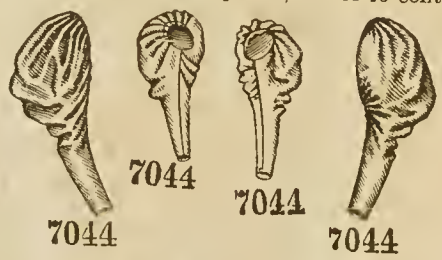
Ladies' Two-Seam Coat-Shaped Sleeve, with Puff (For Outside Garments) (Copyright): 8 sizes. Arm measures, 9 to 16 inches. Any size, 5d. or 10 cents.



Ladies' Two-Seam Leg-o'-Mutton Sleeve, with Lining (To be Gathered or Plaited at the Top) (For Outside Garments) (Copyr't): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cts.



Ladies' Dress Sleeve (Known as the French Sleeve) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cts.



Ladies' One-Seam Leg-o'-Mutton Dress Sleeve, with Fitted Lining (The Upper Part to be Gathered or Plaited, as Preferred) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Puffed Dress Sleeve (In Five Sections) (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Leg-o'-Mutton Dress Sleeve (In Butterfly Effect) (Copyr't): 7 sizes. Arm measure, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Mousquetaire Dress Sleeve (With Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



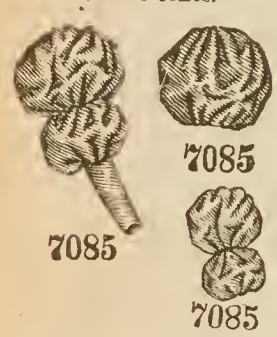
Ladies' Dress Sleeve (To be Made with One or Two Puffs or with a Puff and Frill) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' House Dress Sleeve, with Puff Extending Below the Elbow, and a Ruffle (That may be Omitted) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve, with Puff Extending Below the Elbow (Copyr't): 7 sizes. Arm meas., 9 to 15 ins. Any size, 5d. or 10 cents.



Ladies' Puffed Dress Sleeve (To be Made up as a Single-Puff Short Sleeve or as a Double-Puff Long or Elbow Sleeve)(Copyr't): 7 sizes. Arm meas.. 9 to 15 ins. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve, with Ruffle-Covered Bell Cap (That may be Used as a Cap Sleeve) (Copyr't): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Dress Sleeve, with Puff Extending to the Elbow (Copyr't): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



Ladies' Bishop Dress Sleeve (Copyr't): 7 sizes. Arm meas., 9 to 15 inches. Any size, 5d. or 10 cents.



Misses' and Girls' Two-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining (Copyr't): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, Extending to the Neck, and having a Fitted Lining (Known as the Raglan Sleeve) (To be Gathered or Plaited) (Copyr't): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

A Perfect Complexion

MRS. GRAHAM'S **Cucumber** and **Elder Flower Cream**



After using it daily for 3 months a lady's skin will be as pink, soft and velvety, as pure and clear as the most delicious baby's skin. It is not an artificial cosmetic. It cleanses, refines, purifies and whitens. It feeds and nourishes the skin tissues, thus banishing wrinkles, marks and scars. It is harmless as dew, and as nourishing to the skin as dew is to the flower. Price $1.00, by express, prepaid. Bottle lasts 3 months. **Sample mailed for 10 cents in stamps.** Lady Agents wanted. **Dressmakers and Milliners** offered very liberal inducements to become agents. **Mrs. GERVAISE GRAHAM, "Beauty Doctor," 1424 Michigan Ave., Chicago, Ill.**

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(Wholesale and Retail,)
672 FULTON ST., BROOKLYN, N. Y.

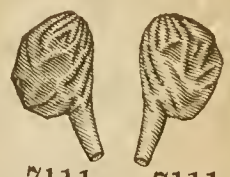


Misses' and Girls' Dress Sleeve, with Full Puff (Copyright): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

Misses' and Girls' One-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (The Upper Part to be Gathered or Plaited, as Preferred) (Copyr't): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Bishop Dress Sleeve (Copyr't): 7 sizes. Ages, 4 to 16 yrs. Any size, 5d. or 10 cents.



Misses' and Girls' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyr't): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' Two-Seam Coat-Shaped Sleeve, with Puff (For Outside Garments) (Copyr't): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



Misses' and Girls' One-Seam Leg-o'-Mutton Dress Sleeve (To be Made With or Without a Fitted Lining) (Copyr't): 8 sizes. Ages, 2 to 16 yrs. Any size, 5d. or 10 cents.



Misses' and Girls' Dress Sleeve, with Puff Extending to the Elbow (Copyr't): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.



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On this and the succeeding page is illustrated a series of

Dresses

for Misses' and Girls' Wear, which our patrons will no doubt be pleased to inspect at this time.

The Patterns can be had from Ourselves or from Agents for the Sale of our goods. Address:

THE BUTTERICK PUBLISHING CO.
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171 to 175 Regent St., London, W.
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Misses' Dress, with Plain or Puffed Yoke Effect and Straight, Full Skirt (To be Made with Long or Elbow Sleeves) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

Misses' Dress, with Box-Plaited Skirt (Having a Four-Gored Foundation Skirt that may be Omitted)(Copyr't): 9 sizes. Ages, 8 to 16 yrs. Any size, 1s. 3d. or 30 cts.

Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cts.



Misses' Dress, with Three-piece Skirt (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



Misses' Dress, having a Three-Piece Skirt (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cts.

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Misses' Dress, with Straight Full Skirt (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



Misses' Dress, with Full Skirt having a Straight Lower Edge (To be Made with High or Round Neck and with Full-Length or Three-Quarter Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

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Misses' Dress (To be Worn With or Without a Guimpe) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.

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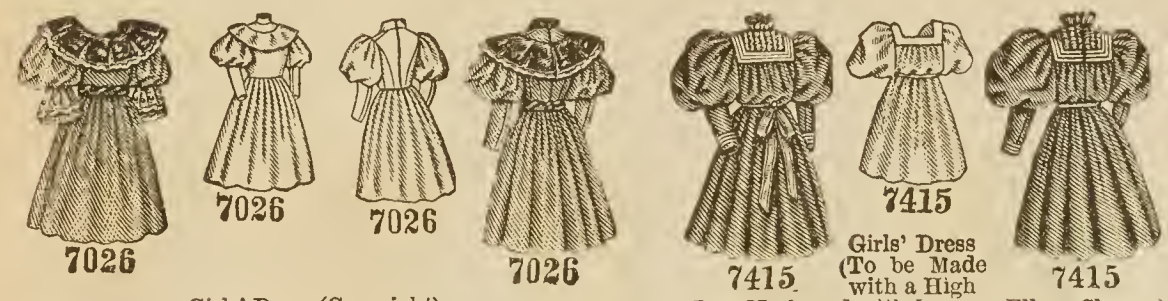
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Girls' Dress (To be Made with a High or Low Neck and with Long or Elbow Sleeves) (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



Girls' Dress (To be Made with High or Round Neck and with Long or Short Sleeves) (Copyright): 9 sizes. Ages, 4 to 12 years. Any size, 1s. or 25 cents.

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Girls' Dress (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.



Girls' Dress, with Circular Skirt (Copyright): 8 sizes. Ages, 5 to 12 yrs. Any size, 10d. or 20 cts.

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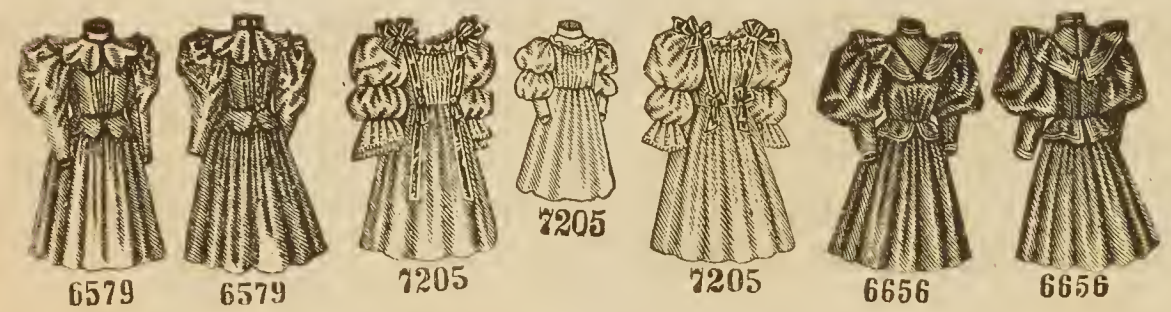
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Girls' Dress (To be Made High or Low Necked and with Long or Elbow Sleeves) (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 1s. or 25 cents.

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$1.29.

Handsome Wrappers of light-weight Tarton Flannel, with large ruffle collar, full sleeves and pointed belt, in neat stripes and new Spring colors.

Our Spring Catalogue ready April 1st, mailed free.

MAHLER BROS.,
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who read this must blame themselves if they are ever again annoyed by



Broken Corsets

This advertisement tells how to *"double the life of your corset."* It is by wearing that clever idea, the **Improved**

Pearl Corset Shield

If in your *new* corset, it cannot break *over the hips* or in *front*. It will make your *broken corset as comfortable as when new*, and *not* enlarge the size of your waist. Thousands wear and praise them.

Mrs. Frank Leslie says: "I have found them of great use in preventing the breaking of corset bones and also in keeping them in shape."

Try Them! **Sold Everywhere.** Ask your corset dealer; if he hasn't them send his name, your corset size and 25 cents for sample pair to EUGENE PEARL, 23 Union Square, New York. Agents wanted. Send for circular.



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Premium with a Tea and Coffee Order of $18.00.
Packed and delivered at depot for $7 cash.

We do the largest business in this country ***direct with consumers*** in ***Tea, Coffee, Baking Powder, Spices*** and ***Extracts.*** We are importers of all the goods we handle. We offer ***Premiums*** or give ***liberal discounts,*** and send the best value of ***any*** house in the United States.

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Ladies who desire to dress stylishly at moderate cost would do well to write for our new Spring Catalogue of Tailor-Made Suits, Outing and Blazer Suits, Norfolk Suits, Jackets, Capes, SilkWaists, Bicycle Suits, Duck and Linen Suits, etc. We make every garment to order, thus insuring a perfect fit, and pay all express charges.

Capes, $4 up; Jackets, $5 up;
Outing Suits, $8.50 up;
Duck Suits, $4.50 up;
Tailor-Made Suits, $9 up;
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May we mail you our catalogue? We will be pleased to do so, together with our perfect fitting measurement diagram, a 48-inch tape measure, and more thau Forty Samples of the materials from which we make our suits and wraps to select from, on receipt of four cents postage. Among our samples are all the latest cloths for Spring and Summer Suits and Wraps. You may select any style, and we will make it to order for you from any of our materials. We also sell cloth by the yard for Tailor-Made Suits and Wraps at from 90 cents to $5 per yard, 54 inches wide. We invite ladies living in or near New York to visit our salesroom.

DRESSMAKERS, TAILORS AND DEALERS who buy cloth by the yard, should write to our Wholesale Cloth Department for information which will be of value.

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Florence Crochet Silk.

While extensively used for Crochet work of all kinds, this silk, on account of its "soft finish," strict purity and durable colors, is also in high favor for Knitting.

It is much used for Mittens, Stockings and other articles of wearing apparel. One ball of size No. 300 (coarse) measures 150 yards, and a ball of No. 500 (fine) measures 250 yards. Look for the brand Florence if you want an economical silk at a popular price.

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HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON
QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE



AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST * * * * * * INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.

Discovered by Accident.—IN COMPOUNDING, an incomplete mixtnre was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained sueh wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits—Used by people of refinement.

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, **$1.00** per bottle. Send money by letter, with your full address written plainly. ☞Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

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MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A.
Manufacturers of the Highest Grade Hair Preparations.
You can register your letter at any Post-office to insure its safe delivery.

We Offer $1,000 FOR FAILURE OR THE SLIGHTEST INJURY. ☞EVERY BOTTLE GUARANTEED.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

A SUBSCRIBER:—The mandolin is a very popular musical instrument for ladies.

M. E. E.:—If a lady has special reasons for discouraging evidences of a gentleman's regard, she may frankly tell him of them; and it would be perfectly proper to return gifts which he had sent her. It is not considered good form for a man to ask a young lady to accompany him to a theatre or other place of amusement without first asking her mother's or her chaperone's permission, and at the same time extending the invitation to the other lady.

OLD SUBSCRIBER:—Rosemary, the odorous plant found in most gardens, furnishes one of the best known tonics for the scalp. A wash made of it by the following process will stimulate the growth of the hair, and also remove dandruff and scurf. Take a double handful of rosemary leaves, pour on them two quarts of water, and gradually heat until nearly boiling. Then stir in an ounce of powdered camphor and two of powdered borax, and cover the mixture until it is cold, when it may be bottled for use. Rub this into the scalp every day, and every night apply the tonic prescribed by Dr. Erasmus Wilson, which is made of the following:

Tincture of cantharides,	3 drachms.
Oil of rosemary,	1 ounce.
Bay rum,	6 ounces.
Olive oil,	1 ounce.

LOYOLA:—Remove your wrap in the foyer of the building. Silk mitts are out of date; wear evening gloves instead. All articles of food that are sufficiently substantial are eaten from a fork.

CUTICURA PLASTERS CURE when others FAIL.

No False Hope

is offered, but a **TRUTH** proven by abundant testimony when we say that our ***PNEUMO-CHEMIC SYSTEM*** cures

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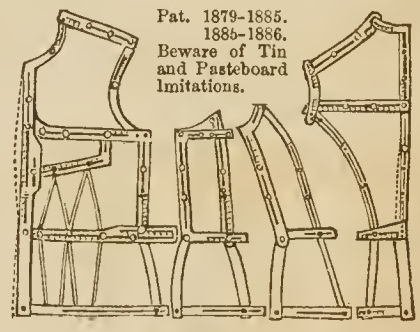
Bronchitis, Catarrh, Asthma and **Hay Fever.** Our practical **HOME TREATMENT** requires no experience to use. Perfectly safe. Harmless. **IT CURES.** Endorsed by prominent physicians and in constant use at our Pulmonary Sanitarium. We change the climate and **KILL the GERMS.** Full descriptive circular with references, mailed free on application.

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The ONLY Improvement on The Tailors' Square Ever Invented.



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Madam, show this to your Dressmaker; it is just what she has always wanted.

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Duchess Jaconets,---------- 12½c.
32-in Finest Zephyr Ginghams,---------- 20c.
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All-Silk Guaranteed Gros Grain, " $1.00, " 69c.
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All-Silk Satin Duchess,---------- " 1.00, " 69c.
All-Silk Peau de Soie,---------- " 98c., " 69c.

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Fancy Taffetas,----------worth 75c., at 49c.
Gros de Londres, heavy cord,--- " $1.00, " 49c.
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Exclusive designs in China and Jap. Silks,----
39c., 49c., 59c. and 69c.

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Jap. Silks, 27 in., all shades,----- " 79c., " 49c.
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Spring Shades of Silk Velvet,------98c. to $2.25
33-inch Cloaking Velvet, in colors and black, worth $3.50, at $1.98

FRENCH DRESS GOODS.

Just received special lot 5 cases.

38-inch French Cheviot de Beige, all-wool, regular 69c. quality, at---------- 35c.
40-inch French Cashmere, new shades,-------- 39c.
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42-inch Fancy Suitings, all-wool, 69c. quality, 39c.
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Novelties in French Suitings, all-wool and silk-and-wool, including choice checks and plaids, 59c. to $1.25. Qualities usually sold at 85c. to $2.50.
Positively the greatest bargains ever offered in fine imported Dress Goods.

LADIES' UNDERWEAR.

Spun Silk, black and colors, low neck,------ 59c. to $1.75.
Ribbed Wool Vests and Drawers,--75c. to $1.15.

BLACK DRESS GOODS.

All Wool.

40-inch French Cashmeres,---------- 39c.
40-inch French Serges,---------- 39c.
40-inch Domestic Suitings,---------- 29c.
40-inch French Armures,---------- 49c.
40-inch French Crépons,---------- 49c.
40-inch Black and White All-Wool Fancies,--- 29c., 39c. and 49c.
50-inch French Suitings, all-wool,---------- 59c., 69c., 79c., 98c. and $1.25.

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New Spring Cloakings now open.

54-inch Cloakings,----------98c. and $1.25
50-inch French Broadcloth, light-weight, extra fine, new colorings,---------- 1.25
50-inch Cloaking Plushes, $6.00 quality, ----- 2.98
50-inch Astrakhans, $7.50 quality, extra fine,.. 3.75

LADIES' KID GLOVES.

Glacé, 4-button and 5-hook, worth $1.00, at--- 69c.
Mousquetaire, 8-button, Paris-made, Suède, in Tans, Modes and Grays, worth $1.50, at----- 79c.
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Superior Glacé Kid, 4-button and 5-hook, all colors, worth $1.45,---------- 1.00
Chamois Mousquetaire, white and yellow only, 75c.
These gloves can be washed and are very serviceable.
Long Suède Gloves for evening and reception wear, in all new tints, 12-button, $1.50 16-button, $1.95, 20-button, $2.50 and 24-button, $3.25.
Men's Dogskin Gloves, newest shades, worth $1.50, at---------- 98c.

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Two-toned Lisle Hose, worth 50 cents, at--------29c.
Fast Black Cotton Hose, at---25c., 35c. and 39c.
Morley's Black Cotton Hose, reduced from 85c., at---------- 50c.
Morley's Misses' Cotton Hose, reduced from 75c., at---------- 29c.

MEN'S HALF-HOSE.

Fast Black English Half-Hose, at----------
12½c., 15c. and 19c.
Extra fine English Half-Hose, at----------
25c., 35c. and 50.

LACE CURTAINS.

Nottingham Curtains, Écru or White, per pair, 80c.
Scotch Lace " " " " " " 98c.
Nottingham Lace " " " " " " $1.25
Brussels Lace Effects, " " " " " " 1.50
Tambour " " " " " " " 1.98
Real Irish Point Lace, Écru,---------- " " 3.98
Real Tambour Lace, White,---------- " " 4.50
Brussels Lace, White,---------- " " 6.75
Real Antique or Cluny,---------- " " 8.00
Real Irish Point and Tambour Sash, " " 5.50

In addressing us, direct all letters to 14th Street.

LE BOUTILLIER BROTHERS, 14th STREET, NEW YORK.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

MABEL P.:—An astringent and whitening lotion that will make the skin firm and pure is made as follows: Take a half-pint bottle and place in it the juice of one cucumber. Half fill the bottle with elder-flower water and add two table-spoonfuls of eau de Cologne. Shake well, and then add slowly half an ounce of simple tincture of benzoin, shaking the mixture now and then. Fill the bottle with elder-flower water, and the lotion is ready for use. It will keep a twelvemonth. When preparing a large quantity it is better to mix the benzoin and elder-flower water, let them stand a few hours, then strain through muslin and add the cucumber and eau de Cologne. If not strained first, the mixture may curdle, though it will not in small quantities, as the deposit from half an ounce of tincture is slight. If the eau de Cologne and cucumber juice are mixed and the other ingredients are added, the lotion will keep better. It is said to prevent incipient wrinkles and contract enlarged pores.

CURLY HEAD:—We cannot predict shades or styles for next season with certainty. Serge is a standard fabric which is always stylish. Handshaking is falling into disuse for ordinary visits. A sailor hat would be appropriate with a riding habit. We do not mention prices.



Bias Velveteen Skirt Binding is the standard of excellence in bindings, and this is the reason why you often hear other kinds called "just the same as the 'S.H. & M.'"

Don't YOU take ANY binding unless the label reads "S. H. & M."

Samples and Booklet on "How to Bind the Dress Skirt." for 2c. stamp.

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"S.H. & M." Dress Stays are the Best.



The Greatest Invention of the Century for Woman's Comfort.

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Antiseptic, Absorbent and of Downy Softness.

Entirely Superseding the Old Fashioned Diaper.

SOLD AT COST OF WASHING ONLY.

Southall's "Sanitary Towels" can be obtained in most of the leading Dry Goods Stores (Corset, Ladies' Underwear or Notion Dep't.) If your Dry Goods House does not keep them, they can obtain them for you by addressing

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OVER 50 ILLUSTRATIONS. Gives Instructions for HONITON LACE WORK. Tells the COLORS to use in embroidering VIOLETS, WILD ROSES-ALTHEA, FORGET-ME-NOTS, NASTURTIUMS-NARCISSUS, APPLE BLOSSOMS, HOLLY, MISTLETOE, ARBUTUS, SNOWDROPS, TULIPS, FERNS, ASTERS, SWEET PEAS, BUTTERCUPS, PANSIES, Etc.

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330 Varieties of 14 Choice Annuals

Sweet Peas	10 col.	Nasturtiums	15 col.
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Mignonette	2 "	Popples	50 "
Pinks	22 "	Larkspur	5 "
Forget-Me-Nots	5 "	Petunias	40 "
Asters	60 "	M'r'ng Glories	30 "

We send FREE, above 14 choice Annuals, large, fine seeds in separate pkts., 330 varieties in all, if you send us ONE DIME or 12 cts. in stamps for 3 mos. trial subscription to our Popular Monthly, and names of 3 friends fond of reading. 100,000 new subs. wanted. Will please you or refund money. Add. L. N. CUSHMAN, Pub. 7 Water St. Boston, Mass.

THE
STEEL CLAD BATH.

Indestructible.
Inexpensive.

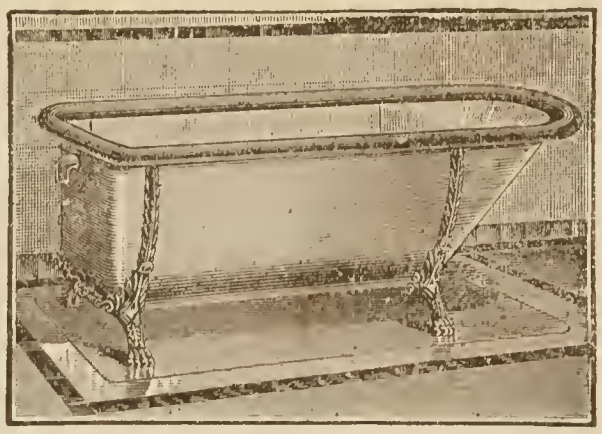
It is so lined that it will not crack or split; neither can it rust.

No trouble at all to keep it clean, for it cannot harbor dirt nor vermin. It is an open sanitary fixture, no wood but the rim; unbreakable, light, artistic, low-priced.

Don't buy an imitation—get the **Steel Clad.** All plumbers and jobbers have it, or the

Steel Clad Bath Co. of New York,
447-453 W. 26th St., New York.

Better than the high-priced ones, for a low price. Many styles and sizes, only one quality—the best.





QUALITY FOR SALE

'Most everything in solid silver—Beautiful necessities—exquisite luxuries—The name of Simpson, Hall, Miller & Co. guarantees itself.

Union Square, New York City, and Wallingford, Conn.

"Every time I went out last summer with my **'Toile du Nord'** dress on, somebody said, 'What a pretty dress,' so I have decided to have all my wash gowns for this season made of 'Toile du Nord.'"



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Whenever you hear one of the Parkhill fabrics mentioned it is always with words of praise. It will pay you to look at these fabrics before making up your summer dresses. They include

"Toile du Nord," Parkhill (27 inch) **Zephyrs, Parkhill Crepon Cloth,** and the very sheer and fine 32 inch **Clitheroe Zephyrs.**

Samples will be sent you free if you write the

Parkhill Mfg. Co., Fitchburg, Mass.

Men's and Youths'
Trousers.
$2.50 AND $3.50

Sizes, 30 to 50 Waists, all lengths of Legs.

All Wool. If the buttons come off we pay you 10c. each. If they rip we pay you $1.00 or send you a new pair of trousers.

No. 1. Dark Oxford mixed twilled Cheviot, strongest Wool Fibre in the world, - - Price $2.50.

No. 2. Dark and Medium Dark Harris Hairline and 1-8 inch line Cassimeres, - - Price $3.50.

Write for sample pieces. Two or more pairs of trousers shipped C. O. D. with privilege of examining before paying, or send cash for style preferred and waist and inside seam measure and we will fill your order, guaranteeing fit or money will be returned.

Ask for Samples of Men's and Youths' Black Cheviot Suits for $10.



PUTNAM CLOTHING HOUSE,
113 Madison Street, Chicago, Ill.



6 tubs in one. BATH TUBS, Wholesale & Retail. For "Bath Room" & "Portable." Durable, many long used renewed, light, little water. Agents and others send for circulars.
E. J. Knowlton, *Ann Arbor, Mich.*

BOYS AND GIRLS, We give FREE the following PREMIUMS:

With 5 lbs. Tea, Solid Gold Ring.
" 5 " " King Air Rifle.
" 10 " " Solid Gold Stone Ring.
" 12 " " Camera.
" 20 " " 10 pcs. Toilet Set.
" 25 " " Silver Watch.
" 40 " " 112 pcs. Decorated Dinner Set.
" 75 " " Bicycle.

Send for 80-page Catalogue. Free by mail.

G. A. FOLSOM & CO., 192 Hanover St., Boston, Mass.

$5.00 Stamping Outfit for $1.00

This Outfit Contains over $5.00 Worth of STAMPING PATTERNS, including

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is made of fine gold plate for ladies' or gentlemen's wear. Any initial engraved and our catalogue of 1895 for 10 cents, 3 for 25 cents. *One live agent wanted in every town.* **Curtis Jewelry Co., Manufacturers,** Attleboro, Mass.

Answers to Correspondents,
(Continued).

Kansas Girl:—Equal parts of Castile soap and orris root make a very cleansing and fragrant tooth-powder, and if desired, an equal quantity of precipitated chalk may be added. These three ingredients form a tooth-powder highly recommended by dentists.

Edith:—We would advise scanning the advertising pages of leading newspapers and magazines for home employment. Many such advertisements appear in the Delineator.

H. M. S.:—The darker side of your goods is the right side. Fringe is not fashionable on dresses.

Rosa:—Clean white kid slippers thus: Put half an ounce of heartshorn in a saucer, dip a bit of clean flannel in it, and rub it on a piece of white curd soap; scour the boots with this, and when a piece of flannel becomes soiled, take a fresh piece. If carefully cleansed, the slippers will look like new when done. Apply walnut stain with a sponge to dye the hair brown, and wrap the head well on retiring, as the moisture on the hair would stain the bed linen.

Miss Conscience:—We cannot undertake the responsibility of answering your question, but would suggest securing the services of a lawyer.

New Subscriber:—Use an ordinary lining in connection with the chamois lining, in your coat-basque. The chamois is so elastic that it would pull your basque out of shape without the other lining. The chamois should be placed between the outside and the lining. If the sleeves are in puff style and you desire them to stand out, interline the puffs throughout with crinoline; if in leg-o'-mutton style, line them above the elbow.

To Cook a Fish—



First hook him,
Then cook him in.

COTTOLENE

Fry your fish and other things in Cottolene. All good cooks to-day use Cottolene, the new shortening, in place of lard for **every** cooking purpose. They find it much better in flavor, much more economical, much more healthful. Be sure and get the genuine. Sold everywhere in three and five pound pails.

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send us your name and address, and state what priced house you want, WILL SEND FREE our Beautifully Illustrated Book of Residence Designs entitled "ARTISTIC HOMES." Contains designs of many Beautiful Homes, also designs for laying out your grounds. Enclose two 2c. stamps for mailing; or 25c. for copy of "AMERICAN HOMES," a handsome Magazine, devoted to planning, building and beautifying the Home (size 11 x 14 in.), 24 Beautiful Designs and many other fine illustrations.

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Are the Highest of All High Grades.

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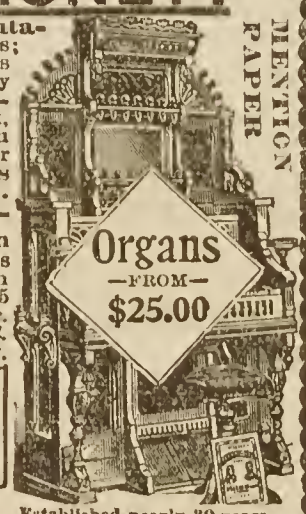
of all of our **PIANOS and ORGANS.** Remember—We are the only firm of actual manufacturers selling **exclusively** to the general public direct, at *factory cost*—the only firm where you get the **Real Exact Value** for your money, there are **No Agents, Dealers or Middlemen's Profits Added.**

Send for our new **1895 Catalogue,** illustrated in colors; containing full descriptions



CASH, or on EASY PAYMENTS to suit your own circumstances. Pianos and Organs shipped on 30 days' trial in your own home under our special warrant for 25 years. *No money required in advance. Safe delivery to purchaser guaranteed.* TERMS:—No Satisfaction, No Pay.

Note.—As an advertisement we will sell to the first purchaser in a place one of our finest PIANOS, specially fitted and finished for only **$169.00**—or one of our latest PARLOR ORGANS for **$25.00.** All extras for each instrument. **FREE.**



MENTION PAPER

Don't fail to write at once to

CORNISH & CO., Washington, New Jersey.

Established nearly 30 years.

Answers to Correspondents,

(Continued).

H. M. L.:—We have heard of the old belief that the month of May is considered an unlucky month to be married in, while June, September, October and December are deemed the luckiest months. The following is the doggerel you refer to:

Married in white,
You have chosen aright.
Married in gray,
You'll go far away.
Married in black,
You'll wish yourself back.
Married in red,
You'd better be dead.
Married in green,
Ashamed to be seen.
Married in blue,
You'll always be true.
Married in pearl,
You'll live in a whirl.
Married in brown,
You'll live out of town.
Married in pink,
Your spirits will sink.

IGNORANCE:—One should knock at the door of a private office, but not before entering a public place of business. Always thank a person for a courtesy shown you.

KATHLEEN:—Flowers, bonbons and books are the only gifts which according to etiquette a young woman may receive from a man who is not her *fiancé* or a relative.

ESTHER:—You can obtain much information regarding a trip abroad by sending to H. Gaze and Sons, 113 Broadway, New York City, for their "Tourist Gazette."



Do you like Mandolin Music?
If so, you will be charmed with the

Plectra-phone.

This is a newly patented attachment for the piano, producing all the delightful effects of a mandolin. It can be attached only to

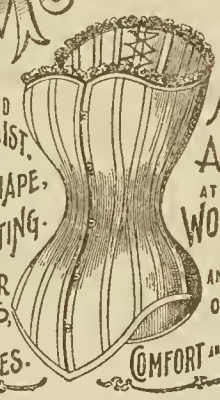
The EVERETT PIANO.

We are prepared to exchange an Everett Piano containing this and other valuable patents on pianos of other makes. For particulars address

The John Church Company,
Cincinnati. Chicago.

The Plectra-phone can be added to any Upright Everett Piano.

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LONG AND SHORT WAIST. BODY-SHAPE. PERFECT FITTING. POPULAR COLORS. POPULAR PRICES. WON MEDAL OF HIGHEST AWARD AT WORLD'S FAIR. AN EMBODIMENT OF GRACE. COMFORT AND DURABILITY.

STAYED WITH UNBREAKABLE "FLEXIBONE."

CORONET CORSET COMPANY, JACKSON, MICHIGAN.

POST-PAID FOR $2.00 AND $3.00.



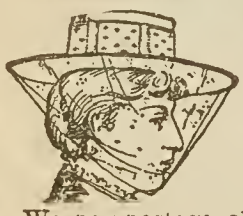
"CHARMANT" Turkish Wonder Balm

will positively eure all faee blemishes, blackheads, pimples or blotches of every character, rendering the skin soft and velvety. Unsurpassed for Eczema and kindred troubles, checking irritation, without harmful results. **IS COMPOSED OF BALSAM AND HERBS, AND WARRANTED HARMLESS. MONEY REFUNDED IF RESULTS ARE NOT AS GUARANTEED.** This is no patent medicine, but comprises a salve and soap that have heen used in Turkey for thousands of years and are now imported solely by us. Can furnish unquestionable testimonials from physicians of integrity of N. Y. City, as to their healing and beautifying properties. Price $1.00 each for Soap and Salve, or $2.00 for both. Sent by mail in plain wrappers on reeeipt of price.

Turkish Balm Co., 19 Union Square, New York.

Ladies in Attendance.

Hours from 11 A. M. to 4 P. M.



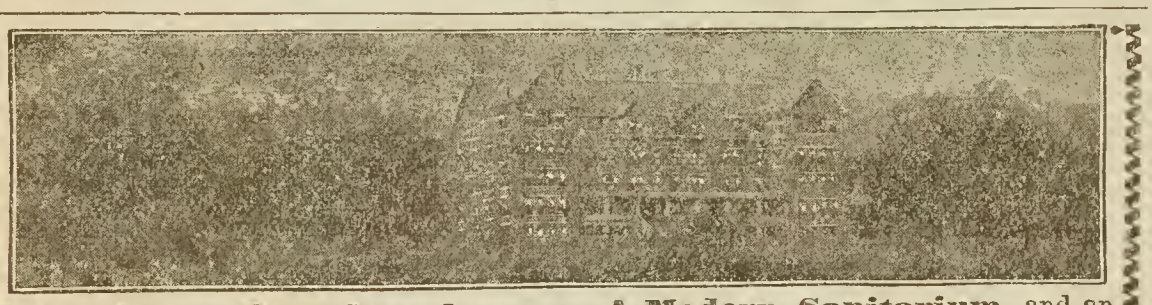
13 Cents

Will buy a Silk Net Veil with Chenille Spots, 14 in. wide, or a Plain Net Veil 27 in. wide. Both can be had in blaek, brown, navy, or cream.

We pay postage, also sending you a list of 100 items that you can buy for 13 eents that are sold by all dealers for 25 cents. Write to any person in Columbus, or send direet to us.

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A Modern Sanitarium and an **ideal Winter Home,** under the direct control of leading members of the regular medical profession. Situated on the hills of Western New York, 1400 feet above the sea level. Buildings new and beautifully located, perfectly heated and ventilated and provided with every appliance for most approved treatment. Here, as in no other Eastern Sanitarium, particular attention is given to surgical and gynaecological cases. Address

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Answers to Correspondents,

(Continued).

May:—Sulphur will strengthen the natural coloring of the hair to a certain extent, and if one does not care to use a dye, but is desirous of retarding the coming of gray hair, a wash composed of four ounces of bay rum and one ounce (small lumps) of sulphur, will prove valuable. In many instances the tendency to dandruff may be wholly overcome by a weekly shampoo with a lather of Castile soap or an egg well rubbed into the scalp. A few drops of ammonia or a little borax in the water will tend to more perfect cleanliness, but these substances must be moderately and discriminatingly used.

Constant Reader:—A book on cribbage is published by the F. A. Stokes Co., 27 and 29 West 23rd Street, New York. When writing, please mention The Delineator. The natal stones and the flowers connected with them are:

January, Garnet. Snowdrop.
February, Amethyst. Primrose.
March, Bloodstone. Violet.
April, Diamond. Daisy.
May, Emerald. Hawthorn.
June, Agate. Honeysuckle.
July, Ruby. Water-lily.
August, Sardonyx. Poppy.
September, Sapphire. Morning-glory.
October, Opal. Hops.
November, Topaz. Chrysanthemum.
December, Turquoise. Holly.

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Electric Corsets Cure Weak Baek, Indigestion, Spinal Trouble, Rheumatism. Priee, $1, $1.25, $1.50, $2 and $3.

Electric Hair Brushes for Falling Hair, Baldness, Dandruff and Diseases of the Scalp. Price, $1, $1.50, $2, $2.50 and $3.

Electric Belts, Safety Razors, Plasters, Insoles, Flesh Brushes, Tooth Brushes, Curlers and Appliances.

At all stores, or sent postpaid on receipt of price. A valuable book free on application. Address,

GEO. A. SCOTT,
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Agents Wanted. Quick Sales. Liberal Pay. Satisfaction Guaranteed.

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Here is a chance to test the wonderful merits of Massageo, the original skin food, tissue builder and beautifier. A dainty, fragrant, snow-white histogenetic facial dressing. Harmless as milk; delightful to use; marvelous results! Nonrishes and restores youthful texture, feeds cushion tissues of the skin and banishes wrinkles. Not a cosmetie. **Wrinkles, Pimples, Blackheads,** freckles, tan eradicated. **Stop looking old while you feel young.**

SPECIAL OFFER!

For ONLY 10 Cents we send prepaid (1) Trial size Massageo, (2) the exquisite Medico-dermal Massageo Facial Cream Soap, price 50c., (3) illus. book Toilet Topics, (4) Col'd litho "Sylvan Toilets." **THE SYLVAN TOILET CO.,** 727 Woodward Ave., **Detroit, Mich.**

WANTED, Manager in each locality to superintend distribution of our fine samples, books, cards and circs. Pleasant position. Pays well. Send 10c. for samples, soap, &c., and receive special offer to you.

LIQUID GRANITE FOR NATURAL WOOD FLOORS

Is the Only Perfect Floor Finish.

It is transparent, and so will not obscure the grain of the wood, but will develop its beauty and preserve it. Superior to any wax preparation, being much more durable and easier taken care of. Wiping with a damp cloth the only care needed.

For sale generally by all dealers in painters' supplies, but where not obtainable from local dealers, write to us. Let us send you our pamphlet giving valuable hints on finishing new and old floors.

Pamphlet and finished specimens of wood mailed free for the asking.

BERRY BROTHERS (Limited),
VARNISH MANUFACTURERS,
DETROIT, MICH.

New York, 252 Pearl Street. | Chicago, 214 Randolph St.
Boston, 42 Pearl Street. | Cincinnati, 102 Main Street.
Philadelphia, 26-28 N. 4th St. | St. Louis, 704 North 4th St
Baltimore, 22 East Lombard Street. | San Francisco, 709-711 Front Street.

Papa's Pants Would do for Willie

if they were made over and dyed with Diamond Dyes, the great home money-saver. The children's clothes—the faded cloak, wrapper or dress—can be made to look like new, at a cost of only **10 cents,** and no experience is needed.

DIAMOND DYES

come in more than 40 shades, and the Fast Blacks **are** fast.

Direction Book and 40 samples of colored cloth, **free**
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and head noises relieved by using **Wilson's Common Sense Ear Drums.** Entirely new, scientific invention; different from all other devices; the only safe, simple, comfortable, and invisible ear drum in the world. Hundreds are being benefitted where medical skill has failed. No string or wire attachment to irritate the ear. Write for pamphlet.

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1895 STYLES. **Baby Carriages** $4 TO $35
AT FACTORY PRICES.



Work guaranteed, and 20 to 40 per cent. saved. Our **PRINCESS SLEEPING COACH** *Pat. May, 1893,* is the most comfortable cab for the baby. Write for our beautifully illustrated catalogue. **It's free.** It shows all the new styles and reduced prices. Testimonials from every state.

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FAIR FACES.

Most women have a natural dread of winter—the cold winds and dampness roughens and chaps their skin. Many have gained knowledge by experience and now apply a little

POZZONI'S

POWDER

before going out. It protects, softens and beautifies the complexion, and then—it is invisible if it is rightly used.

HAVE YOU EVER TRIED IT?

ALL DRUGGISTS and FANCY GOODS STORES SELL IT.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

MLLE:—If you wish to give a wish-bone party, use large and small wish-bones for decorations, suspending them by gaily-colored ribbons from mantels and pictures, over doors, etc. Floral designs of similar outline may also be used in the apartment decorations, the ices may be served in wish-bone shapes, and the souvenirs may be tiny wish-bones, either in the form of pins or floral ones. If a derangement of the system or blood causes the redness of your nose, take such alteratives or correctives as may be prescribed by your physician.

DRESSMAKER:—The *godet* skirt will be the correct shape for Spring and Summer. Skirts of thin wool and cotton goods need no stiff interlining, the *godets* falling softly with much grace.

Phila., Pa.:—*Mouchoir* is the French word for handkerchief and is pronounced moo-shuar.

MAID MARIAN:—Serve at your progressive euchre party claret punch, lemonade or chocolate, with thin sandwiches, cake and ice cream. Salted almonds or olives may be added for a relish.

MRS. BIRDIE H. G.:—The lines—

"Lo, the poor Indian! whose untutored mind
Sees God in clouds or hears Him in the wind,"

are from Pope's "Essay on Man."

SLEEP AND REST

For Skin Tortured

BABIES

And Tired

MOTHERS

In One Application of



Cuticura

The only speedy, permanent, and economical cure for torturing, disfiguring eczema, and every species of itching and burning skin and scalp diseases.

Sold throughout the world, and especially by English and American chemists in all continental cities. British depot: F. NEWBERY & SONS, 1, King Edward-st., London. POTTER DRUG & CHEM. CORP., Sole Props., Boston, U. S. A.

Let Us Make You A New Face.

If you have a red nose, Pimples, freckles, Moles, warts, wens, Cysts, tattoo marks, Birthmarks, Superfluous hair, Dandruff, wrinkles, or any mark or blemish on, in, or under your skin, call or write the John H. Woodbury Dermatological Institute, 127 W. 42d St., N. Y. Regular registered physicians, specially skilled in treating skin diseases, and removing Facial blemishes.



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John H. Woodbury is the inventor of Woodbury's Facial Soap for the Skin, Scalp and Complexion—a pure antiseptic, medicinal toilet soap for daily use. It embodies, as far as soap can, the soothing, healing, preserving elements that 20 years' practical experience treating the Skin have proven most beneficial. Send 10 cents to New York office for a sample. You will get with it a 150-page book, illustrated, on "The Skin and Scalp."



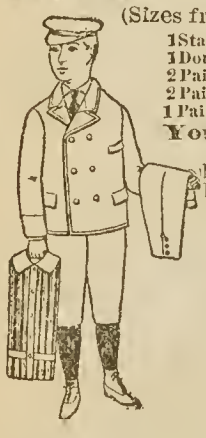
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embodies the true hygienic principle of support from the shoulders. The heaviest skirts can be worn without the slightest annoyance. Simple and strong. Easy to put on. Easy to take off. Indispensable when Shirt Waist is worn. Holds up the skirt, holds down the waist. Hose supporters can be attached. Every woman should wear it. Sold by all leading merchants, or by mail, price 50 cents. Descriptive circulars free.

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YOUR BOY CLOTHED From Head To Foot FOR $4.55

(Sizes from 4 to 14 years).



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1 Double Breasted Coat,
2 Pair Pants to match.
2 Pair Fast Black Ribbed Stockings,
1 Pair Fargo's Famous School Shoes.

You can see them for NOTHING. All suits sent C. O. D., with privilege of examination before paying Express Agent.

SHIRT WAIST FREE, if cash is sent with order. In all cases goods returnable at our expense if not satisfactory.

In ordering give age and weight, size of cap and shoes.

Samples of cloth of above (and other suits at equally good value) sent free.

MEN'S $9.25 (under new tariff) all wool Clay Worsted Suits. Send for samples of suitings up to $18.00. Our catalogue which is compiled from Mfgrs., lists of Clothing, Furniture, Harness, Buggies, personal and household supplies **sent free.**

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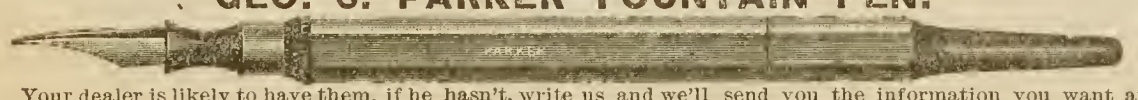
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SAMPLES of Knitted, Tatted, Crocheted and Netted Laces from 10c. to $1.00 each. Also Doileys, Squares, etc., or Lace by the Yard, made to order. Materials and implements for all kinds of Fancy Work also supplied. Terms, Cash in Advance. Address, with Stamp, for information,
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TRUSS The BEST is none too good. Send for 100-page illustrated book, and learn Which is BEST—and WHY.
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GEO. S. PARKER FOUNTAIN PEN.



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Has Never Been Equaled.

The **"MODEL FORM"** Styles comprise all our High Bust or dress form corsets, long and short waists. They are made with shoulder straps, but may be worn with or without them.

Style 850 is the delight of **Slender Ladies.** It will supply deficiencies in form, produce the desired fashionable contour and assist nature in her work of development.

Priceless in Value to Fleshy Ladies, reduces the size, supports the bust and corrects the figure to the most perfect symmetry.

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Black, ... $1.50

Mailed prepaid on receipt of price if your dealer does not keep them. Satisfaction guaranteed or money refunded.

Our Illustrated Booklet, **"Health and Beauty"** (mailed free upon application), shows 40 styles of corsets and explains their uses.



STYLE 850
MODEL FORM

SCHILLING CORSET CO., 218 Abbott St., Detroit, Mich.

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Aids Digestion

Improves The Appetite

TUTTI-FRUTTI GUM

OBESITY SAFELY CURED and your **Strength Renewed** by one who has been a **Fellow Sufferer.** Have studied Obesity since 1879. Including **Four years of Foreign study.** Reduced myself with *infinite benefit.* Short Breath Cured. Labor Power Increased.

STOUT ABDOMENS AND LARGE HIPS

are reduced by my **Own Methods.** Safe, Easy, Permanent. For full information, Address, with stamp,
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SAMPLES FREE from the factories not controlled by the Wall Paper Trust, at Prices fully 30 per cent. lower than others.

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Other Grades and Borders as Low.

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ANSWERS TO CORRESPONDENTS,

(Continued).

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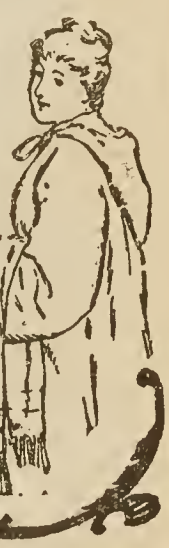
LUCY V. B.:—"Kissing games" are not countenanced by sensible people; in fact, they should not even be indulged in by children.

JENNETT:—Trim your striped silk with old-rose velvet overlaid with black lace insertion.

A. L.:—Your letter arrived too late to be answered in the February number. Dark circles under the eyes sometimes result from the condition of the liver, and more frequently, perhaps, from lack of sleep. An eminent physician advises those who show these marks continuously, together with a yellow complexion, to massage that part of the body which is over the liver. The flesh should be vigorously slapped and beaten to increase the circulation. A neat school costume may be made of checked cheviot by pattern No. 7344, which costs 1s. 3d. or 30 cents, and is illustrated in the January DELINEATOR.

OLD SUBSCRIBER:—A lady should precede a gentleman in entering church. Gray undressed kid gloves are popular for men's street wear, and so are those of tan and mahogany dogskin. At the dinner your husband should offer his left arm to the lady who is to be your guest and lead the way to the dining room, and the other gentlemen of the party should follow with your mother and yourself. You may provide music on the occasion of an "At Home," but card-playing would hardly be appropriate.

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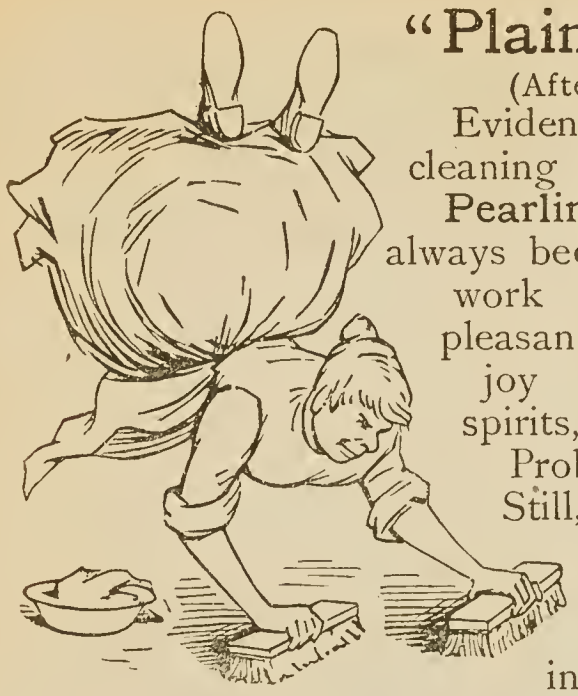


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(After sketch in New York Truth.)

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CAUGHT AND IMPRISONED!

L. D. CARTER, at Chicago, Illinois, in 1893; J. J. BURNS, at Colorado Springs, Colo., in 1893; RICHARD CALIFF, at Quincy, Mass., in 1893; T. H. LENNON, at Toronto, Ontario, Can., in 1893; A. E. WILLIAMS, at Brooklyn, New York, in 1893; A. J. MORRISON, at Denver, Colorado, in 1892; R. J. MACDONALD, at Eugene, Oregon, in 1891; A. S. AVERY, at Warrior, Alabama, in 1888; F. CLAYTON, at Christiansburgh, Virginia, in 1887; J. L. RAYMOND, at Alvarado, Texas, in 1886; G. H. BARTON, at Atlanta, Georgia, in 1886; G. W. GRAY, at Corinth, Mississippi, in 1886; R. E. NEWMAN, at St. Louis, Missouri, in 1885; H. J. ANDERSON, at Leadville, Colorado, in 1884; J. G. CARTER, at Kinsley, Kansas, in 1881; and A. J. ANDERSON, at Racine, Wisconsin, in 1880.

The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of $100, as advertised herewith, to the party or parties entitled to the same.

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ANSWERS TO CORRESPONDENTS,

(Continued).

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MAE:—If less intimate friends of the bride than yourself have received "At Home" cards while you have not, we should say you had been slighted. As to offering the bride good wishes upon meeting her, that is a matter which must be decided by yourself.



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AND COVENTRY ENG

Answers to Correspondents,

(Continued).

BÉBÉ:—Over the center of your damask table-cover lay a runner of linen-sateen enriched with Roman embroidery. Such an ornament may be from nine to thirteen inches wide and long enough to fall over the ends of the table or to terminate a little short of them. A pot of growing ferns may be placed at the center, and at intervals low dishes containing olives, radishes, candied fruits, bonbons and salted almonds, and carafes or slender pitchers of water, etc.

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(Continued).

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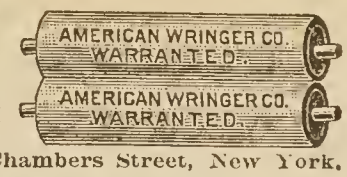
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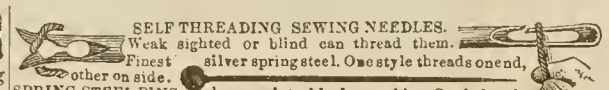


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"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with August, 1894, desires her address changed to Manchester, Dclaware Co., Iowa."

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To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription eommenced. A convenient form for such a complaint is as follows:

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"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the December number of the DELINEATOR, for which she subscribed commencing with the number for August, 1894. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator.

To seeure the filling of orders for DELINEATORS of any speeific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing the DELINEATOR for April will be certain to seeure copies of that Edition by sending in their orders by the Tenth of Mareh.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

Should a Post-Office Order sent to us go astray in the mails, we ean readily obtain a duplieate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

A Registered Letter, being regularly numbered, ean be easily traced to its point of detention, should it not reaeh us in ordinary eourse. To faeilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

Bank Drafts or Checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

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If your dealer is not supplied, we send sample lots post paid on receipt of 10 cts. per card. Sizes, 3 and 5.

It's the Eye.



Loops of Thread are Slouchy. Don't Use Them.

TRADE MARK REGISTERED.



This EDGE EYE is better than old kind, and prevents gaping.

FRANCIS HOOK and EYE,

EASILY ADJUSTED AND MOVED WHILE FITTING. THE NEATEST SPRING HOOK MADE.



This FLAT SURFACE EYE better than thread loops, and you can hook them yourself.

FRANCIS MFG. CO., NIAGARA FALLS, N. Y.

ANSWERS TO CORRESPONDENTS.

(*Continued*).

AVA:—Try the "Judic" corset for well accentuated hips. It is sold exclusively by Messrs. Simpson. Crawford and Simpson, 19th Street and Sixth Avenue, New York City. Black rock crépon trimmed with écru lace and green velvet will make a stylish new gown.

ELIZABETH:—Your sample is novelty goods and brown velvet and point lièrre lace will trim it effectively.

EDNA:—The Richmond Exchange for Women's Work, 327 East Franklin Street, Richmond. Va., is nearest your home.

MISS HILDRED:—The engagement ring is worn on the third finger of the left hand.

ARIADNE:—A finger-bowl should be only about one-third full of water, and on the surface of the latter should be placed a thin slice of lemon or a fragrant green leaf, like rose geranium or lemon verbena.

JO.:—If clothes-pins are boiled a few moments and quickly dried, once or twiee a month, they will beeome more flexible and durable. Clothes-lines will also last longer and keep in better order if occasionally treated in this way.

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ELEGANT CARRIAGE

Only $7.80 DELIVERED east of the Mississippi. FREE



Upholstered in Red, Blue or Brown Damask and Plush. Parasol to match. Adjustable Top. All metal parts FULL NICKEL.

WOOD or WIRE WHEELS.

WE manufacture the largest and most complete line of BABY CARRIAGES in the United States. *Carriages Upholstered or Finished in any style desired.*

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WORKMANSHIP AND MATERIALS THE BEST.

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A specific for clearing the COMPLEXION

Eradicates pimples, blotches, blackheads, and all facial blemishes rendering the SKIN soft, clear, clean and smooth. Entirely unlike nauseous, nasty mixtures, lotions, ointments and soaps which cause eruptions, poison the pores and roughen the skin. COMPLEXION TABLETS taken internally are Pure, Sure Cure guaranteed or money refunded. By mail, 50c & $1.

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PURE PURE



FINE THING FOR THE TEETH.

At last a perfect dentifrice has been discovered. Never was a tooth-brush dipped into a preparation so unobjectionable and so effective as **Sozodont.** It renders the teeth pearly white, gives to the breath a fragrant odor, extinguishing the ill humors which usually flow from a bad and neglected set of teeth. No tartar can encrust them, no canker effect the enamel, no species of decay infest the dental bone, if this pure and delicious dentifrice, **Sozodont,** is faithfully used.

SOZODONT

is a composition of the purest and choicest ingredients of the Oriental Vegetable Kingdom. **Every ingredient** is known to have a **beneficial** affect on the **teeth** and **gums.** Its embalming or antiseptic property and aromatic fragrance make it a toilet luxury.



SPECIAL RATES FOR PACKAGES OF PATTERNS.

On orders for PACKAGES OF PATTERNS the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

On Receipt of $3.00, we will allow a Selection to the Value of $4.00 in Patterns.

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Patterns furnished at Package Rates will be sent, Transportation Free, to any part of the world.

The Butterick Publishing Co. (Limited),
7 to 17 West 13th Street, New York.



Special Offer to Purchasers of Patterns.

To any retail customer sending us by mail, at one time, $1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

Or, to any retail customer sending us by mail, at one time, 50 Cents for Patterns, with 10 Cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th Street, New York.

Purchasing Agency, Etc.

MISS C. F. MORSE who refers by permission to THE BUTTERICK PUBLISHING Co. [Limited], wishes to announce that she is prepared to receive orders from those desiring her to purchase goods, her arrangements enabling her to fill orders, whether for large or small quantities, with **despatch** and **at reasonable prices.**

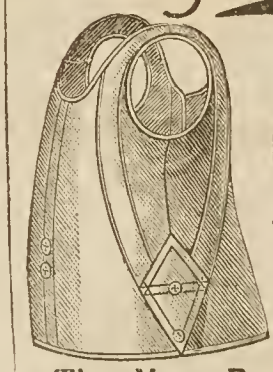
Dress Goods, Cloakings, Infants' Wardrobes, Millinery, Trimmings, Publications, Stamping Patterns, Hand-made Laces, Accordion-Plaiting and Wall Paper; Netting and Lace Samples, Materials and Implements, and, in fact, all Materials and Implements for Fancy Work are **Specialties** in her business; but orders for other articles will be as punctually attended to and as carefully executed.

Parties who anticipate giving an order are requested, when writing for information as to prices, to enclose a 2c. stamp for reply and state the expense to which they wish their purchases limited. Those desiring a collection of samples must enclose 50 cents in payment for the time taken to procure them. As purchases can be made more satisfactorily with ready funds than upon terms of credit, no orders will be accepted unless the full amount be sent with order. Address, with stamp,

MISS C. F. MORSE, 40 East Fourteenth Street, New York, N. Y.

The Double Ve Waist

TRADE MARK.



BABY'S. CHILDREN'S.

Style 50. Style 65.
Just the garment for Boys and Girls.

Other Styles: MISSES and LADIES.
Send for Illustrated Price List.
Materials, workmanship and fit Perfect

The Very Best Garment Made.

Why? Waste money on cheap waists because they are sold at a cheap price. It don't pay. Pay a fair price and buy the Double Ve Waist—it supports underwear from the shoulders.

Sold by leading dealers. The C. N. Chadwick Co., Brooklyn, N.Y.

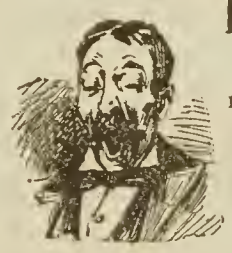
ANSWERS TO CORRESPONDENTS,
(*Continued*).

TRIXY:—When tame birds are restless, especially at night, and appear lean and out of condition, and when they are observed to be frequently searching about the back or wings with the beak, it is likely they are afflicted with lice. Examine them at once, and if vermin are discovered, take a small syringe and sprinkle each bird with water in which quicksilver has been steeped or with a much diluted infusion of tobacco, for several successive days. If the violin is scientifically repaired, the tone will not be injured.

EVADNE:—We would suggest a gilt frame and gilt mat for your water-color. White frames and white mats are also pretty for such dainty sketches.

COUNTRY GIRL:—For your set of doileys use Belgium linen, and have them stamped with designs of wild roses, violets, buttercups, daisies, sweet peas and forget-me-nots. Work with Asiatic filo silk, which will not fade, and fringe the edges, or, better still, button-hole stitch them with white Roman floss.

A SUBSCRIBER:—Directions for making macramé lace are given in "Needle Craft, Artistic and Practical," published by us at 4s. or $1.00.



That Yawn

Gape or Sneeze
means you are "taking cold."
(*An ounce of prevention is worth a pound of cure.*)

MY COLD PREVENTOR

STOPS IT QUICK It clears the stopped-up head and dry husky throat.
YOU ESCAPE the smarting, watery eyes and nose, all the fever, congestion and soreness Settled colds promptly broken; catarrh, hay fever, dyphtheria and croup prevented or cured. **IT ALSO CURES.** Acts on a new principle. A 25c. bottle mailed for 10c. as a sample.
H. G. COLMAN, KALAMAZOO, MICH.

IS BABY A KICKER?



You won't have to sleep with one eye open to keep the children covered if you use the **Acme Bed Clothes Holder.** Flexible, simple, durable. No pins to tear clothing. For iron or wooden bedsteads. Sent postpaid in U. S. on receipt of price, 50 cts per pair. (In colored silk elastic, 75 cts.; 3 pairs, $1.50) Send money order or registered letter. SPECIAL OFFER to readers of this Journal: We will send 1 pair for 35 cts. (silk elastic, 50 cts.) if you mention this "ad." and send names and addresses of 5 persons having a child or children under 6 years old. Circulars free. Agents wanted.
American Novelty Co., 29 Murray St., New York.

Answers to Correspondents,

(Continued).

Mrs. H. J. M.:—For an elderly lady we would suggest lining the black grenadine gown with black taffeta, developing it by pattern No. 7492, which costs 1s. 8d. or 40 cents, and is illustrated in this Delineator.

Mrs. M.:—It is not considered correct to announce a betrothal by card. A weekly shampoo with a lather of Castile soap or an egg well rubbed into the scalp will aid in removing dandruff. The hands may be whitened very promptly by washing in a bowlful of water in which has been dissolved five grains of chlorinated lime, the liquid being as near the temperature of the body as possible. A pretty dress for a young girl may be made of dove-colored crépon trimmed with écru lace and old-rose ribbons.

March:—If you are visiting a city where you have friends, and expect leisure for receiving and returning calls, you may send cards bearing your address. By massage or manipulation and a systematic stroking and pinching, irregular or rough eyebrows may be coaxed into a pleasing appearance, but the process will require a solid foundation of patience and a large capital of perseverance. The roughness at the back of the arm just above the elbow may be remedied by making a thick lather with hot water and soap and regularly scrubbing the arms with a loofah brush. After ten minutes hard rubbing, bathe in hot water, dry with a coarse bath towel and rub on vaseline. This treatment will not fail to have the desired effect, but it must be persevered in. Judging from the description of your gums, we think you need the services of a dental surgeon.

D. M. T.:—Pleasant employment is offered ladies in superintending the distribution of fine samples, soap, picture cards, &c., by Sylvan Toilet Co., 727 Wood Ave., Detroit, Mich. The work pays well and the firm is reliable. No peddling required. Special offer, specimen samples, book, &c., sent for 10c., and territory reserved.

BICYCLES HIGHEST GRADE 1895 MODELS **CHEAP FACTORY PRICES**
WINDSORS run faster, are built stronger, look handsomer, are better than any other make, and cost $25 to $50 less. Send stamp for catalogue. SPECIAL INDUCEMENTS TO AGENTS NOW.
SIEG & WALPOLE M'F'G CO., CHICAGO.

COLUMBIA BICYCLES
Foremost in Beauty, Grace, Speed and Durability.
POPE MANUFACTURING CO.,
HARTFORD, CONN.
BOSTON. NEW YORK. CHICAGO. BUFFALO. PROVIDENCE.
An Art Catalogue of Columbias can be had free at any Columbia Agency, or it will be mailed for two 2-cent stamps. Tells, too, of the reliable Hartford Bicycles, $80 $60 $50.

Teething Made Easy.
A pamphlet of interest and value to every mother of children under five years of age may be had free by addressing The Reynolds Mfg. Co., Cincinnati, O.

HAIR REMOVED
Permanently, root and branch, in 5 minutes, without pain, discoloration or injury with "Pilla Solvene." Sealed particulars, 6c. **Wilcox Specific Co., Phila., Pa.**

You Dye in 30 minutes Our turkey red dye on cotton won't freeze, boil or wash out—all others will. Tonk's French Dyes are different from others. Just the thing for hard times. Make the carpets, dresses, capes and clothing as bright and attractive as new. Anyone can do it. No misses if you have Tonk's. Try them and see. Send 4c. for 6 pkgs., or 10c. for one, any color. Big pay for agents. Write quick. Mention this paper.
FRENCH DYE CO., Vassar, Mich.

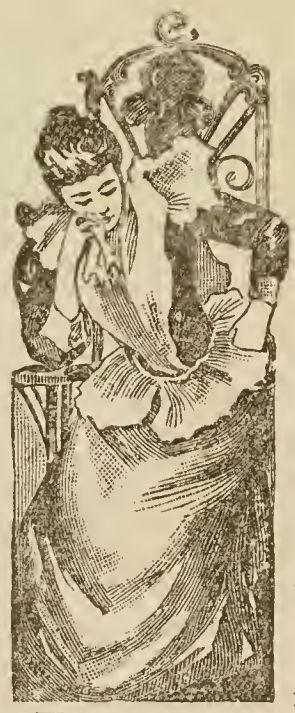
THE BLUES.

Why do Women have the Blues more than Men?

[SPECIAL TO OUR LADY READERS.]

Are not women naturally as light-hearted, brave, and hopeful as men?

Yes; but woman's organism is different from man's.



Women in perfect or good health are rarely victims of this symptom.

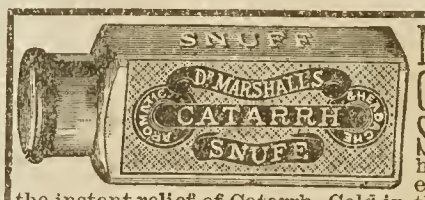
Women nearly monopolize the blues, because their peculiar ailments promote them.

When the female organs fail to perform their functions properly, when the dreaded female complaints appear, there is shown nervousness, sleeplessness, faintness, backache, headache, bearing-down pains, etc., causing the dreaded "let-me-alone" and "all-gone" feelings.

When the woman does not understand what the matter is, and her doctor can not or will not tell her, she grows morose and melancholy; that's the blues.

Mrs. Newton Cobb, of Manchester, O., says: "*Lydia E. Pinkham's* Vegetable Compound will correct all this trouble. I cannot praise it enough. I am pleased to tell every one that it cured me; and if it will cure me, why not others? I am sure my case was severe enough." It will.

Get it of your druggist at once.



Marshall's Catarrh Snuff has never been equaled for the instant relief of Catarrh, Cold in the Head and Headache. Cures Deafness, restores lost sense of smell. Sixty years on the market. All Druggists sell it. 25c. per bottle. F. C. KEITH, Mfr., Cleveland, O.

☞ Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.

FITS CURED
(From U. S. Journal of Medicine.)
Prof. W. H. Peeke, who makes a specialty of Epilepsy, has without doubt treated and cured more cases than any living Physician; his success is astonishing. We have heard of cases of 20 years' standing cured by him. He publishes a valuable work on this disease which he sends with a large bottle of his absolute cure, free to any sufferer who may send their P. O. and Express address. We advise anyone wishing a cure to address, Prof. W. H. PEEKE, F. D., 4 Cedar St., New York.

NOW READY for DELIVERY.



...IN ADDITION TO...

The Delineator March,

which has met with such marked favor in the Musical World, we have issued in Sheet Music Form four other Compositions, which can be obtained from ourselves, from our agents or through the trade generally, at a uniform Popular Price of 25 Cents or 1s. per copy. The complete list of Compositions now ready for delivery, is as follows:

The DELINEATOR March (Two-Step), by Monroe H. Rosenfeld.
Ethel (Waltz Song), Words and Music by S. Macaulay.
Jean (Song), Words by Burns, Music by Jas. H. Davis.
Give Me Your Answer Today (Song and Refrain), Words and Music by Gussie L. Davies.
Slumber Song (A Lullaby), Words and Music by S. Macaulay.

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th Street, New York; or 171 o 175, Regent Street, London, W.



$2.50 STEM WIND **FREE** A fine 14k gold plated watch to every reader of this paper.

GENTS OR LADIES SIZE

Cut this out and send it to us with your full name and address, and we will send you by express for examination the best and only genuine gold plated watch in the world at this price, and if you think it is equal in appearance to any $25 gold watch pay our sample price, $2.50, and it is yours, and if you sell or cause the sale of six we will give you **ONE FREE.** Write at once as we shall send out samples for 60 days only.

THE NATIONAL M'F'G & IMPORTING CO.,
334 Dearborn St., Chicago, Ill.

Solid Gold Spectacles $3.50



or **SOLID GOLD EYE-GLASSES** fitted with our perfect **DIAMANTA** lenses, *sent on receipt of* **$3.50** per pair, usual retail price, $5.00. Send old glasses for exact size. *Safely boxed for mailing.* *same sent free* on request. Old glasses will be returned. If you have never worn glasses or are badly fitted, write for our **Sight-Tester,** free, Est'd. 1878. which assures exact lenses needed.

Satisfaction guaranteed or money refunded.

M. ZINEMAN & BRO. *Manufacturing Opticians,*
130 South Ninth St. Philadelphia, Pa.



BEAUTIFUL WOMEN

Not only possess a clear and brilliant COMPLEXION but must also have a perfectly developed BUST. To attain and retain beauty's chief charm, a perfect BUST, you must consult a specialist. No matter how severe your case, write me and I will make you a proud and happy woman. My famous **CELNART** is guaranteed to develop the BUST from 3 to 5 in.; permanently removes wrinkles and fills out all hollows in the Face, Throat & Neck. **"ROYALE CREME"** will make the complexion clear as crystal. Price, $1.00. Sample bottle sent to any address for 25c. Send 6c. in stamps for pamphlet on "Perfection of Face and Form." Agents wanted. Address

MADAME JOSEPHINE LE FEVRE,
1208 Chestnut Street, - - Philadelphia, Pa.

THE G-D BUST SUPPORTER



Allows healthy, natural development of the body.

PRICE, $1.00.

Made of finest Satteen in White, Gray and Black, and Summer Netting. Sizes, 18 to 30, *waist measure.* At all leading dealers, or sent to any address on receipt of price, post-paid.

GAGE-DOWNS CO., 268 Fifth Ave., Chicago.



BABY CARRIAGES Shipped C.O.D.

Anywhere to anyone at Wholesale Prices without asking one cent in advance. We pay freight. Buy from factory. Save dealers' profits. Large illustrated catalogue free. Address **CASH BUYERS' UNION,** 164 West Van Buren Street, B 8, Chicago, Ill.

$18.50 Carriage for	$9.25.
$12.00 " "	$5.95.
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Vapo-Cresolene A POSITIVE CURE by inhalation for **WHOOPING COUGH,** and a remedy and prevention in Diphtheria, Scarlet Fever, Asthma, Croup, Catarrh, etc. Sold by Druggists generally.

The Vapo-Cresolene Co., 69 Wall St., New York.

Agents Wanted Everywhere.



$20 TO $60 SAVED ON NEW BICYCLES

$125 high grade Safety $50; $100 pneu. $60, $40 cush. ball $20 etc. Largest and oldest dealers in U. S. *Easy payments.* We sell everywhere. Cata. free. Rouse, Hazard & Co., Mfrs., 118 G St., Peoria, Ill.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

T. B.:—To stone raisins, free them from the stems, put them in a bowl, cover with boiling water, let stand for two minutes, and pour off the water; then open the raisins and the seeds can be removed quickly and easily without the usual stickiness.

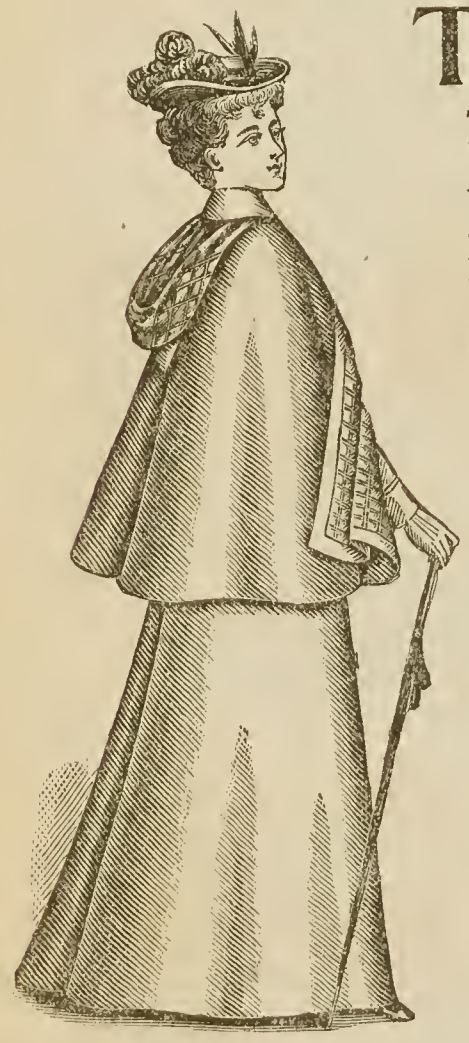
L. D.:—At almost any paint shop you can purchase enamel suitable for painting spools. Yeast and soda and cream of tartar are substitutes for baking powder. To make biscuit with soda and cream of tartar, proceed as follows: Mix with a quart of flour (measured before sifting) a tea-spoonful of soda, two of cream of tartar, one of salt and two of sugar, and after rubbing all through a sieve, rub into the mixture a table-spoonful of butter. Wet with a scant pint of cold milk; and after stirring the dough in the form of a smooth ball, roll it down to the thickness of an inch upon a board lightly sprinkled with flour. Cut out the biscuits, and placing them loosely on lightly buttered pans, bake for from twelve to eighteen minutes according to the size of the biscuit and the heat of the oven. The dough should be as soft as you can make it and yet handle it; for if it were rather stiff, the biscuit would be hard and dry.

A. C. D. E.:—The sentence, *Se non e vero, e ben trovato,* is Italian and signifies, "If it is not true, it is well invented."

LOUISA:—Try crimping your hair, using rubber crimping pins instead of iron ones, which rust and cut the hair and make it rough and dull. A heavy rubber cord bent in the form of a hair-pin makes a good and harmless crimper.

EUNICE:—Women who ride astride use a man's English saddle.

To Delineator Subscribers!



"NAPOLEON" INVERNESS.

These BEAUTIFUL SINGLE and DOUBLE TEXTURE **Mackintoshes and Invernesses** for men and women are made expressly for the "DELINEATOR" Subscribers and readers by one of the largest manufactories of waterproof garments in the United States.

HANDSOME, STYLISH AND DURABLE!

More Comfortable as an Outside Garment in Cold and Stormy Weather than an Ulster.

Double Texture Goods lined with a Handsome Plaid Lining, the Rubber being between the Cloths.

The Invernesses and Mackintoshes are offered to "Delineator" Subscribers at about one-half the usual price paid for such garments.

THE "NAPOLEON" Inverness is made with Golf Cape and Hood, the hood being lined with fine Scotch plaid silk. The capes on the "NAPOLEON" Inverness and all Triple-Cape Garments are made detachable, and can be worn separately.

Remit by Draft or P. O. Money Order. All goods guaranteed.
All C. O. D. Orders must be accompanied with $1.00 to pay express charges.
Refer to publishers of DELINEATOR.

PRICES MEN'S MACKINTOSHES,
WITH DETACHABLE CAPES.

Dble-texture diagonal, No. 500, Blue, $4.75	Double-texture, all-wool Tricot, No. 505, Black, $7.50
" " No. 501, Black, 4.75	Double-texture, all-wool Tricot, No. 506, Blue, 7.50
" " No. 502, Tan, 4.75	
" Henrietta, No. 503, Black, 5.50	
" " No. 504, Blue, 5.50	

Regular sizes are bust measures 34, 36, 38, 40, 42, 44 and 46 inches; length, 53 inches. Other sizes will cost $2.00 additional. In ordering, send exact bust measurement over the undercoat.



MEN'S MACKINTOSH.

PRICES WOMEN'S INVERNESSES.

Single-texture diagonal (unlined cape), black, tan and navy-blue,	$3.00
" wool-surface Henrietta (unlined cape), black and blue,	4.50
Double-texture, wool-surface Henrietta, long cape attached, black and blue,	6.00
Same, with triple capes, detachable collar on capes,	7.00
"NAPOLEON" Inverness, with Golf cape and hood, wool-surface Henrietta, black and blue, same as shown in cut,	8.00

They are made in sleeveless Inverness shapes, and the regular sizes are bust 32, length 52, 34-54, 34-56, 36-56, 36-58, 38-60, 40-62. Other sizes will cost $2.00 extra. On these garments the single cape is about 27 inches long. The triple capes are 5, 9 and 26 inch, and are made with the collar attached to the capes, so that the latter can be worn as a shoulder wrap separately.

All Goods shipped by Express within ten days after receipt of order. Address,

WORLD DISTRIBUTING CO., 52 Potter Building, New York.

When a Glove Fits Well

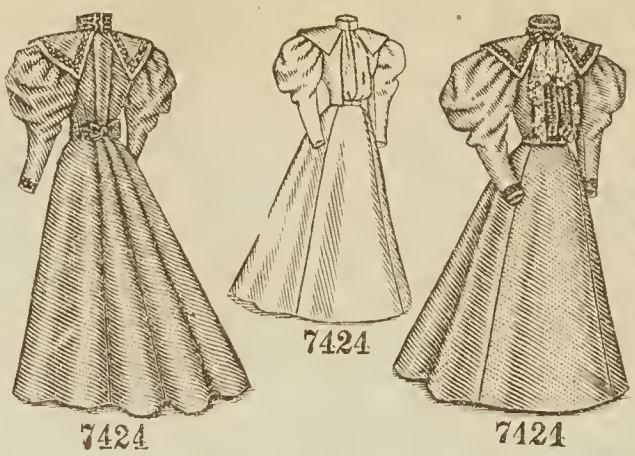


And don't wear out, perfection in gloves is attained. The

"Kayser Patent Finger-Tipped" Silk Gloves

have a **guarantee ticket** in each pair, which entitles you to a new pair **free** if the "Tips" wear out before the gloves.

If your dealer hasn't them, write to Julius Kayser & Co., N. Y.



Ladies' Costume, with Six-Gored Skirt Arranged to Form Three *Godets* at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

On this and the succeeding page is illustrated an assortment of

COSTUMES

for Ladies' Spring wear, which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

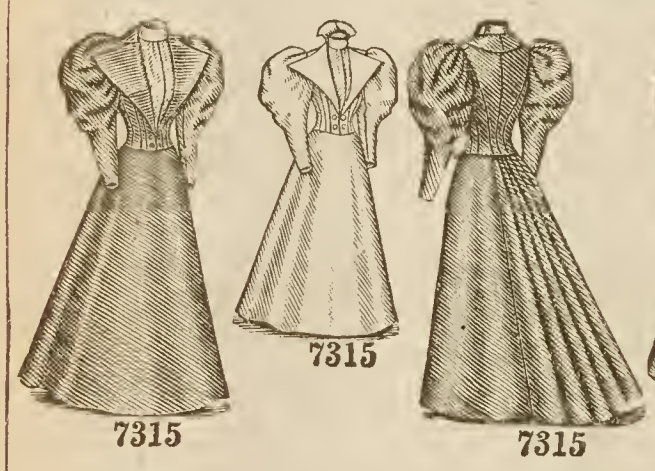
THE BUTTERICK PUBLISHING CO. (Limited), 171 to 175 Regent Street, London, W.; or 7 to 17 W. 13th Street, New York.



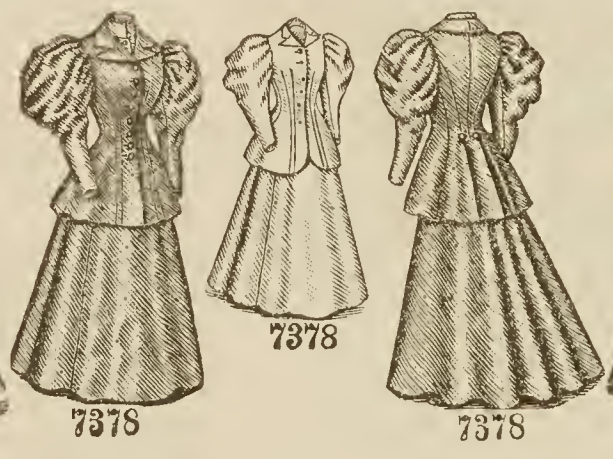
Ladies' Costume, having a Seven-Gored Skirt Arranged to Form Four *Godets* at the Back (To be Made with a Broad Front Belt or with an All-Round Crush Belt) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Five-Gored Skirt having Over-Skirt Drapery (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



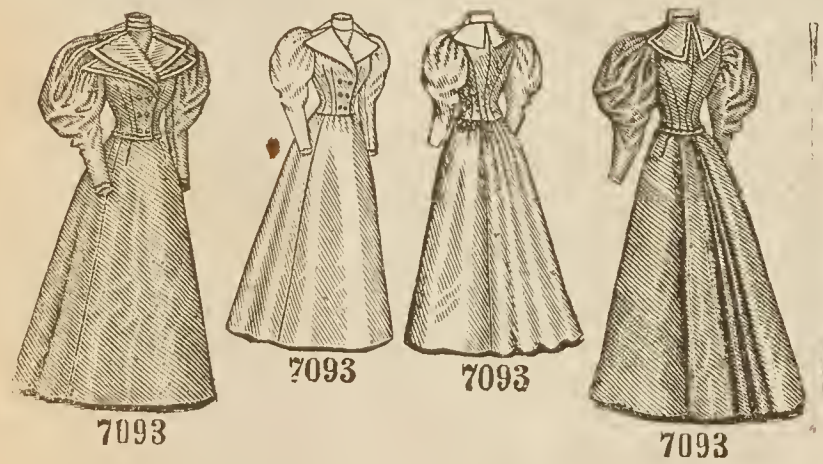
Ladies' Costume, with Skirt having Five *Godets* at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Three-Piece Skirt (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, Consisting of a Cutaway Coat-Basque with Vest, and a Five-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Costume, Having a Five-Gored Skirt (That may be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back) (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Five-Gored Skirt (That may be Gathered or Dart-Fitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



7412 7412

Ladies' Costume, with Skirt having a Circular Front-Gore and Three *Godet* Back-Gores (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



6942 6942 6942

Ladies' Costume, with Five-Gored Skirt having an Over Drapery Opening at the Left Side Over a Panel (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



7238 7238

Ladies' Costume, having a Three-Piece Skirt that may be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7127 7127

Ladies' Costume, Consisting of a Basque-Fitted Prince Albert Coat, a Five-Gored Skirt and a Chemisette (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7226 7226

Ladies' Costume, Consisting of a Basque-Fitted Coat and a Three-Piece Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



6730 6730

Ladies' Costume, Consisting of a Basque-Waist, and a Circular Skirt having Fulness at the Back Only (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cts.

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SKIRTS lined with it set better and hang in more easy, graceful folds, and do not cut through at the bottom, as do those lined with hair cloth.

PUFFED SLEEVES cannot set as they should unless supported by it; and if crushed by packing or from the weight of an outer garment, will readily shake out to their proper shape, and will not remain creased or rumpled, as do those supported by crinoline or elastic duck.

IT is cheaper than crinoline or hair cloth.

SUPERIOR to anything else for the purpose, because there is nothing else so good.

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In stripe and in block patterns, in one tone, in multi-color or in all black; a silk crépon effect, so made that it will not pull out. It is strictly new, and its structure marks an epoch in silk-weaving. We have now a fabric, beyond comparison the best for Silk Waists. Those who have seen it pronounce it very remarkable. It will be in three grades, according to design, $1.50, $1.75, $2.00 per yard, and the sale is exclusively controlled by us.

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Broadway and 11th Street,

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7309 7309 7309

Ladies' Costume, with Three-Piece Skirt that may be Gathered or Plaited at the Back, and having a Slashed Front-Drapery that may be Gathered or Dart-Fitted (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cts.



7371 7374 7374

Ladies' Costume, with Skirt having Three *Godet* Gores at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



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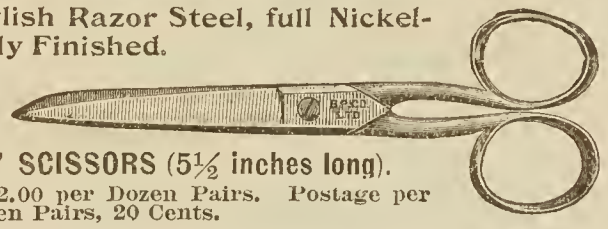
Ladies' Costume, with Three-Piece Skirt that has a Wide Front-Gore (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

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☞ Order these Goods by Numbers, Cash with Order. Cutlery, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

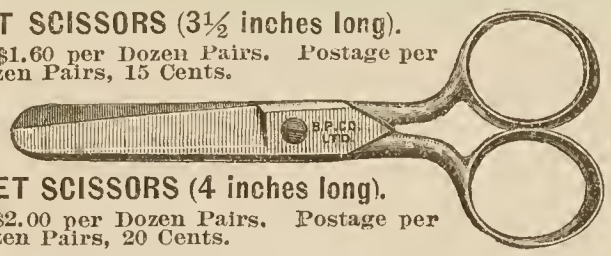
THE CHAMPION CHEAP SCISSORS.

☞ Made of English Razor Steel, full Nickel-Plated, and Neatly Finished.



No. 11.—LADIES' SCISSORS (5½ inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).
20 Cents per Pair; $1.60 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



No. 17.—SEWING-MACHINE SCISSORS and THREAD-CUTTER (4 inches long).
(With Scissors Blades 1⅛ inch long, having File Forcep Points to catch and pull out thread ends.)
35 Cents per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



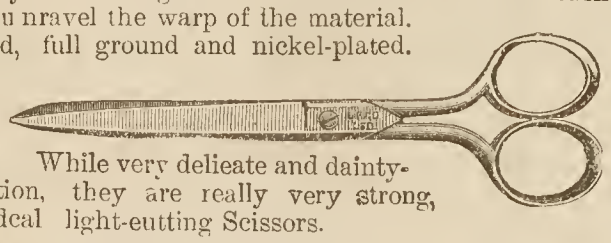
No. 18.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (4½ inches long).
25 Cts. per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 19.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (5½ inches long).
35 Cts. per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

No. 20.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (6½ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 30 Cts.

The "Ideal" Skeleton-Frame Silk Scissors.

These Seissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in sueh a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-temperced. they will retain their eutting edge for many years. While very delieate and dainty-looking in eonstruction, they are really very strong, whieh makes them Idcal light-eutting Scissors.



No. 26.—(4¾ inches long).
40 Cts. per Pair; $3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cts.

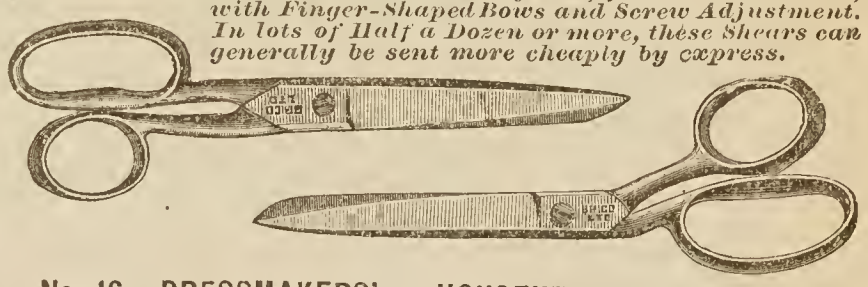
No. 27.—(5¾ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cts.

No. 28.—(6¾ inches long).
60 Cts. per Pair; $5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

Rates by the Gross furnished on application.

FIRST QUALITY STRAIGHT & BENT SHEARS.

☞ *Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.*



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).
(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly, independent of the Screw.)
75 Cents per Pair; $6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9½ inches long).
(With Patent Adjusting Spring, as in No. 21.) $1.00 per Pair; $9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be eut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching* in the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).
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No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Ageney, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

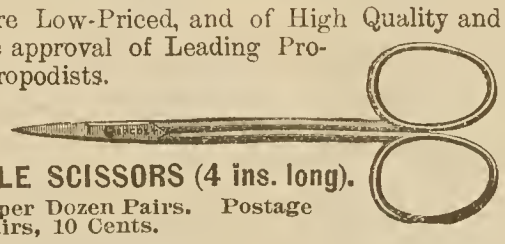
THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th Street, New York.

THE BUTTERICK CUTLERY.

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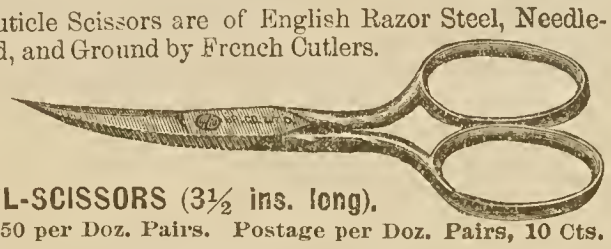
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The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.



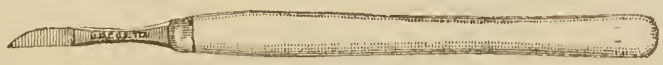
No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
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No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.



No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
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No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; $3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
35 Cents per File; $3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; $4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

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☞ **These Articles we Specially Recommend as of Superior Finish and Quality.**



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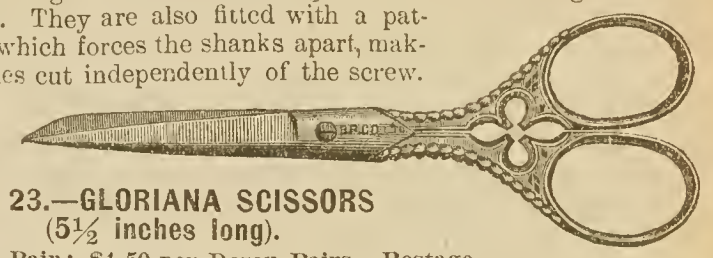


No. 32.—DOUBLE TRACING WHEEL.
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No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; $1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

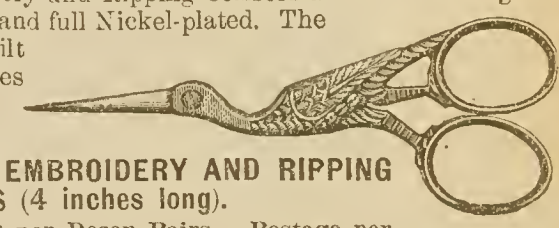
Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-led Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



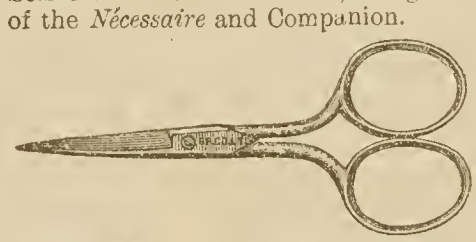
No. 23.—GLORIANA SCISSORS (5½ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.

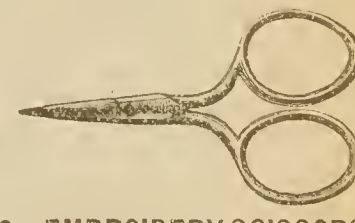


No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.

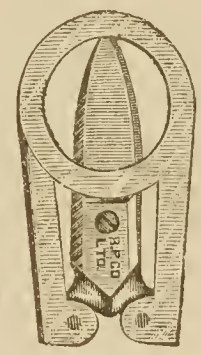


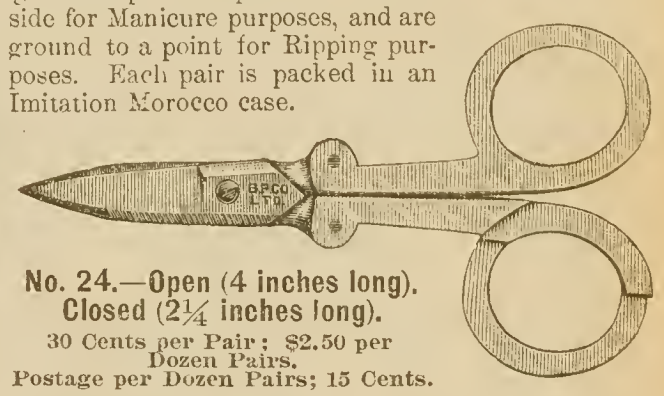
No. 9.—EMBROIDERY SCISSORS (3½ inches long).
20c. per Pair; $1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2½ inches long).
15c. per Pair; $1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.





No. 24.—Open (4 inches long). Closed (2¼ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs.
Postage per Dozen Pairs; 15 Cents.
Rates by the gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).
35 Cts. per Pair; $3.00 per Doz. Pairs. Postage per Dozen Pairs, 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

MOTHER:—Follow advice for redness of the nose given "Lexie" elsewhere in these columns.

MABEL:—There is no preparation which will restore the natural color of bleached hair. Time alone will do that, always provided the natural coloring matter of the hair has not been destroyed. If as your hair grows it shows the natural or original color at the roots, you may depend upon time as a restorer. Should your hair show that its color is not destroyed, we should advise you to have it cut close to the head and let it grow out in its natural tint. This plan would result in a more sightly appearance than the mixture of incoming dark and dry, yellow, bleached hair.

ROSALIND W.:—Suggestions for a party are given "Starlie" in the correspondents' columns of the January DELINEATOR. Gowland's lotion, an old, reliable preparation, is recommended for whitening the hands. A few drops of it are to be used in a washbowlful of water.

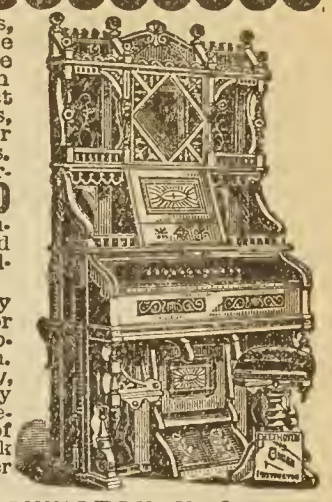


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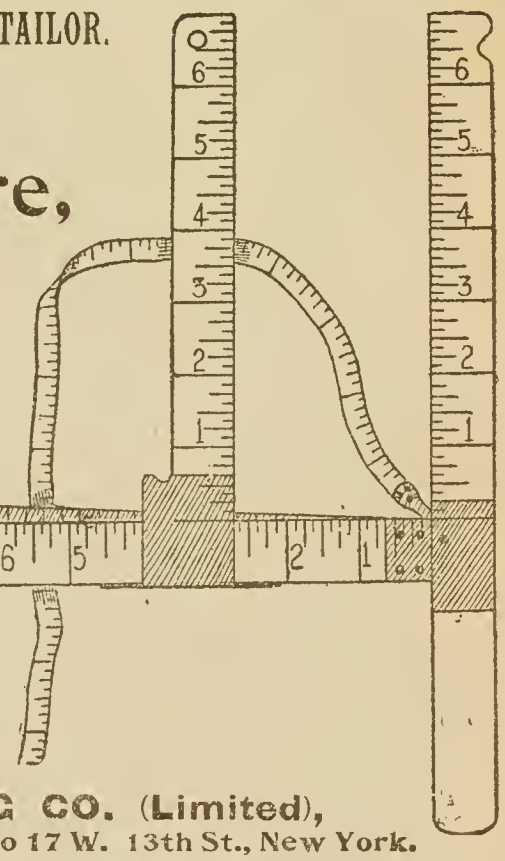
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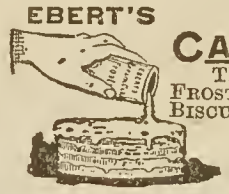
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The finest article in the world for FROSTING AND ORNAMENTING CAKES, BISCUITS: etc. Pure and delicious. Send 2c. stamp for book of instructions for Ornamenting Cakes. AGENTS WANTED.

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5½ ft. long by 33 inches wide. Made from selected skins of the Japanese Angolia. Long, soft, silky fur.

The colors are *Silvery White, Light Grey*, and *Dark Grey*. ☞We also have a beautiful **Glossy Black Fur Rug at $3.00.** Same size, comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired.

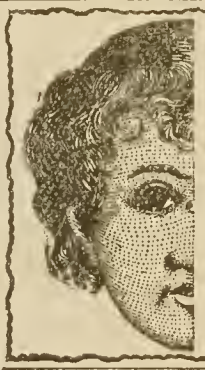
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If You Have Teeth Prepare to Save Them Now

So easy—a sample box of Wright's Myrrh Tooth Soap free by mail—or you can buy a big box at your druggist's for 25 cents. Take no substitute.

Gives elegant lustre, preserves the enamel, cures sore gums, and is delightful and refreshing to the mouth. No soapy taste.

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Send address on postal. Mention this paper.

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IDEAL WIGS and WAVES.

Natural curled, feather-light, life-like, beautiful bangs in the latest style, from **$3.00** up.

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All long convent Hair, $5.00 up. COCOANUT BALM, Complexion Beautifier, makes the skin as fair and soft as a child's. $1.00 per box. All-MONTE CRISTO beautifying preparations and hair dyes (all shades) New Edition, "How to be Beautiful," sent free.

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Twisted specially for Honiton Lace Work, now so popular. All shades guaranteed to wash without injury to the most delicate fabrics. Notice "*Japan*" on each skein. Sample card of 200 colors mailed for **10c.**

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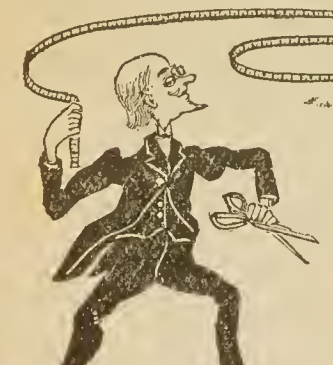


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My doctor says it acts gently on the stomach, liver and kidneys, and is a pleasant laxative. This drink is made from herbs, and is prepared for use as easily as tea. It is called

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All druggists sell it at 50c. and $1 a package. If you cannot get it, send your address for a free sample. **Lane's Family Medicine moves the bowels each day.** In order to be healthy this is necessary. Address ORATOR F. WOODWARD, LE ROY, N. Y.



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Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY! NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

No.		Each.	Per Doz.
1,	Linen, Stitched,	5c.	40c.
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☞ Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates will be sent by mail, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

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THIS School is under the management of cutters of the highest reputation, not only as skilled workmen, but as teachers capable of properly imparting their knowledge to others. The course of study includes practical illustrations of measuring and drafting by various methods, and explanations of the causes of faults, as well as the proper remedies for their correction. A very interesting innovation is the exhibition to pupils of the practical results to be achieved by the methods in which they have been instructed. This is done by MEASURING, DRAFTING AND CUTTING THE GOODS, MAKING THEM UP, AND TRYING THEM ON THE FORM MEASURED.

TERMS FOR INSTRUCTION.

PAYABLE IN ADVANCE.

For a complete course of instruction in cutting and making gentlemen's garments, including drafting by scale, **$100.** To cutters in practice, desirous of changing their methods: For a course occupying from three to six days, **$50;** for a Coat System only, **$25;** for a Trousers System only, **$15;** for a Vest System only, **$10.**

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THE PARISIAN KID GLOVE DYE is the only reliable and practical dye suitable for general use. Gloves don't become stiff or gummy, but remain soft, pliable, and look like new; color does not wear off. Box for six pairs gloves sent postpaid with full instructions for 25c. **Parisian Glove Co.,** Box 21, No. 4, **Columbus, O. (AGENTS WANTED)**



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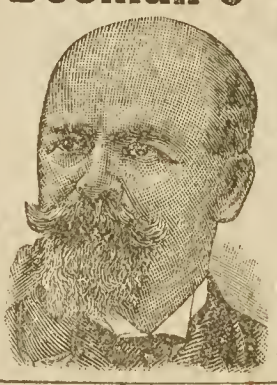
The late Prof. Basil Manley, of the South. Bap. Theo. Semiuary, Louisville, Ky., says of the Aerial Medication: "*I can cordially recommend its use.*" Write for a facsimile of his letter.

Rev. W. E. Penn, the noted evangelist of Eureka Springs, Ark., says: "I was cured of Catarrhal Deafness in 1886, by the use of the Aerial Medication, and it has proved to be a permanent cure. I recommend this treatment wherever I go, and know of many cases of Catarrh and Lung trouble that have been cured by its use.—Rev. W. E. PENN."

Medicines for 3 Months' Treatment FREE.

To introduce this treatment and prove beyond doubt that it will cure Deafness, Catarrh, Throat and Lung Diseases, I will, for a short time, send MEDICINES for Three Months' Treatment FREE. Address, J. H. MOORE, M. D., Cincinnati, Ohio.

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CAUTION.—See that the name Beeman is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Remedy for Indigestion and Sea Sickness.

Send 5c. for sample package.

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Ever Read a Better Offer?

Why not try for one? They are **Absolutely Free** to all who will do a few hours work showing our new goods to your friends. Takes very little time. **No Money Required.** All rings **Solid Gold;** No. 1 set with **Genuine Diamond;** No. 2 with Pearl; No. 3, Richly Engraved Band Ring; No. 4 with Colored Stones. Send NOW. We want one girl **in each neighborhood. A Bright Boy or a Few Married Ladies can take advantage of this offer. We gave away 20,000 rings in past two years.** State size. Address **I. M. ASSOCIATION, 269 Dearborn St., Chicago, Ill.**

ANSWERS TO CORRESPONDENTS.

(*Continued*).

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M. E. L.:—Little girls from five to eight years of age should not wear black dresses unless it is intended to dress them in mourning.

SUNSHINE:—A lady should bow on being introduced, and if she chooses, she may smile pleasantly; but she need not speak. When a gentleman says, "I am pleased to have met you," a bow is sufficient acknowledgment.

OLD CUSTOMER:—As a constant liberal use of ammonia will turn hair white, it is recommended as a bleach for yellow-gray hair or for completing a too slow transition from dark to gray hair when the coming grayness cannot be checked. The "grizzly" stage is much disliked by many people, and washing half-gray hair frequently in water made quite strong with ammonia—a table-spoonful to a basin of water—will hasten the change from a dark to a snowy hue.

VELUTINA

Wonderfully like Silk Velvet.



IMPROVED

DEWEY ACME CORSET AND DRESS PROTECTOR.

A complete garment worn under the corset or flannels, protecting the clothing from perspiration. Cheaper than dress shields, one pair doing the work of six.

Bust measure 28-33, $ .80
Bust measure 34-39, 1.00
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Send money by P. O. Order. Agents wanted; Catalogue free

Quick Sales. Large Profits



Every Woman Sharpens her own shears with the "DIAMOND" Sharpener, also for Barbers, Tailors and Dressmakers. Warranted to sharpen any size shears or scissors in 10 *seconds*. Gives *exact bevel* necessary, leaving a keen, lasting edge. Beautifully nickled. Sample by mail, 25c. Big discounts to agents; write us.

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SUPERFLUOUS HAIR



MOLES, WARTS and all Facial Blemishes destroyed forever without pain by electrolysis—the electric needle operation. Book and consultation free. The

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For $1,50 We deliver Free, anywhere in the U. S. **This Ladies' Solid, Flexible, French Dongola Kid Button Boot.** Send us **1.50** in Cash, Money Order or Express Order.

This is a better shoe than Retail Stores sell for $2.50, and, being our own make, we *guarantee the style, fit, and wear*. If not satisfactory we will refund money or send another pair. WE CAN FIT YOU in **Opera Toe** or **Common Sense**, or Opera Toe with Patent Leather Tip, widths C, D, E, and EE; whole and half sizes 1 to 8. *Catalogue free.*

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TO BUILD BEAUTIFULLY

See the 200 Designs in **"Houses and Cottages."** Classified into 4 Books, Nos. 6-7-8-9, of about 50 Designs each. No. 6 Designs range from $250 to $1500, 7--$1600 to $2500, 8--$2600 to $3500, 9--$3600 to $12,000, and 12 Stable Designs, $250 to $1600. Give price of House you want and any Book will be mailed you for $1.00, any two $1.50, all four $2.00. 30 popular Designs from above Books, of all Costs, Hints and Helps how to build right, etc., 25 cents in Silver.

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Block D, Grand Rapids, Mich.



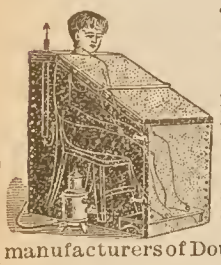
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COMMON SENSE SAYS SO. | COMMON CUSTOM PROVES IT.

My interesting book, valued by all ladies—telling how to cure Skin Diseases, banish Blemishes, remove Pimples, roughness and redness, soften the skin, preserve the hair, reduce fatness and beautify the hands and complexion, for 4 cts.

Sample Cremola Powder, 10 cents.

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THE IMPROVED HOME TURKO-RUSSIAN FOLDING BATH CABINET.

Portable, and can be used in any room. Dry Steam, Vapor Oxygen, Medicated and perfumed Baths. Sure cure for Colds, Rheumatism, etc. Prevents contracting disease. Insures a healthy, clear complexion, and prevents Obesity. Send for descriptive circular MAYOR, LANE & CO., 128 White Street, New York, manufacturers of Douches, Sprays and Bathing Appliances.

LADIES WILL C. ROOD'S MAGIC SCALE

the popular Ladies' Tailoring System sent to you postpaid, on thirty days' trial, on one EASY condition, without requiring any money in advance. Cuts all garments, for all forms, and no refitting. Cheap, Simple, Durable, Practable, and easily learned. 160,000 sold. Full particulars and Mammoth Illustrated Circular free. Will pay you to investigate. Send 15c. for sample copy of Will C. Rood's Fashion Journal.

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Pelatas Embellissant. BEAUTIFYING PELLETS

Removes Blackheads, Pimples, Wrinkles, Crows-feet, Moth Patches and all other blemishes of the skin. A perfect Complexion secured and preserved by its use. Guaranteed absolutely non-injurious. Send 2c. stamp for valuable information and sample of an elegant Toilet preparation.

H. S. HIGBY, NEW HAVEN, CONN.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

A. B. X.:—To prevent a lamp chimney cracking, put it in a kettle of cold water, gradually heat the water until it boils, and then let it as gradually cool.

PINKEY:—There is no rule as to who should lead in conversation—the lady or gentleman; and there is certainly no lack of subjects nowadays. Any one who can command time to read even one good magazine need not be devoid of some knowledge of current fiction, of the latest advances in science and art and of the principal events that claim the attention of intelligent men and women. A lady does not offer to assist a man on with his overcoat, and on paying a formal call he carries his hat, gloves and walking-stick with him into the drawing-room, leaving his overshoes and overcoat in the hall if it be Winter. After saluting his hostess, he seats himself and places his hat and stick beside him on the floor.

ANXIOUS MOTHER:—Make the party dress for your young daughter of shell-pink Fayetta, cutting it by pattern No. 7415, which is illustrated in the February DELINEATOR and costs 1s. or 25 cents. It may be worn with or without a guimpe of white China silk or mull.

For 25 Cents

we will send a pure linen center piece, size 18-18 inches, with the newest scollop, and stamped in the following designs: Violets, Buttercups, Daisies, Fern, Holly, Thistle, Forget-me-not, Wild Rose, Chrysanthemum and Sweet Pea. By mail add 2 cents extra. ADDRESS:

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Send Five Cents in Stamps for Illustrated Catalogue of Stamped Linens and Fancy-Work.



A Coin like this worth $1500.

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Bicycles, Lace Curtains, Watches, Tennis Rackets, Ladies' Boots, Photographic Cameras, Dinner, Tea and Toilet Sets, Violins, Banjos, Guitars, Library Lamps, and a hundred other articles. Anyone can receive the dealers' profit in cash or premiums. Send for our illustrated Catalogue and get up a TEA CLUB.

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Until you see the *beautiful* and *fast* colors made with "PERFECTION" Dyes. Sample cards showing new colors sent FREE. For 40c. we will send you 6 pkgs. of any colors you wish to try. Single pkg. 10c. Agents wanted. W. CUSHING & CO., Box 27 Foxcroft, Me.

CONSUMPTION

TO THE EDITOR—Please inform your readers that I have a positive remedy for the above named disease. By its timely use thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T. A. Slocum, M.C., 183 Pearl St., New York.

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At home, using or selling **Gray Plater**, or collecting goods for us to plate. We do all kinds of plating at our works, manufacture the materials and outfits, and **teach the art.** We sell the only complete outfit, including lathe, wheels, tools and materials for polishing, preparing, plating and finishing everything. Circulars and prices free. **Gray & Co., Plating Works, Dep't 4, Columbus, Ohio.**



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Ladies, if you would have the *most perfect Corset* made, try this style. Endorsed by thousands now wearing them. SIDE UNBREAKABLE. Handsomely illustrated catalogue of Corsets and Health Waists, with prices, free by mail.

St. Louis Corset Co., Mfrs.,
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Will polish a stove **better** than anything on earth, and keep your hands clean at the same time. Ladies buy it at sight. **They all want it. Big Profits to Agents.** Sample Mitten and Dauber by mail, **30 cts.** We also send a Ladies' Magazine **Free** 3 months with each order.

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FREE 11 YEARS Without Hearing.

I suffered all the agonies from Catarrh for eleven years; nose stopped up, dripping down in throat, dry, hacking cough, roaring, buzzing, cracking sounds, colds, headache. Every remedy failed until I began with The Home Medicating Co., and after 3 months' treatment I am cured

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To prove conclusively that Catarrh, Deafness, Throat and Lung Troubles can be cured, we will send four months' treatment FREE. The Home Medicating Co., Cin'ti, O

GREAT OPPORTUNITY TO MAKE MONEY!

I have had such splendid success that I can't help writing to you about it. I have not made less than $5, and some days from $15 to $25. I am really elated, and can't see why others do not go into the Dish Washer business at once. I have not canvassed any; sell all my washers at home. They give such good satisfaction that everyone sold, helps to sell many others. I believe in a year I can make a profit of Three Thousand Dollars, and attend to my regular business besides. When a Climax Dish Washer can be bought for $5, every family wants one, and it is very easy selling what everybody wants to buy. For particulars, address the Climax Mfg. Co, Columbus, Ohio. I think any lady or gentleman, anywhere, can make from $5 to $10 a day. I would like to have your readers try this business, and let us know through your columns how they succeed.

Love's Answer

is the title of a beautiful new song for concert or parlor, by SYDNEY BROWN.

HOW TO TRAIN MY VOICE,

is a series of articles with lessons for daily practice, by FREDERIC W. ROOT, the highest authority on Voice Culture in the United States. This song, and others; these articles, and others, appear in the March number of

The Musical Messenger.

Subscribe, and be in "The Musical Messenger Singing Circle." It costs you only $1.00 per year.

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The Musical Messenger is a live musical monthly containing the musical news, original artieles, and new sheet music for piano, organ and voice.



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Unequaled for all Persons with a Delicate and Tender Skin.
Should your dealer not have it, send 20 cents in stamps for a sample cake to
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Crab-Apple Blossom Sachet Powder

It lasts for years. 50c. a package. Sample by mail 10c.
THE DIAMOND PERFUME CO., Forest Glen Station, Ill.

BIG PROFITS to AGENTS selling our **Acme Cake Beaters.** Quick sales. BUTLER MFG. CO., X 46 Clinton Street, Chicago.

Wedding and Visiting CARDS.

Monograms, Crests and Coats of Arms. Badges, Menus, Souvenirs, Orders of Dance.
ROB'T SNEIDER, 145 Fulton St., New York.

HOME STUDY. Book-Keeping, Penmanship, Arithmetic, Shorthand, Etc., thoroughly taught by mail at Student's home. Low rates; perfect satisfaction. Cat. Free. Trial lesson 10c. BRYANT & STRATTON, 20 College Bldg., Buffalo, N.Y.

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Non-Breakable Corset Waists and Corsets.




The finest in the World. Small investment leads up to a good business. Lady Agents wanted in every city and town. Price Lists and Art Journal free.

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Mention DELINEATOR.



FREE Gents' or Ladies' Size.

Send us your full name and address and we will send you a box of our finest 10c cigars, retail value $5.00, **for $2.98.** In order to introduce this brand we will send you **FREE** this elegant watch stem wind and stem set, gold finished, beautifully engraved and equal in appearance and as good a time keeper as the average $25.00 gold filled watch. We send the 50 cigars and watch together C. O. D., cost only **$2.98.** You examine them at the express office and if satisfactory pay the agent the amount and they are yours. Write to-day. Mention whether you want ladies' or gents' size watch. Address

THE NATIONAL MFG. & IMPORTING CO.,
234 Dearborn St., Chicago, Ill.

ANSWERS TO CORRESPONDENTS,

(Continued).

AMY F.:—*Olla podrida* means odds and ends, a mixture of scraps. In Spain it takes the place of the French *pot au feu*, into which every sort of eatable is thrown and stewed. It is called podrida or putrid because amongst the poor the bits are so often recooked that they become putrid.

ZEALOUS:—To paint an iron bath-tub, mix the paint to a proper consistency with best coachmaker's Japan varnish. For white-lead paint use half turpentine and half coachmaker's Japan. It will not darken much. Venetian red is best for a first coat for any color but white.

CLAUDIA:—A handsome birthday gift for your girl friend would be a lizard-skin combination purse and card-case mounted with sterling silver. It may have a tablet and memorandum book, or a silver watch inserted in one corner.

YOUNG HOUSEKEEPER:—Sofa-pillows are of all sorts and sizes, and you cannot have too many of them. A handsome one may be inexpensively gotten up by using figured China silk, outlining the figures with mediæval silk or Asiatic rope silk, and adding a double frill of silk or satin around the edge.

MOTHER:—Plaid goods in fancy colors will be largely worn by children, both for school and best wear. We would advise a twist of velvet as a finish for the lower edge of a short basque. You may dispose the velvet at the front and back in either rosettes or rabbits' ears. "Aminta" is a pastoral by Tasso.



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INDISPENSABLE IN THE HOUSEHOLD AND INVALUABLE TO DRESSMAKERS.

Send for Catalogue showing large assortment and giving full particulars. Prices from $2.00 to $7.00.

Complete Form, as shown in this advertisement adjustable to any size, sent on receipt of $5.00.

The R. R. Appleton Co., 833 Broadway, New York.

Complete Form, $5.00. Mention Delineator.

PERFECTION CAKE TINS



DELICATE CAKE.

Easily removed without breaking. **Perfection Tins** require no greasing. 10 styles, round, square and oblong. 2 layer tins by mail 30 cts. Circulars FREE.

CAUTION.—Our Trade-Mark "Perfection" stamped on all Improved Perfection Tins. Beware of imitations made without the Groove. They will leak batter.

AGENTS WANTED. Richardson Mfg. Co., 5 St. Bath, N.Y.

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to know what this means, send me **SIX CENTS** in stamps and you will soon know.

CHAS. S. FEE, Gen. Pass. Agt.,
St. Paul, Minn.
NORTHERN PACIFIC R.R.



INVALIDS, if you can't find at SARGENT'S what you need in all such things as Rolling, Reclining, Carrying and Commode Chairs, Trieveles, Invalids' Lifts, Beds, Back Rests, Bed Trays, Tables and Invalids' conveniences generally, you may as well give it up. Write, stating just what you want. No charge. Address, Geo. F. Sargent Co.,
814 Broadway, New York.

Mention DELINEATOR in your letter when you write.

Worth $1.00 to you.

An Emery Sharpener for Knives, Scissors and all Cutting Tools. Contains 10 Sharpening Surfaces. Try one and you will never be without it. *Price, 20 Cents,* post free.

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Henry Clay Junior Camera.

Of course it's good. Most as good as our $55 Henry Clay. Can't specify here. Can only quote price.

4x5 size, - - - - - - $30
5x7 size, - - - - - - $38
Send for description.

Scovill & Adams Co.,
423 Broome Street, New York.

Send for a Copy of "The Photographic Times."

Alaska Stove Lifter.

NICKEL PLATED

Always Cold even if left in lid. Price 15c., at all Stove, Hardware, & House Furnishing Dealers, or mailed postpaid for 50 cts.



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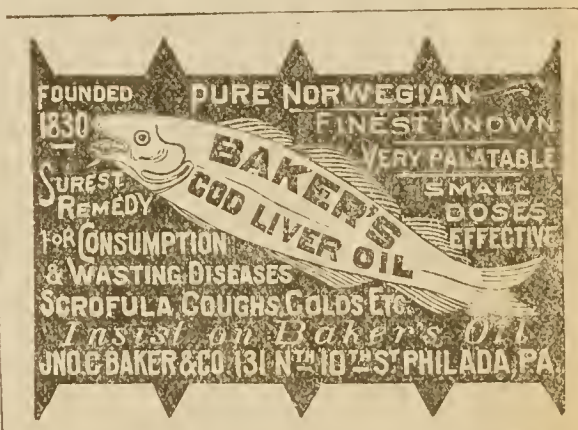




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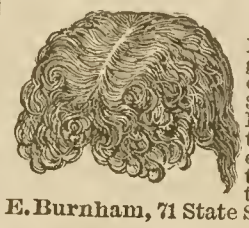
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(*Continued*).

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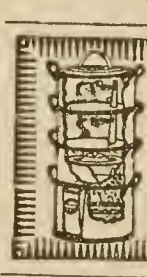
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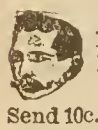
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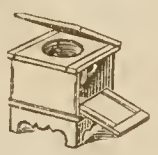
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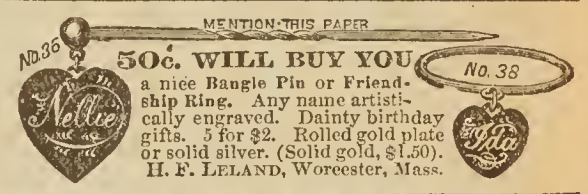
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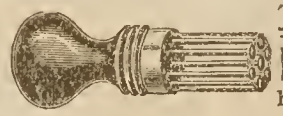
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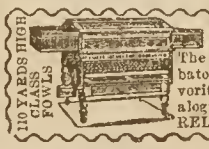
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The Delineator for April.

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To my Mother.

LULLABY.

By Margaret Tuggle.

mf *p* *f*

mf

Queen of the world she sits to-night, And sort her star-eyes, gleaming, Look

mf

mf

ten-der-ly down in the bright fire-light, To where her boy lies dream-ing;

mf

cres. *rall.*

And as the cra-dle she light-ly swings; Low and sweet so gai-ly sings,

cres. *rall.*

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mp

La - zily swinging, soft - ly singing, "Bye low, baby, bye low!" Sleep to his eyelids

mp

dim. *a tempo.*

an - gels bring - ing, "Bye low, ba - by, bye!" Sing, swing, swing and sing,

dim. *mp*

"Bye low, ba - by!" Sleep on, little ba - by, for mother sits by, While

dim. *mp*

soft and sweet she's sing - ing; Dream bright dreams, as safe you lie In the

dim. mf a tempo.

cradle she's slow - ly - swing - ing. Your cradle sways light as the o - riole's nest,

mf

rit.

Sleep, dear ba - by, sleep and rest. La - zi - ly swinging, soft - ly sing - ing,

dim.

"Bye low, ba - by, bye low!" Sleep to his eyelids an - gel's bringing, Bye low, baby,

mp

a tempo. dim. e rall.

bye! Sing, swing, swing and sing, "Bye low, ba - by!"

8

pp

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OUR SAVIOUR NOW HAS RISEN.

(Easter Carol.)

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1. Our Sa - viour now has ris - en, The Sun shines forth to tell How
2. He suf - fer'd grief and sor - row, He suf - fer'd cru - el pain, But
3. And now, on Eas - ter morn - ing, Our voi - ces let us raise, To

glo - rious are the ti - dings O[illegible]Him we love so well. We know the sad, sad
all was done to save us, T[illegible] might live a - gain. Be - hold! the Cross a
sound his glo - rious tri - umph, A[illegible] - ald forth His praise. We'll sing of sins for -

sto - ry Of how He suf - fered there — On Cal - v'ry's sto - ny hill - side, To
sym - bol To show the na - tions wide, 'Twas Je - sus Christ, the Sa - - viour, For
-giv - en, Of joy and peace to come; We'll sing to God Al - might - y, And

Chorus.

free us from des - pair.
us who bled and died. Hail! to Him who's ris - en, Hail! oh, Son most
His most bless - ed Son.

high! Hail! most heav'nly Sa - viour, Our Christ, the cru - ci - fied! A - - men.

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(Edicion Cosmopolitana)

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(Cosmopolitische Ausgabe)

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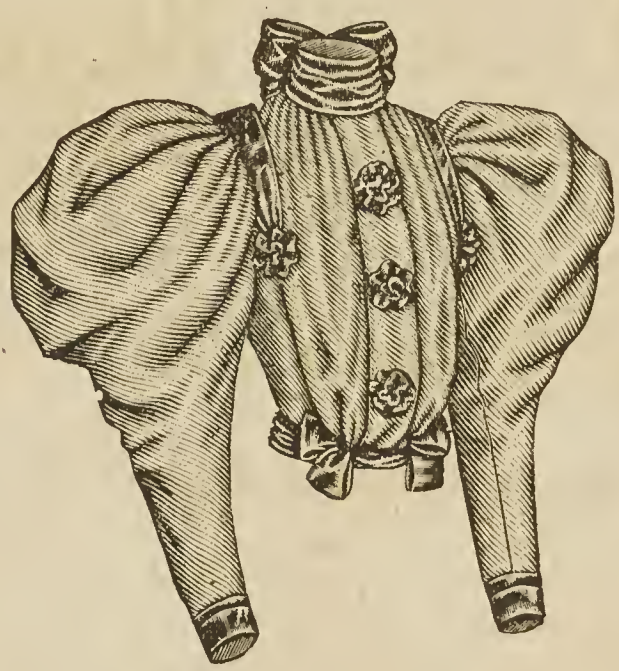


FIGURE No. 1.



FIGURE No. 4.

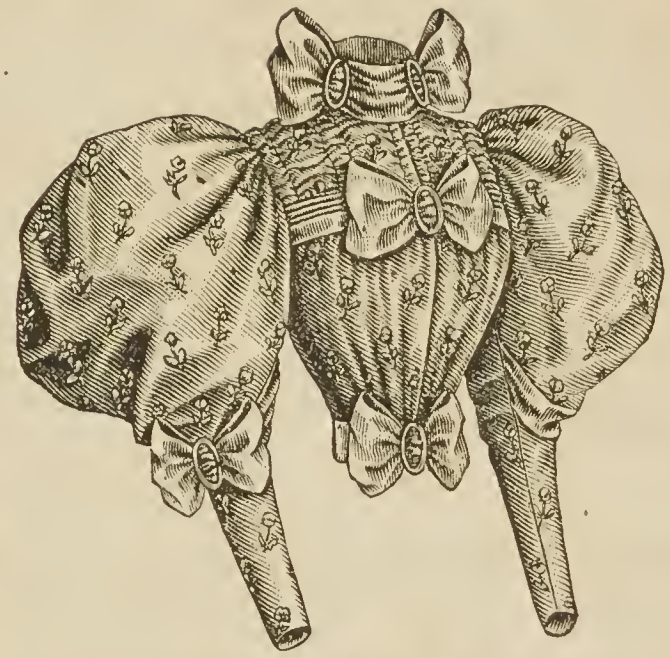


FIGURE No. 5.

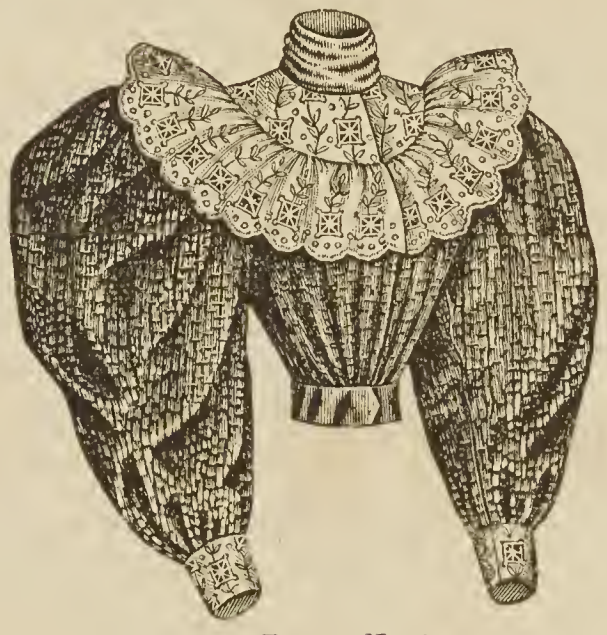


FIGURE No. 2

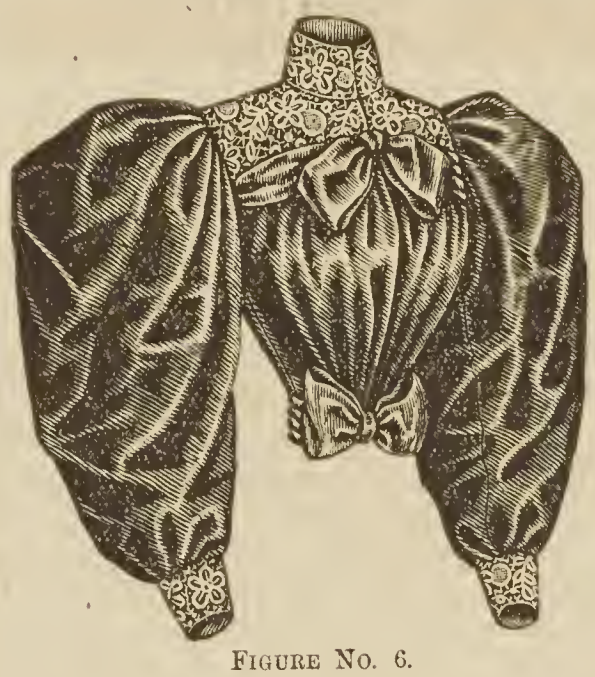


FIGURE No. 6.

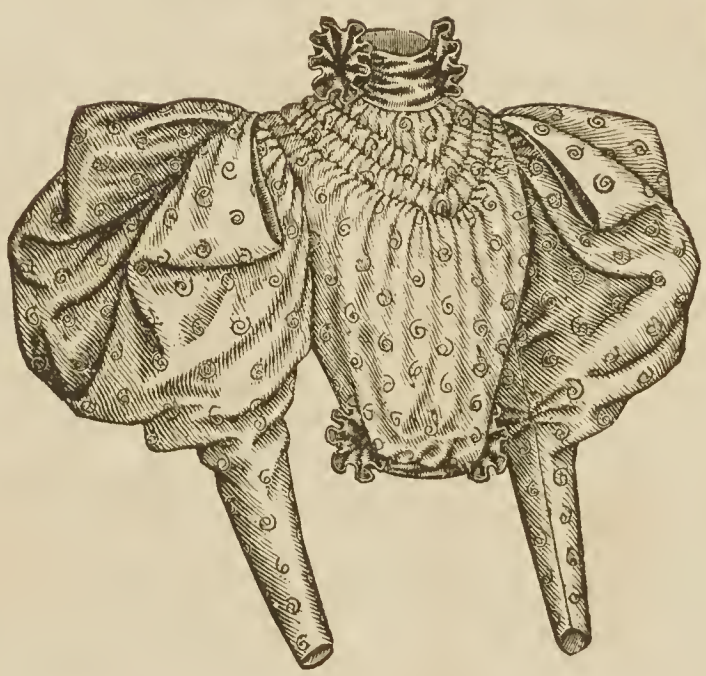


FIGURE No. 3.

FANCY BLOUSES and WAISTS.

(For Patterns, Descriptions, etc., see Pages 524 and 525.)

Johnson Handspun Bicycle Cloth



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Particularly Adapted to Bicycling

Making a Cool and Comfortable Costume.

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A HANDSOME FIGURE.

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Specially Designed for the Purpose.



FOR ALL GENERAL AND ATHLETIC PURPOSES.

Very Suitable for Ladies with Large Hip Development.

SOLD EVERYWHERE.



FIGURE B P 1. FIGURE B P 2. FIGURE B P 3. FIGURE B P 4. FIGURE B P 5. FIGURE B P 6.

BICYCLING AND BICYCLE OUTFITS.

(For Descriptions of these Styles see Article on Page 579.)

ARE YOU TOO

FAT

IF FAT, USE DR. EDISON'S OBESITY FRUIT SALT, OBESITY PILLS & BANDS.

NO PURGING! NO DIETING!

Note our three stores below. We are perfectly reliable. Avoid quacks. They have no store.

Miss Clara Bell Wetmore, 5th Ave. and 56th St., New York, the daughter of one of New York's leading citizens, writes, that fatty degeneration of the heart was cured by six bottles of Dr. Edison's Obesity Pills and two bottles of the Obesity Fruit Salt, and that the reduction in weight was over 64 pounds inside of 90 days; health perfect now. No gain in weight since leaving off the cure.

Miss Sarah Layug Rockfeller, 5th Ave. and E. 57th St., New York, writes: "Messrs. Loring & Co.—After seeing my friend Mrs. Amelia Lewis Roosevelt use your Obesity Pills and reduce her weight 69 pounds inside of 80 days, I tried the Pills and Band and lost 37 pounds on the Pills alone and 32 pounds more with the Band. The pills improve the complexion and are perfectly safe for ladies to take under any condition of health."



Miss Goelet, one of New York's Famous Four Hundred, writes us under date of Oct. 3d, that 4 bottles of Dr. Edison's Obesity Fruit Salt completely cured a severe case of stomach trouble or chronic dyspepsia, and reduced her weight 23 pounds; 3 bottles of Obesity Pills made a further reduction of 17 pounds and greatly improved the appearance and condition of the skin, making my complexion as perfect as desired. My health was never better than since taking these remedies.—Fifth Avenue, New York.

William H. Manning, ex-First Assistant United States Treasurer, writes: "The Secretary first called my attention to your valuable obesity pills; both of us have reduced our weights over 20 pounds with three bottles of the pills. This is the fifth order sent you from the Treasurer's office."

OBESITY SALT $1.00 PER BOTTLE. TABLETS FOR HEART DISEASE $1.50 PER BOX.

The Bands cost $2.50 each, up to 36 ins., add 10c. for each additional inch.

Pills $1.50 a Bottle, or three Bottles for $4.00, enough for one treatment. We will forward goods promptly to any locality.

Dr. Edison's Electric Belts and Rings for Rheumatism, Nervousness, Kidney Troubles, etc. *SEND FOR SPECIAL ELECTRIC BELT CIRCULAR,*

THIN

PALE FOLKS GET FAT.

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CORPULA makes you fat.—Corpula is essentially a fat-producing food, and under ordinary conditions it will increase flesh at the rate of from 20 to 30 pounds per month. Its valuable qualities as a flesh producer of highest excellence and superiority will not be questioned. Price of Corpula, $1.00 per package by mail.

See our ad. on Fat-ten-u for Thin People in May and June, 1894, Delineator; use both remedies together, for quicker results.

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No Ammonia.  No Alum.

BAKING POWDER

"Pure" and "Sure."

It is pure and wholesome.

It is always sure. No spoiled dough to be thrown away.

It is not a secret nostrum. Its composition is stated on every tin.

Only a *rounded* spoonful is required, not a *heaping* spoonful.

Cleveland Baking Powder Co., New York, Successor to Cleveland Brothers.



The finishing touch to a beautiful gown—
And this you all must agree—
Is the binding, on which a great deal depends;
So ask for the N. V. B.

The New Velvet Binding.

Patented February 20th, 1894.



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It can be ordered by the yard, or in pieces of 4 or 5 yards in any staple or fashionable shade.

This Binding outwears all others, is the easiest applied, and provides the most perfect finish to a garment.

Crinolette, the soutache-wire skirt-distender, is rapidly supplanting Hair-Cloth and similar fabrics, being cheaper, lighter and less cumbersome. It is easy to apply and imparts grace and style to the costume.

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FIGURE NO. 1.—LADIES' LARGE HAT.

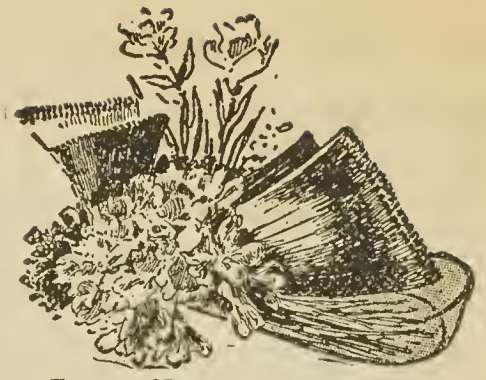


FIGURE NO. 5.—LADIES' SMALL HAT.



FIGURE NO. 6.—LADIES' DRESS HAT.



FIGURE NO. 2.—MISSES' HAT.



FIGURE NO. 7.—LADIES' BONNET.

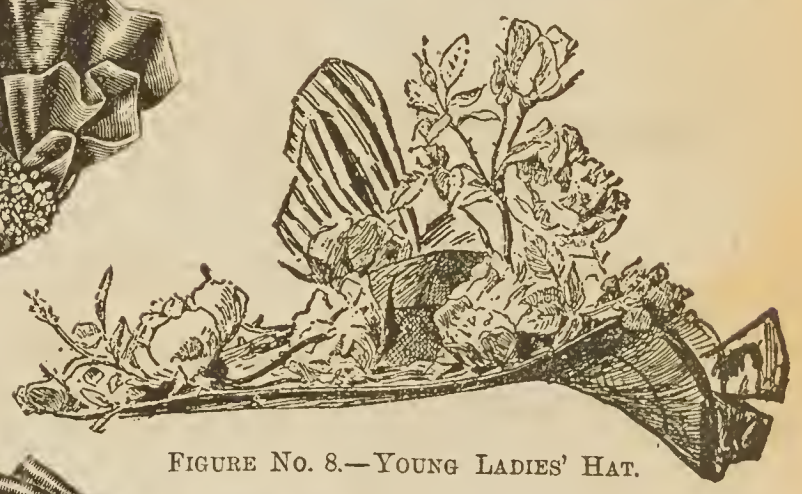


FIGURE NO. 8.—YOUNG LADIES' HAT.



FIGURE NO. 3.—LADIES' HAT.



FIGURE NO. 9.—LADIES' CARRIAGE HAT.

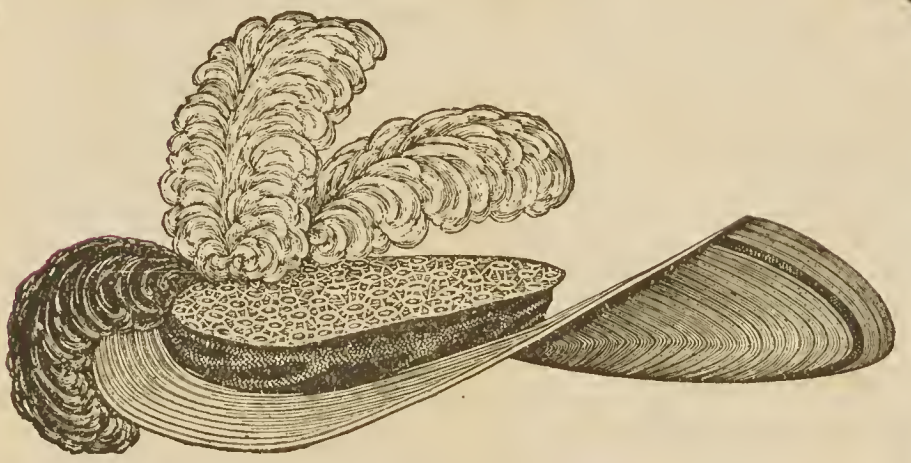


FIGURE NO. 4.—LADIES' HAT.

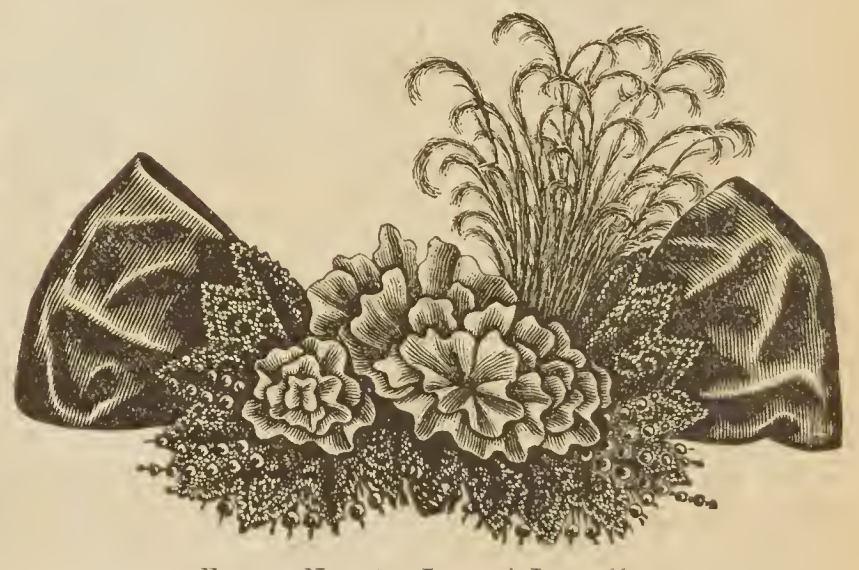


FIGURE NO. 10.—LADIES' LACE HAT.

FASHIONABLE HATS AND BONNETS.

(For Descriptions see Page 511.)

Walter Baker & Co.,

The Largest Manufacturers of

PURE, HIGH GRADE

COCOAS AND CHOCOLATES

On this Continent, have received

HIGHEST AWARDS

from the great

Industrial and Food EXPOSITIONS IN EUROPE AND AMERICA.



Unlike the Dutch Process, no Alkalies, or other Chemicals or Dyes are used in any of their preparations. Their delicious

BREAKFAST COCOA,

is absolutely pure and soluble, and *costs less than one cent a cup.*

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Sea Island Zephyrs

Wash Without Fading and are Unsurpassed for Durability....



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DRY GOODS

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(FOR SPRING AND SUMMER, 1895.)

Get All the Others You Please, But Before Purchasing, Get Ours—It Is Yours For The Asking—FREE OF POSTAGE.

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Only Reliable Goods at Bottom Prices;

Your Money Back For Any Goods Not Satisfactory;

Goods Delivered Free of Charge to All Parts of the U. S. (When Orders Amount To Stated Sums);

Five Hundred Dollars in Premiums, Given Semi-Annually To Purchasers Through Our Catalogue.

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IN OUR CATALOGUE.
GOODS OFFERED
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BELOW
REGULAR PRICE.

H. C. F. KOCH & CO., West 125th Street, Between Lenox and Seventh Aves., New York.

ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Description see Page 512.)

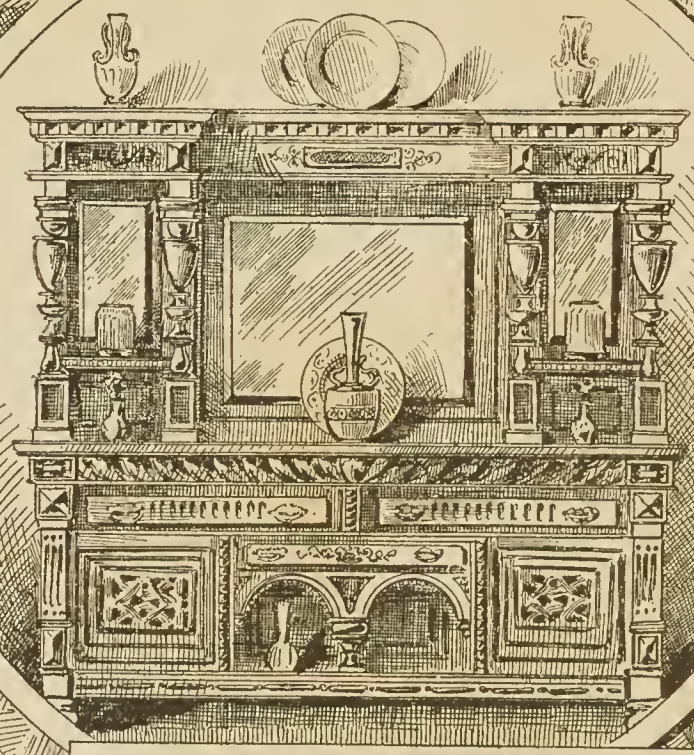








FIGURE NO. 314 L.—LADIES' BLAZER COSTUME.—This illustrates Pattern No. 7569 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 454.)

The DELINEATOR

VOL. XLV. April, 1895. No. 4.

Fashions of To-Day.



FIGURE NO. 316 L.

FIGURE NO. 315 L.

FIGURES NOS. 315 L AND 316 L.—LADIES' CAPE.—These two figures illustrate the same Pattern—Ladies' Cape No. 7557 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 455.)

The changes which have lately been made in the designing of feminine attire are matters of detail rather than of general effect.

The front-gore of one of the new skirts is extended to shape a yoke at the sides, and rather pronounced curves fall naturally below the yoke, while the back has graceful *godets*. This novel style is especially well adapted to the tailor mode of completion.

Another skirt with the approved *godet* back shows an applied *godet* at each side of the front that increases the flare at the bottom.

An unusually wide skirt is of circular shaping and is convoluted all round.

Three *godets* are just now the rule in skirts, and considerable variety is observed in their shaping and arrangement.

Graceful revers and an ornament between that suggests a box-plait prettily accentuate the front of a short-waisted basque belonging to one of the latest costumes.

An extremely dainty costume consists of a full, blouse-like bodice, and a skirt that may be arranged in either box-plaits or gathers. Its long puff sleeves are greatly improved by gathered shoulder-caps.

Tapering box-plaits frame the pouch front of an artistic basque, and similar plaits are applied to its perfectly smooth back. This basque forms part of a costume that is certain to become a general favorite.

The skirt of another costume sweeps out at the back in *godets* that fall of their own accord below gathers. The accompanying bodice shows a box-plait secured to the blouse-like front, and a deep collar that is shaped in points on the shoulders.

An undulating, star-shaped collar and a very full frill elaborate a shoulder cape that is far more dressy than protective.

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FIGURE No. 314 L.—LADIES' BLAZER COSTUME.

(For Illustration see Page 452.)

FIGURE No. 314 L.—This illustrates a Ladies' blazer costume. The pattern, which is No. 7569 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 476 of this DELINEATOR.

The becomingness and good style of the blazer costume for outing wear is admitted without question, and the costume here shown, which comprises a skirt, shirt-waist and blazer, exemplifies one of the newest designs for this popular mode. Red serge, black satin and white silk showing red figures are the materials united in the costume, the silk being used for the shirt-waist. The skirt consists of a front-gore, and a gore at each side that fit smoothly at the top without darts, and three *godets* that are laid in box-plaits at the top. The front-gore is quite smooth, and the side-gores fall in shallow flutes below the hips, while the *godets* stand out with their own peculiar grace, their stately pose being maintained by an interlining of moreen, canvas or hair-cloth, and a strap tacked underneath. A deep underfacing of the stiffening material applied at the front and sides produces the admired flare.



FIGURE No. 317 L.—LADIES' COSTUME.—This illustrates Pattern No. 7579 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 456.)

The shirt-waist is stylishly devised with fronts showing fulness at each side of the closing, which is made with gold studs through a box-plait formed in the overlapping front. The seamless back has an applied pointed yoke at the top and is drawn in closely to the figure at the waist-line by tapes inserted in a short casing; the tapes are drawn through openings at the ends of the casing and tied over the fronts to prettily confine the fulness at the waist. A turn-down collar mounted on a shaped band is at the neck, and between its flaring ends a red silk Windsor scarf is bowed. The full shirt-sleeves are gathered at the upper and lower edges and are deeply slashed at the outside of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are finished with straight cuffs closed at the back of the arm with link buttons. The waist is worn under the skirt and is encircled by a belt that is closed with a silver buckle.

Single bust darts, shoulder seams, underarm and side-back gores and a curving center seam perform the adjustment of the jacket, the center seam ending below the waist-line above coat-laps, and the side-back seams disappearing under coat-plaits. The fronts flare widely, and their lower corners are gracefully rounded, although they may be square if preferred. The lower front corners of pocket-laps covering the openings to side

pockets are in this instance rounding, but may be square, the pattern providing for both styles. A rolling collar reverses the fronts in large lapels at the top, the lapels extending broadly on the large leg-o'-mutton sleeves, which are plaited at the top and neatly finished at the wrists with a single row of machine-stitching. All the other free edges of the jacket are similarly completed, and arrow-heads stay the ends of the pocket openings. The jacket may be closed at the bust with a button-hole and button, and the sleeves may be gathered instead of plaited, as preferred.

The costume embraces all the best features of the blazer styles and will develop attractively in serge, cheviot, diagonal or covert suiting, such materials being very serviceable and especially well suited to simple, jaunty fashions. Wash silks, either plain or prettily figured, nainsook, lawn, cambric, etc., will usually be chosen for the shirt-waist; and the completion may be simple, or lace, embroidered edging or fancy stitching may render the waist ornate. The blazer will generally be finished with one or two rows of machine-stitching, and the skirt plainly completed.

The straw sailor-hat is tastefully trimmed with cat-tails and ribbon.



FIGURE NO. 318 L.—LADIES' COSTUME.—This illustrates Pattern No. 7541 (copyright), price 1s. 8d. or 40 cents.
(For Description see Page 457.)

FIGURES NOS. 315 L AND 316 L.—LADIES' CAPE.
(For Illustrations see Page 453.)

FIGURES NOS. 315 L AND 316 L.—These two figures illustrate the same pattern—a Ladies' cape. The pattern, which is No. 7557 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented differently developed on page 481 of this DELINEATOR.

The cape is an extremely dressy top-garment to supplement a handsome street costume, and is comfortable without being in the least cumbersome. As here pictured it unites black miroir moiré, deep *beurre*-yellow point de Venise lace and black satin sash ribbon. It reaches to the waist-line at the center of the front and back, and its circular shaping permits it to spread broadly upon the full sleeves of the fashionable basque. The garment is made with a center seam, is perfectly smooth at the top and falls in flutes or ripples below the shoulders, the ripples being quite pronounced at the lower edge. A picturesque air is contributed by the pointed collar, the circular shaping of which produces ripples, and from underneath which a frill of point de Venise lace falls in soft folds all round. The pointed collar is topped by a Medici collar which is very high at the back and rolls softly at its upper edge, its ends flaring at the throat. The reversed edge of the Medici collar reveals a lining of bright silk, and the cape is closed invisibly at the center of the front beneath long ties of satin sash ribbon. The ribbon is drawn about the bottom of the collar and arranged at each side in a broad outstanding loop and a closely drawn knot from which a long end falls to below the knee.

Daintiness is the distinguishing feature of the new capes, and for their fashioning the richest of silks and satins and the rarest of laces are pressed into service. The cape just described is the wrap *par excellence* for a modish woman to assume for visiting, driving or other dressy wear, and in its development may be combined satin and moiré antique, velvet miroir moiré, or cloth and satin, with some hand-

some variety of lace for the frill. The ties may be of satin or moiré ribbon, preferably the former.

The large fancy straw hat is handsomely adorned with French flowers and standing loops of ribbon.

FIGURE NO. 317 L.—LADIES' COSTUME.

(For Illustration see Page 454.)

FIGURE NO. 317 L. — This illustrates a Ladies' costume. The pattern, which is No. 7579 and costs 1s. 8d. or 40 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is represented in two views on page 470 of this publication.

The present portrayal of the costume introduces figured taffeta and black satin, with ribbon and Vandykes of point de Venise lace for decoration. The skirt is fashioned in the prevailing style with flaring sides and back and consists of seven gores. The front-gore and side-gores fit smoothly at the top, and the four *godets* which form the back are box-plaited at the top and spread below into artistic flutes that are preserved in their stately curves by a stiff interlining and an elastic strap arranged underneath.

The fronts of the shapely basque-waist are drawn into full, lengthwise folds over their dart-fitted linings by gathers along the shoulder edges, and the fulness is plaited to a point at the lower edge. A band of satin ribbon is flatly applied at each side of the closing, which is made invisibly at the center; and the lower ends of the ribbons are plaited to points under a bow at the lower edge. Vandyke points of white point de Venise lace cross the fronts from the arm's-eye and under-arm seams, their points meeting at the bust and being caught together by tiny pearl stick-pins. The full back, which is separated from the fronts by under-arm gores, is arranged in full, soft folds to correspond with the fronts, and the plaits into which the fulness is collected at the bottom flare becomingly and are stayed by tackings to the fitted lining. The lower edge of the waist is trimmed with a twist of satin ribbon, and the satin crush stock, which is mounted upon a close-fitting curate collar, is closed at the back under an Imperial bow to match. The huge *gigot* sleeves, which are shaped by inside seams only, spread in the extreme style now considered correct, their exaggerated fulness resulting from gathers at the top and along the upper part of one edge of the seam. They are smooth upon the forearm, and each is trimmed at the wrist with a point of satin headed by a Vandyke of lace.

The costume is distinguished by a general air of good style and a simplicity of adjustment that will appeal strongly to the woman whose dress-making must be done at home. It will develop charmingly in crépon, either in the familiar fine weaves or the newer goat's-hair variety; and Fayetta, zibeline and other woollens will make up well, as will also India silk and taffeta. Ribbon, lace or embroidery may be used for decoration with the lavishness which is always permissible on Summer gowns, or a simple completion may, if preferred, be adopted.

The large straw hat is adorned with ribbon and fine flowers.



FIGURE NO. 319 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque-Fitted Coat No. 7526 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 7487 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 457.)

FIGURE No. 318 L.—LADIES' COSTUME.

(For Illustration see Page 455.)

FIGURE No. 318 L.—This illustrates a Ladies' costume. The pattern, which is No. 7541 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 474 of this DELINEATOR.

An elegant simplicity that will appeal emphatically to refined tastes is expressed in the present development of the costume, which unites dark-blue rough cheviot and white silk. The skirt, which is composed of a front-gore, two side-gores and three *godets*, is stylishly wide at the bottom and smooth at the top of the front and sides; and the decided flare at the lower edge is accentuated by a deep underfacing of hair-cloth. The *godets* at the back are box-plaited at the top, and the plaits spread below with a stately grace that is preserved by an interlining of hair-cloth.

The dart-fitted fronts of the short, round basque are rendered fanciful by a full vest of white silk, sewed down under applied box-plaits, which pass into the shoulder seams and narrow gradually all the way down. The box-plaits are outlined with pipings of velvet to produce a fanciful effect. The fronts are closed at the center, and the vest is drawn into soft folds by gathers at the top and shirrings at the bottom, the fulness drooping with particularly graceful effect over a velvet band that trims the lower edge of the basque, the band passing under the box-plaits. The seamless back, which is arranged upon a fitted back of lining and separated from the fronts by underarm gores, is adjusted smoothly by a dart at each side of the center, the darts being concealed beneath applied box-plaits that are graduated in width to correspond with those at the front. The one-seam *gigot* sleeves display fashionable fulness above the elbow and a comfortably close effect below. They are arranged upon smooth, coat-shaped linings and are gathered at the top to stand out with the exaggerated style demanded by prevailing modes. The wrists are decorated with pipings of velvet. The curate collar is covered with a crush stock of white silk, which is disposed in stylish *choux* at the sides.

The costume is both pratical and stylish, and its simple fashioning renders it equally suitable for young ladies, young matrons and women more advanced in years. It will develop exquisitely in plain and fancy suiting, covert cloth, crépon, plain and illuminated serge, Scotch mixtures and silk-and-wool novelty goods, and is also appropriate for all sorts of silken fabrics. Tasteful combinations both of colors and textures are possible with this design, and personal taste may be given full sway in the matter of decoration.

The hat is a stylish shape of fine straw liberally adorned with ribbon and French flowers.



FIGURE No. 320 L.—LADIES' COSTUME.—This illustrates Pattern No. 7555 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 458.)

FIGURE No. 319 L.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 456.)

FIGURE No. 319 L.—This consists of a Ladies' basque-fitted coat and skirt. The coat pattern, which is No. 7526 and costs 1s. 6d. or 35 cents, is in fourteen

sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 484 of this publication. The skirt pattern, which is No. 7487 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

A modish toilette for visiting, church or the promenade is here represented, the materials selected for its development being cinnamon-brown crépon, white silk and moiré and dark-brown moiré. The three-quarter coat is fitted with the precision of a basque by single bust darts and the usual number of seams and is not to be worn over a waist. The back displays stylish coat-laps below the center seam and coat-plaits that are each marked at the top with a button. The fronts are reversed in broad lapels that meet the rolling collar in notches, and open widely over dart-fitted, double-breasted vest-fronts, which are reversed in lapels that lap over the coat-lapels and form notches with a rolling collar that joins the vest and overlaps the coat collar. The short chemisette with close-fitting standing collar which is provided by the pattern is here omitted in favor of a linen chemisette and four-in-hand scarf. The immense sleeves are of the *gigot* order and are shaped by inside seams only; they are mounted upon smooth, coat-shaped linings, and are gathered at the top to spread broadly on the shoulders and break into pretty folds below.

The skirt, which is one of the most stylish of the new designs, has a moderately wide front-gore, a gore at each side, and a wide back-gore that is arranged in a double box-plait. The front and sides expand at the bottom in the fashion now in high favor, and the back is interlined with hair-cloth or some other equally stiff material, the box-plait spreading with very graceful effect.

The toilette is especially well adapted to the various plain cloths, covert suiting, tailor cloth, serge, cheviot, homespun, camel's-hair, and novelty goods in mixed and mélange effects that are so extensively used to make Spring and Summer gowns for travelling, shopping, visiting and general wear. A perfectly plain finish enhances rather than detracts from the modish appearance of this toilette, although one or two rows of machine-stitching may follow the edges of the coat, if desired.

The brown straw hat is simply trimmed with ribbons and flowers.



FIGURE NO. 321 L.—LADIES' MORNING DRESS.—This illustrates Pattern No. 7543 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 459.)

FIGURE NO. 320 L.—LADIES' COSTUME.

(For Illustration see Page 457.)

FIGURE NO. 320 L.—This illustrates a Ladies' costume. The pattern, which is No. 7555 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in three views on page 473 of this DELINEATOR.

The costume, which is here represented made of mixed cheviot and tan duck, consists of a skirt, a jacket, and a vest that may be high or open necked, the *ensemble* presenting just that touch of masculine severity which is the chief charm of the tailor-made gown. The skirt, which is of the fashionably wide, distended variety, has a wide circular front and a back consisting of three *godets* which are box-plaited at the top and descend in tubular folds to the lower edge, their stately curves being maintained by an interlining of hair-cloth. A row of flutina worsted braid stylishly trims the bottom of the skirt.

The jacket reaches nearly to the knee and is closely adjusted by single bust darts and the usual gores. In the center and side-back seams are inserted long *godets*, which spread in regulation fashion and are held in their stiff curves by an interlining of hair-cloth and a strap attached underneath. The fronts, which open widely over the vest, are reversed at the top in broad lapels that meet the rolling collar in notches, and flare widely below. The *gigot* sleeves, which are shaped by inside seams only, display the drooping effect on the shoulders without which a jacket is not considered modish, and are mounted upon smooth, coat-shaped linings. The great width at the top is collected in forward and backward turning plaits

that flare in innumerable folds and wrinkles, and each wrist is decorated with an encircling row of flutina worsted braid. The edges of the collar and lapels and the front and lower edges of the jacket are ornamented with a band of similar braid.

The vest, which is made of tan duck, is open at the neck in the present instance. Its dart-fitted fronts are reversed at the top by the ends of the rolling notched collar: they are closed at the center with a row of tiny pearl buttons and form a shapely point at the lower edge. The seamless back is fitted snugly by a single dart at each side of the center, and the under-arm seams are open below the waist-line. A chemisette of striped percale and a band-bow to match are seen. If preferred, the vest may be made to close to the throat and be finished with a close-fitting curate collar, the pattern providing for both styles. The vest is finished with machine-stitching.

The costume displays a simplicity of design that is highly commendable in a gown intended for walking, shopping, travelling and general utility. It may be developed satisfactorily in covert cloth, Scotch mixtures, camel's-hair, crépon, tweed and other fabrics of similar texture. Any simple arrangement of soutache or Hercules braid or flat bands of gimp may be added, but a strictly plain tailor finish is usually followed by women of thoroughly up-to-date ideas.

The hat is garnitured with ribbon.



FIGURE NO. 322 L.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7540 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 460.)

FIGURE NO. 321 L.—LADIES' MORNING DRESS.

(For Illustration see Page 458.)

FIGURE NO. 321 L.—This illustrates a Ladies' morning dress. The pattern, which is No. 7543 and costs 1s. 6d. or 35 cents, is in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure, and may be seen in four views on page 479.

The morning dress or wrapper is fashioned in a style that adapts it equally well to pretty silks, dainty woollens and becoming cottons, and for its development in the present instance pink-and-white striped zephyr gingham was selected, with white lace edging, pipings of white goods and a ribbon bow with a buckle for decoration. It may be made with or without a short body-lining that is closely fitted. The fronts fall in free, graceful folds at the center from gathers at the top, and are rendered perfectly smooth at the sides by long under-arm darts. They are closed invisibly at the center to a convenient depth and joined in a seam below the closing, and the fulness is becomingly confined by graduated belt-sections that pass into the under-arm darts, the front ends of the belt-sections being connected with a hook and loop at the top and flaring below at the center. The back is fitted to follow the outlines of the figure by side-back gores, and a curving center seam which terminates below the waist-line above extra width that is extended to the neck to form a Watteau. The side-back seams disappear beneath side-plaits, and the Watteau flares into the graceful folds of the slight train. The train, if deemed undesirable, may be cut off, the pattern also providing for a dress of round length. The deep cape-collar, which is an attractive feature of the dress, is many pointed at the lower edge and flares widely at the front. It passes beneath the Watteau, and its front and lower edges are decorated with a frill of lace edging surmounted by a piping of the material. The cape collar is topped by a crush stock mounted upon a curate collar, the frill-finished ends of the stock being closed at the back. An Imperial bow of ribbon with a buckle decorates the front of the stock, and pipings of the material trim the belt sections and also the

wrists of the one-seam *gigot* sleeves, which are gathered at the top to spread in quaint balloon fashion above the elbow, and are arranged smoothly on their coat-shaped linings below that point.

The dress is trim enough to please the most exacting woman, and will doubtless find a place in the majority of Summer wardrobes. It will develop attractively in gingham, percale, chambray, lawn, challis, etc., and may be made as fanciful as desired by a judicious disposal of lace, embroidery, feather-stitching, ribbon or braid.

FIGURE No. 322 L.—LADIES' TEA-GOWN.

(For Illustration see Page 459.)

FIGURE No. 322 L.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7540 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen made up in a different combination of materials on page 478 of this magazine.

The tea-gown, which is here represented developed in a dainty combination of forget-me-not blue and white figured challis, white India silk and point de Gène lace, is so graceful in its fashioning that it may be worn at home on any occasion save those of ceremony. The entire front of the gown is made over dart-fitted Princess fronts of lining that are closed at the center to a desirable depth and seamed together below. The full center-front, which is turned under at the top and shirred to form a standing frill just above the bust, droops with graceful blouse effect over several rows of shirrings which confine the fulness a little below the waist-line and falls in full, soft folds below. The full front, and the yoke decoration of rows of insertion, arranged above are effectively revealed between fronts that are reversed at the top in enormous moiré-faced lapels and superbly adjusted by long under-arm darts taken up with the corresponding darts in the Princess front. The back defines the figure in the graceful style characteristic of the Princess modes, its perfect shaping resulting from the customary gores and a curving center seam; and below the waist-line of the center and side-back seams are underfolded box-plaits that spread into stately folds, their graceful pose being obtained by an interlining of some stiff material. Falling in full, soft folds over the voluminous *gigot* sleeves, which are mounted upon smooth linings and are gathered at the top to spread picturesquely on the shoulders, are deep epaulettes of point de Gène lace that serve to make emphatic the broad-shouldered effect produced by the sleeves, the loose ends of the epaulettes falling low on the waist. The sleeves are trimmed at the wrist with crush bands of ribbon, and the curate collar is decorated with a broad crush band to match, the collar band being arranged in broad *choux* at the sides. A bow of ribbon trims the gown at the bust, and sections of ribbon start from the under-arm darts below the waist-line and terminate at the front edges of the fronts underneath rosette bows, from which long streamers droop.

The gown will make up charmingly in any of the dainty plain,



FIGURE No. 323 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Yoke Blouse-Waist No. 7556 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7560 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 461.)

figured or flowered India silks, which are inexpensive and always becoming, and with equally good effect in a pretty woollen of any seasonable variety. The front will usually be of a contrasting hue or fabric, and for garniture there is an endless variety of lace from which to choose, while ribbon may be added as lavishly as personal fancy may suggest.

FIGURE No. 323 L.—LADIES' VISITING TOILETTE.

(For Illustration see Page 460.)

FIGURE No. 323 L.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 7556 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 486 of this issue. The skirt pattern, which is No. 7560 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently illustrated on page 491.

Very tasteful is this toilette, which is quite as suitable for the promenade and for carriage wear as it is for the use suggested in the title. The skirt is of unique fashioning, and for it cinnamon-brown cloth was here chosen, with ribbon and a handsome design in soutache braid for decoration. The front-gore is extended at the sides to form a yoke, no darts being necessary to secure the smooth adjustment; and the side-gores, by reason of their circular shaping, fall in pronounced flutes, although their upper edges are joined with perfect smoothness to the yoke. At the back three *godets* stand out with stately grace, their pose being maintained by a stiff interlining, and an elastic strap tacked underneath; and a fashionable flare at the front and sides is obtained by an underfacing of considerable depth. The skirt is rendered ornate by an elaborate design in soutache braid applied to the front-gore, the embroidery disappearing under bows set at the upper front corners of the side-gores, which are bordered at the top by wrinkled ribbons that fall in long streamers at the back.



FIGURE No. 324 L.—LADIES' CALLING COSTUME.—This illustrates Pattern No. 7562 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 462.)

The skirt is adjusted over the waist, which is made of bluet-and-white striped wash silk, dark-silk and fancy nainsook tucking and has a lining adjusted by double bust darts, under-arm and side-back gores and a center seam. The full fronts and full back of the waist are shaped in low, round outline at the top to accommodate a smooth yoke of tucking, and the right front is extended to the neck in a broad box-plait at its front edge, the closing being made under this plait. The fulness in the fronts is collected in gathers at the upper edge and in several rows of shirring at the lower edge, and droop softly over a crush girdle having frill-finished ends closed at the back. Under-arm seams connect the fronts with the back, which shows pretty fulness regulated by gathers at the top and rows of shirring at the lower edge. At the neck is a crush collar displaying three frills at each side. The one-seam mutton-leg sleeves are mounted on coat-shaped linings: they cling closely to the forearm, and are thrown into pretty cross-folds and wrinkles above the elbow by gathers at the upper edge and along one edge of the seam.

Graceful toilettes of this description may be made up *en suite* in Fayetta, novelty goods, wool or silk crépon, camel's-hair, etc.; or silk of soft texture may be used for the waist and *gros*

de Londres, moiré or illuminated wool or silk-and-wool goods for the skirt. Garniture may be contributed by point de Gène or point Venise insertion, fancy braid, bands and rosettes of ribbon, or spangles. A band of insertion over ribbon may be applied to the box-plait.

The fine straw hat is artistically adorned with blossoms and ribbon.

FIGURE NO. 324 L.—LADIES' CALLING COSTUME.

(For Illustration see Page 461.)

FIGURE NO. 324 L.—This illustrates a Ladies' costume. The pattern, which is No. 7562 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in two views on page 475 of this DELINEATOR.

Écru crépon, brown pin-dotted silk and Pompeiian-red crêpe de Chine were here selected to make the costume, and a handsome decoration was arranged with jet Vandykes and brown satin ribbon. The basque-waist is very dressy and is disposed on a lining that is closely fitted by the usual darts and seams. The left front is fitted smoothly by double bust darts, and the full right-front, which is adjusted smoothly at the side by a single dart taken up with the second dart in the lining, overlaps the left front and is closed diagonally. The right front droops in French or blouse fashion at the center, the fulness being collected in gathers at the shoulder edges, and in two short rows of shirring at each side of the center at the lower edge. It is framed stylishly by two silk revers, which are broad at the top and taper to points at the bottom. An ornamental section that presents the effect of a tapering box-plait is arranged at the center of the front, and on it is applied a long jet Vandyke composed of large and small beads that glisten brillantly. Underarm gores separate the fronts from the seamless back, which is smooth at the top, while the fulness at the bottom is collected in two backward-turning, overlapping plaits. A wrinkled collar of silk that covers the standing collar is closed at the left side and is ornamented at each side with a full rosette of silk. The very large, one-seam leg-o'-mutton sleeves are fully in accord with the styles now generally admired; they are disposed over coat-shaped linings, and the fulness at the top is collected in gathers that produce many drooping folds and wrinkles to the elbow, below which a close adjustment is maintained. A wrinkled band of silk decorates each wrist.

The skirt consists of a front-gore of ample though not extravagant width, a gore at each side and three back-gores. The fulness is all massed at the back in three *godets* that are each laid in a box-plait at the top and spread gradually below in stately folds. The folds are made to look stiff by an interlining of hair-cloth, and the flare at the front and sides is emphasized by a deep facing of the same. The fulness in the skirt is held well in position at the back by an elastic band tacked across the *godets* on the inside. A handsome decoration consisting of open-patterned jet Vandykes is carried along the lower edge at the front-gore, and a huge bow of satin ribbon is placed at each end of the jet trimming. The top of the skirt is also decorated with jet Vandykes, a very deep point being placed



FIGURE NO. 325 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Blouse-Waist No. 7538 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7484 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 463.)

over each side-front seam, and shorter points of graduated length being applied back of the seam. A ribbon follows the edge of the waist and is closed in front under a full bow.

Elaborate costumes may be patterned after this design in any of the new silks, crépons, challies, serges, etc., and there are some thin materials, such as grenadine, batiste, dimity, etc., that will make up stylishly in this way. On the heavier materials mentioned Vandykes of jet in various sizes may be used, with good effect; and silk passementerie points are also appropriate in open-patterned, showy designs. On sheer materials open-patterned lace or embroidery may be applied.

The hat is a fancy coarse straw trimmed with clover blossoms and gauze ribbon.

FIGURE No. 325 L.—LADIES' VISITING TOILETTE.

(For Illustration see Page 462.)

FIGURE No. 325 L.—This consists of a Ladies' blouse-waist and three-piece skirt. The blouse-waist pattern, which is No. 7538 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 485 of this DELINEATOR. The skirt pattern, which is No. 7484 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its label.

Organdy showing figures in two shades of violet upon a white ground here serves to bring out the attractive features of the toilette, and violet satin ribbon in two widths contributes simple but effective decoration. The three-piece skirt is of fashionable width and displays in the present instance a short Spanish flounce, which may be exchanged for a medium deep or a very deep flounce, as preferred, the three depths being provided for by the pattern. The narrow front-gore of the skirt is arranged between two wide gores, which extend to the center of the back, where they meet in a seam. The front and sides fall with becoming smoothness, and the fulness is drawn closely to the center of the back and gathered to fall in gracefully rolling folds suggestive of the popular *godets*. The Spanish flounce, which is turned under at the top and shirred to form a frill heading, falls in pretty folds all round and accentuates the distended appearance at the bottom of the skirt.

The blouse-waist is one of the most artistic of the many garments of this class lately introduced, and will prove especially becoming to slender figures. It is closed invisibly along the left shoulder and under-arm seams and is arranged upon a closely adjusted body-lining, the closing of which is made invisibly at the center of the front. The right lining-front extends to the left shoulder seam and forms a support for the pointed yoke and French front. The yoke is arranged in three puffs and appears with unique effect above the French front, which is gathered at the top and shirred at the bottom, the fulness being drawn close to the center and drooping softly with blouse effect. The seamless back, which is separated from the fronts by under-arm gores, is arranged in three backward-turning plaits at each side of the center, the plaits meeting in a point at the lower edge and spreading



FIGURE No. 326 L.—LADIES' COSTUME.—This illustrates Pattern No. 7564 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 464.)



FIGURE NO. 327 L.—LADIES' BASQUE-WAIST, WITH FRENCH FRONT.—This illustrates Pattern No. 7565 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 465.)

so the shoulder seams, into which they pass. The crush stock, which is arranged upon a close-fitting standing collar, is decorated at each side with a rosette of organdy, and its gathered ends are closed underneath the rosette at the left side. The sleeves are decidedly novel and are of the one-seam *gigot* style; they are arranged upon coat-shaped linings and are smooth below the elbow; and the voluminous fulness above is most effectively disposed in three side-plaits in each edge of the seam, gathers at the top at each side of two deep bournous loops, and an upright row of gathers at the center from the top nearly to the elbow, the fulness drooping in soft folds at each side of the gathers with butterfly effect. A bow of violet satin ribbon rises pertly on the shoulder just above the bournous loops. The crush girdle provided by the pattern is omitted for a belt of satin ribbon; the ends of the belt are concealed by a bow of similar ribbon, and from beneath the bow a long loop and two long ends fall gracefully upon the skirt.

The various pretty mulls, lawns, dotted and plain organdies, dimities and chambrays are especially well adapted to the mode, as its simplicity renders laundering easy. All sorts of seasonable woollens and fashionable silks will also make up daintily in this way.

The hat is in fancy straw, trimmed with American Beauty roses.

FIGURE NO. 326 L.—LADIES' COSTUME.

(For Illustration see Page 463.)

FIGURE NO. 326 L.—This illustrates a Ladies' costume. The pattern, which is No. 7564 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 471 of this publication.

A charming costume for an afternoon fête or for driving is here shown developed in a combination of pink-and-green plaid zephyr gingham, and point de Gène lace over plain green gingham, green ribbon contributing a very tasteful adornment. The six-gored skirt displays a gracefully fluted effect at the back and sides without being in the least exaggerated in style. The narrow front-gore falls quite smoothly, and so do the wide side-gores at the belt, although the shaping of the side-gores permits them to roll below the hips in decided flutes or ripples. The three back-gores, which are, as usual, wide at the bottom and narrow at the top, are gathered into a small space at the belt, the fulness falling in rolling folds that suggest *godets* without having their stiff appearance.

The round body, which is worn under the skirt, introduces the most popular novelty of the season—the broad box-plait at the center of the front. The fronts, which are loose, are arranged upon dart-fitted fronts of lining closed, like the fronts, at the center. The broad box-plait, which is formed at the front edge of the overlapping front, is covered with point de Gène lace, and the fulness at the waist-line is collected in gathers at each side of the box-plait. The seamless back is mounted upon a fitted back of lining and is smooth at the top, while the fulness at the waist-line is collected at the center in gathers; and under-arm gores complete the simple adjustment. A deep, fancy sailor-collar that forms triple points on the sleeves, contributes an air of quaintness to the simple waist; it is of plain green gingham overlaid with point de Gène lace and overlaps the full *gigot* sleeves, accentuating their picturesque



FIGURE NO. 328 L.—LADIES' VASSAR BLOUSE.—This illustrates Pattern No. 7523 (copyright), price 1s. or 25 cents.

(For Description see Page 465.)

droop: and its ends pass underneath the box-plait at the front. The sleeves are mounted upon smooth linings and are shaped by inside seams only and gathered at the top; each wrist is decorated with a round cuff-facing of plain gingham overlaid with lace. The crush stock provided by the pattern is here omitted in favor of a wrinkled ribbon, which covers the close-fitting curate collar and is bowed prettily at the back. The waist is encircled by a ribbon that is decorated at each side of the front with double *choux* and knots, from underneath which a similar ribbon falls nearly to the bottom of the skirt, being knotted in double loops at the knee and again just above the deeply notched lower end.

The costume may be made of cheviot, serge, zibeline, crépon or any of the pretty new silks, but it is especially adapted to the various dainty cotton goods designed for Summer gowns, such as silk gingham, embroidered chambray, percale, etc. All-over embroidery, *buerre*-yellow lace, insertion, ribbon, etc., contribute suitable decoration.

The straw hat is trimmed with fancy plaid ribbon and plumes.

FIGURE NO. 327 L.—LADIES' BASQUE-WAIST, WITH FRENCH FRONT.

(For Illustration see Page 464.)

FIGURE No. 327 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7565 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in a different development on page 487 of this DELINEATOR.



FIGURE No. 329 L.—LADIES' BLOUSE.—This illustrates Pattern No. 7525 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 466.)

The soft fulness which characterizes the waist is especially becoming, its disposal over a fitted lining adapting the waist even to figures that are not always improved by fancy effects. The present development is extremely dainty and unites robin's-egg blue taffeta having seed-like golden-brown dots, and blue silk and chiffon, with brown velvet ribbon for decoration. The French front is arranged over a high-necked lining-front fitted by double bust darts, and is shaped in Pompadour outline at the top to reveal full yoke-portions of chiffon, which are framed by velvet ribbon that is disposed in pretty rosettes at the corners, on the shoulders and over the closing, which is made at the center of the front. It droops softly in blouse fashion at the center, the fulness being arranged in small box-plaits at the top and closely drawn gathers at the lower edge; and back of the fulness the front is drawn smoothly over the lining, giving the trim effect that is essential in dressy waists. Under-arm gores separate the front from the full back, which is shaped to disclose a full yoke corresponding with that at the front and shows slight fulness collected in gathers at the top and in overlapping plaits at the bottom. A large double loop-bow of blue ribbon covers the ends of the crush collar of blue silk, which closes at the back and is arranged over a standing collar that is closed in front. The sleeves display huge puffs that are thrown into soft folds by gathers at both the upper and lower edges, and each wrist is trimmed on the upper side with three rosettes of velvet ribbon. The pleasing decoration of the waist is completed by a wrinkled ribbon starting from a rosette at one side of the fulness in front and passing around the back along the lower edge.

The French front and large sleeves seem to adapt the waist particularly to soft textiles, such as plain or figured taffeta, surah, China silk, silk crépon, Lansdowne or vailing; and chiffon will produce the daintiest effect in the full yoke. Combinations are especially attractive in such a garment, and for adornment lace insertion, edging, ribbon or silk trimming may be applied.

The large hat of fancy straw is artistically trimmed with velvet, silk and fine blossoms.

FIGURE NO. 328 L.—LADIES' VASSAR BLOUSE.

(For Illustration see Page 464.)

FIGURE No. 328 L.—This illustrates a Ladies' blouse. The pattern, which is No. 7523 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 488 of this DELINEATOR.

The blouse, which is fashionably known as the Vassar blouse, is represented in the present instance developed in white China silk. It is simply shaped by shoulder and under-arm seams only and is slipped on over the head. The upper edge is turned under and stitched to form a casing, in which a draw-string is inserted to regulate the fulness, the neck being in half-low style, with a pretty frill finish. A tape inserted in a casing draws the garment closely about the waist, and the blouse is worn beneath the skirt, the waist being encircled by a belt that is closed at the front underneath a bow formed of loops and a knot of ribbon. The very full elbow sleeves are drawn into pretty frills at the bottom by draw-strings inserted in casings, and are gathered at the top to present the fashionable droop on the shoulders. If preferred, the sleeves may extend to the wrists, the pattern

providing for both styles. The neck, which may be made high with a frill finish if the half-low effect be deemed undesirable, is decorated with a garniture of fine French flowers, from which sprays of graduated length droop with artistic effect.

This unique mode lends itself especially well to the dainty silks, soft woollens and pretty cottons which are now being shown so plentifully for Spring and Summer wear. The simple adjustment renders the blouse so easy to launder that it will be much favored for washable silks and dotted and figured mulls, Swisses and nainsooks; and it is fashioned in so quaint a manner that very little if any garniture will be necessary.



FIGURE NO. 330 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque-Waist No. 7542 (copyright), price 1s. 3d. or 30 cents; and Circular Skirt No. 7571 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 329 L.—LADIES' BLOUSE.

(For Illustration see Page 465.)

FIGURE NO. 329 L.—This illustrates a Ladies' blouse. The pattern, which is No. 7525 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 489 of this magazine.

The acme of simplicity and grace is attained in the blouse, which is designed with a uniquely shaped yoke, and full sleeves that are exceptionally charming. Figured India silk was selected for the blouse in the present instance, with ribbon, lace Vandykes and insertion for garniture. The garment is provided with a lining closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the lining giving a trim appearance that is always desirable; and the closing is made at the center of the front. The full portions at the front and back are separated by under-arm gores and the fulness is prettily regulated by gathers at the top and by two rows of shirring made at belt depth apart at the waist-line, the shirrings drawing the fulness well to the center. The upper edges of the full portions are overlapped by the lower edge of a yoke that is seamless on the shoulders and is narrowed toward the center of the front and back to give an effective lower outline. White point de Gène insertion follows the lower edge of the yoke and trims it on the shoulders, and similar insertion covers the standing collar, which is of moderate height. A belt covered with insertion encircles the waist, and a loop-bow of ribbon decorates it prettily at the right side of the front, while a similar bow covers the ends, which are closed at the left side of the front; and white lace Vandykes are arranged, points downward, on the fronts just below the yoke, with handsome effect. The pretty sleeves, which are made over linings shaped by inside and outside seams, have generous fulness collected in gathers at the upper and lower edges, and are finished at the bottom with shallow cuffs. Each is trimmed at the top with two rows of insertion arranged in V outline, and dainty bows of ribbon are set on the yoke at the ends of each row.

The mode is a pretty one by which to develop crépon, challis, French cashmere, surah, satin, taffeta and India or China silk, and happy results may be attained by using silk in a contrasting shade for the yoke, collar and belt. The most appropriate garnitures are lace edging, fancy and spangled gimp, and ribbon, either alone or overlaid with insertion.

The hat is a stylish poke shape in straw, tastefully adorned with ribbon and flowers.

FIGURE NO. 330 L.—LADIES' VISITING TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 330 L.—This consists of a Ladies' basque-waist and circular skirt. The basque-waist pattern, which is No. 7542 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

measure, and is further illustrated on page 490 of this magazine. The skirt pattern, which is No. 7571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen differently portrayed on page 492.

The toilette is simple yet decidedly attractive and stylish, and its present development, which unites dahlia crépon, and white silk overlaid with black lace, shows it to decided advantage. The skirt is of an exceptionally graceful design and, in accordance with Fashion's latest mandate, is completed with perfect plainness. The circular part of the skirt, though arranged without darts, fits smoothly at the top, while in the lower part it undulates all round; the flutes grow more pronounced as the back is approached, and the one nearest the back at each side is held in its pose by a strap which is tacked underneath near the top, and which also maintains the position of the three *godets* that flare in characteristic fashion at the back. The *godets* at the back and the deep flutes at the sides are made more pronounced by an interlining of hair-cloth or moreen, and a deep underfacing at the front ensures the fashionable flare.

The basque-waist is of the short, round variety and introduces Eton fronts that roll back in large revers at the top and have pointed lower corners. The Eton fronts reveal, with vest effect, dart-fitted fronts of white silk overlaid with black point de Gène lace that close at the center. Shoulder and under-arm seams connect both the fitted fronts and jacket fronts with the seamless back, which is arranged on a lining fitted by under-arm and side-back gores and a curving center seam; the back is smooth at the top, and has fulness below collected in backward-turning plaits at each side of the center. The standing collar of white silk is overlaid with lace to correspond with the fitted fronts, and a crush band closed at the back under a broad loop-bow follows the lower edge of the waist. The jacket fronts are rendered ornate by a row of buttons applied on each front edge below the revers, and the revers are outlined with wide braid and all-over decorated with rows of narrow braid. The sleeves are of the leg-o'-mutton order, with only inside seams. They flare broadly above the elbow and cling closely upon the forearm, their graceful effect being preserved by coat-shaped linings.

The toilette will make up beautifully in camel's-hair, illuminated cheviot and other silk-and-wool novelties, as well as in crépon in the new rough weaves, and also in Fayetta, taffeta and *gros de Londres*. With any of these fabrics may be associated moiré antique, miroir moiré or velvet, which will usually be chosen for the fitted fronts and collar.

The fanciful hat of straw is trimmed with flowers and silk ribbon.



FIGURE NO. 331 L.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Full Ripple Cape No. 7529 (copyright), price 10d. or 20 cents; and Skirt No. 7531 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 331 L.—LADIES' PROMENADE TOILETTE.

(For Illustration see this [illegible])

FIGURE [illegible] NO. 331 L.—This illustrates a Ladies' full ripple cape and skirt. The cape pattern, which is No. 7529 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 480 of this magazine. The skirt pattern, which is No. 7531 and costs 1s. 3d. or 30 cents, is in nine sizes

for ladies from twenty to thirty-six inches, waist measure, and is again pictured on page 493.

For Spring and Summer wear, the full ripple cape has features that make it one of the most comfortable and convenient of top garments. Black moiré silk was in this instance chosen to make the jaunty cape, with changeable silk for lining and a full ruche of ribbon and handsome jet Vandykes of graduated lengths for decoration. The cape, which is in circular form with a seam at the center, is quite smooth at the top, and falls below in graceful ripples that result wholly from the shaping. The high collar of the Medici order presents a center seam and rolls slightly all round. It is encircled by a pretty ruching of ribbon, and the cape is adorned below the collar with handsome jet Vandykes.

The skirt is represented made of beige crépon and decorated with bows of brown satin ribbon. It uniquely exemplifies the beauty of flowing lines in skirts, and has sufficient amplitude to suit women of the most fastidious and exacting taste who desire the newest mode. The moderately wide front-gore is stylishly framed with *godets* that taper from a point at the top to be of stylish width at the lower edge; the *godets* pass into the seams joining the front and side gores as far down as the knee, where joined separately to the gores below, which are smoothly fitted at the top. At the back are three *godets*, each of which is laid in a box-plait at the top; they expand gradually and are given a stately outstanding effect by an interlining of haircloth, and the flare at the bottom is emphasized by a facing of the same. Three bows of satin ribbon are placed at regular intervals upon each of the *godets* at the front, the ends of the ribbon being caught in the seams.



FIGURE NO. 332 L.—LADIES' COSTUME.—This illustrates Pattern No. 7572 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

Great artistic beauty may be attained in a toilette of this kind, the style inviting charming commingling of color. The cape may be of velvet or moiré in some such shade as heliotrope, violet, leaf-green, brown or black, brilliantly adorned with cut-jet beads arranged in a Vandyke design or in points that graduate in width and length; while the skirt may be made up in a Spring woollen that shows gay flecks of color, or in one of the silk-and-wool or all-silk crépons that display such an admirable lustre. The skirt may also be appropriately developed in silk, or in a more servicable material like serge, cheviot, wool canvas, challis, grenadine, etc.

The hat is a fancy straw stylishly trimmed with field flowers and ribbon.

FIGURE NO. 332 L.—LADIES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 332 L.—This illustrates a Ladies' costume. The pattern, which is No. 7572 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 472 of this DELINEATOR.

A charming costume for garden-party or other dressy wear in Summer is here pictured, the material selected

for it being black nainsook flouncing embroidered in red. The full, round skirt, which may be made up with or without a five-gored foundation-skirt, is arranged in two broad box-plaits at each side of the front, and is gathered at the back to fall in graceful folds that spread in a manner suggestive of stately *godets*. The sides of the skirt display the distended effect peculiar to all modish gowns, and, if preferred, the skirt may be gathered all round, the pattern providing for both gathers and plaits.

The fronts of the round waist are arranged with pretty fulness and are supported by dart-fitted fronts of lining and closed at the center with hooks and eyes. The seamless back displays fulness to correspond with the front, and is arranged upon a fitted lining; and under-arm gores complete the simple adjustment. The waist is worn beneath the skirt and is encircled by a wrinkled belt of red satin ribbon. The curate collar is decorated with a band of red ribbon, which is bowed prettily at the throat, the ends being carried downward diagonally to the belt, knotted there and arranged in double loops and long, notched ends which droop gracefully upon the skirt at each side. Falling over the huge puff sleeves, which extend to the elbow and are arranged upon smooth linings, are deep caps cut from the flouncing and gathered to droop in full, soft folds upon the sleeves. Long loops of ribbon fall forward and backward over the ends of the caps, and the puffs are cut so that the points of embroidery come at the bottom, producing a very attractive effect.

The costume is thoroughly artistic and will develop most picturesquely in the beautiful new embroidered bastistes and nainsooks. The mode is also adaptable to silks and woollen goods, and for a dressy gown of silk eyelet chiffon may be used for the full fronts and elaborate garniture of ribbon may be added, if liked. Silk and French ginghams, chambray and numerous other pretty and inexpensive cottons will make up exquisitely in this way, and so will embroidered mull or dotted Swiss.

The hat of fancy straw is adorned with chiffon, flowers and ribbon.



FIGURE NO. 333 L.—LADIES' COSTUME.—This illustrates Pattern No. 7546 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE NO. 333 L.—LADIES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 333 L.—This illustrates a Ladies' costume. The pattern, which is No. 7546 and costs 1s. 8d. or 40 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is again portrayed on page 477 of this publication.

The costume displays the severity of outline and the simple finish of the regulation tailor-made gown, and is here shown developed in covert cloth. The six-gored skirt has a stylish but not exaggerated flare at the bottom and is smoothly adjusted at the top of the front and sides. The three *godets* which form the back are box-plaited at the top and spread below into flute-like folds that are stiffened with hair-cloth and held firmly by an elastic strap arranged underneath.

The fronts of the jacket close in double-breasted style with buttonholes and bone buttons, over a double-breasted low-cut vest, and their lower front corners are nicely rounded toward the back. They are reversed at the top in enor-

mous lapels that meet the stylish rolling collar in notches, and between the lapels is disclosed a linen chemisette and a black satin four-in-hand scarf, the short chemisette and standing collar provided by the pattern being omitted in the present instance. The close adjustment of the jacket is accomplished by single bust darts and the customary seams, and the back displays the regulation coat-laps and coat-plaits. The one-seam *gigot* sleeves are arranged upon smooth, coat-shaped linings and present a quaint drooping effect at the top which is arranged in forward and backward turning plaits. The sleeves are smooth upon the forearm and are plainly finished at the wrists. A row of machine-stitching follows all the free edges of the jacket. The fronts may be rolled to the waist-line to show the vest, if preferred.

The costume is modish in the extreme, and is suitable for travelling, shopping, visiting or general wear. It will make up fashionably in cloth, camel's-hair, cheviot, homespun, plain and fancy suitings, whipcord, tweed, tailor cloth, light-weight kersey, zibeline and numerous other stylish woollens, and will usually be plainly finished.

The straw hat is trimmed with ribbon and a quill.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT ARRANGED IN FOUR *GODETS* AT THE BACK.

(For Illustrations see this Page.)

No. 7579.—Figured taffeta and black satin are united in this stylish costume at figure No. 317 L in this DELINEATOR, satin ribbon and lace Vandyke points providing pretty decoration.

The stylish costume is here represented made of figured India silk, with the stock collar and decoration of velvet. The trim adjustment of the dressy basque-waist is due to a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made at the center of the front. The full fronts are separated from the seamless back by under-arm gores that give a smooth adjustment at the sides; and the fulness in the fronts is collected in gathers at the shoulder edges and in three overlapping plaits at the bottom at each side of the closing, the plaits being lightly tacked at intervals but flaring prettily. The fulness in the back is similarly disposed, the overlapping plaits formed at the lower edge at each side of the center flaring prettily. The broad-shouldered effect is contributed by the large one-seam leg-o'-mutton sleeves, the fulness being drawn in close gathers at the top and along one edge of the seam and forming many pretty wrinkles and folds to the elbow, below which the adjustment is comfortably close. The sleeves are made over smooth, coat-shaped linings. A twisted band of velvet is carried around the lower edge of the basque-waist, terminating at the back under a cluster of four outstanding loops of velvet. The high collar is closed at the throat and over it is a softly wrinkled stock collar of velvet, the gathered ends being closed at the back under a large many looped bow of velvet.

The stylish seven-gored skirt has a narrow front-gore, a very wide gore at each side and four gores at the back, the front and side gores being fitted with perfect smoothness at the top, while the back-gores are interlined with hair-cloth and box-plaited at the top and gathered across the box-plaits to fall in four gradually expanding *godets* to the bottom, where the skirt measures about five yards and a half round in the medium sizes. The flare may be emphasized by adding a stiff facing across the front and side gores, if desired. The *godets* are held well in position by an elastic band tacked underneath a short distance below the placket, which is finished above the center seam; and the top of the skirt is finished with a belt.



7579
Side-Front View.

7579
Side-Back View.

LADIES' COSTUME, WITH SEVEN-GORED SKIRT ARRANGED IN FOUR *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

The new silks that are crinkled like crépon, the printed failles that are neat and inexpensive and the hosts of challies and crépons that come in light and dark grounds on which stripes and floral patterns of different colors are printed will look stylish made up after this mode.

We have pattern No. 7579 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the garment requires fourteen yards and seven-eighths of goods twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or ten yards and five-eighths thirty-six inches wide, or eight yards and a half forty-four inches wide, each with five-eighths of a yard of velvet twenty inches wide,

cut bias for the crush collar and to trim. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, HAVING A FANCY SAILOR-COLLAR, BLOUSE FRONT AND SIX-GORED SKIRT.

(For Illustrations see this Page.)

No. 7564.—At figure No. 326 L in this magazine this costume is shown made of plain green and pink-and-green plaid zephyr gingham, with an elaborate decoration of green ribbon and point de Gène lace overlying the plain gingham.

The costume is notably stylish in effect and is here represented made of fancy gingham and decorated with insertion and ribbon. The waist is worn under the skirt and is made over a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam; and the closing is made at the center of the front. Under-arm gores separate the blouse fronts from the seamless back and produce a smooth adjustment at the sides. The blouse fronts are smooth at the top and a wide box-plait formed at the front edge of the overlapping front conceals the closing. Stylish fulness in the lower part of each front is collected in short rows of gathers at the waist-line, and the fronts droop gracefully in blouse fashion. The seamless back is smooth across the shoulders, but has fulness below collected in short rows of shirrings at the waist-line. At the neck is a standing collar and included in the seam with it is a fancy sailor-collar. The standing collar is covered with a wrinkled stock, that is decorated at the upper and lower edges with a row of insertion and closed at the back under a double loop bow of ribbon. The sailor collar shapes six points at the lower edge, two points at the front, two at the back and one on each shoulder; it droops broadly on the shoulders and its lower edge is tastefully trimmed with a row of insertion. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings; they fit the arm closely below the elbow and present the fashionable bouffant appearance above, the fulness being collected in gathers at the top. Two encircling rows of insertion decorate each sleeve at the wrist.

The six-gored skirt is extremely graceful and eminently practical, having no darts and but very slight fulness at the top of the front and sides. The fulness at the back is collected in gathers and falls in admirable full folds to the lower edge, where the skirt measures about four yards and a half round in the medium sizes. The fulness is held well to the back by an elastic strap tacked underneath, and the skirt may be faced with crinoline or hair-cloth if it is desirable to give emphasis to the distended effect. The placket is finished at the seam nearest the center at the left side, and the top of the skirt is completed with a belt. A wrinkled belt of ribbon encircles the waist and is supplemented by a double-loop bow at the center of the back, and double loops and a long end at each side of the fulness in the front.



7564

Side-Front View.



7564

Side-Back View.

LADIES' COSTUME, HAVING A FANCY SAILOR-COLLAR, BLOUSE FRONT AND SIX-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

Very stylish costumes may be made up in this manner of chambray, gingham, linen lawn, batiste and dimity; challis and crépon will also look well when fashioned in this way. Ribbon in unison with lace or embroidery will provide effective ornamentation. A modish Easter costume was fashioned from pale-gray silk-warp crépon and old-rose taffeta. The silk was used for the collars and belt, and the sailor collar was decorated on each shoulder with three slender Vandykes.

We have pattern No. 7564 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires thirteen yards of material twenty-two inches wide, or eleven yards and a half twenty-seven inches wide, or ten yards thirty-six inches wide, or eight yards and three-fourths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH STRAIGHT, FULL SKIRT, WHICH MAY BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION-SKIRT AND WITH THE FULNESS ARRANGED ALL ROUND IN GATHERS OR IN GATHERS AT THE BACK AND IN BOX-PLAITS AT THE FRONT.

(For Illustrations see Page 472.)

No. 7572.—At figure No. 332 L in this magazine this costume



7572

View without Epaulettes.

is shown made of black nainsook flouncing embroidered in red and decorated with ribbon.

An exquisite Summer gown for a young lady is here depicted, the material being old-blue gingham flouncing embroidered with deep *buerre*-yellow and the trimming black satin ribbon. The straight skirt is stylishly full, measuring fully four yards at the bottom in the medium sizes, and overhangs a five-gored foundation-skirt measuring two yards and three-quarters at the bottom in the medium sizes, the use of the foundation skirt, however, being optional. The skirt may have its fulness arranged in two very broad box-plaits with a wrinkled band of ribbon, and decorated at the front with double outstanding loops and at the back with an Empire bow, from which long streamers fall to the bottom of the skirt.

The waist, which is worn under the skirt and closed at the center of the front, has full fronts and a full seamless back separated by under-arm gores and arranged upon a body lining fitted like a basque with darts and seams. The fronts are disposed in pretty folds at each side of the closing and by gathers at the neck and shoulder edges, the fulness being drawn closely to the center at the waist-line by a short double row of shirring at each side. The fulness at the back is similarly gathered at the neck and shoulder edges and collected in two short rows of shirrings at the waist-line. The sleeves are covered to the elbow with immense puffs, which droop quaintly on the shoulders and spread in balloon fashion below epaulettes or caps that are gathered at the top and cross the shoulders in full folds. The ends of the epaulettes are sewed to the fronts and back under sections of ribbon, which start from the waist-line and spread prettily to the shoulder seams, where their ends are covered by coquettish bows. The closing is concealed by a wrinkled band of ribbon, and the standing collar is covered with similar ribbon, that has its ends secured under a pretty bow at the center of the back. For dressy wear, the sleeves may be cut off below the puffs, and if a less fanciful development be desired, the epaulettes may be omitted, as shown in the small illustration.



7572

Side-Front View.



7572

Side-Back View.

LADIES' COSTUME, WITH STRAIGHT, FULL SKIRT, WHICH MAY BE MADE WITH OR WITHOUT A FIVE-GORED FOUNDATION-SKIRT AND WITH THE FULNESS ARRANGED ALL ROUND IN GATHERS OR IN GATHERS AT THE BACK AND IN BOX-PLAITS AT THE FRONT. (COPYRIGHT.)

(For Description see Page 471.)

The costume will make up exquisitely in the new chambrays which come in robe patterns and display tiny plaitings of *buerre*-yellow batiste or frills of white or yellow lace. Plain and embroidered batiste, lawn, nainsook, flouncings and the numerous other cottons which are now being made up into Summer gowns are also adaptable to the mode, and so are all sorts of pretty silks and woollens.

We have pattern No. 7572 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require six yards and three-eighths of embroidered hemstitched gingham flouncing forty-five inches wide, with four yards and a fourth of plain gingham twenty-seven inches wide. Of one material, it needs sixteen yards and three-fourths twenty-two inches wide, or ten yards and five-eighths thirty-six inches wide, or eight yards and five-eighths forty-four ins. wide. Price of pattern, 1s. 8d. or 40 cts.

at each side of the front and in closely drawn gathers at the back, or it may be gathered all round, as preferred, both styles being provided for by the pattern and illustrated in the engravings. In either arrangement the skirt presents the fashionable flare at the bottom and full rolling folds that suggest the popular *godets* at the back. A placket is finished at the center of the back, and the top of the skirt is completed with a belt covered

LADIES' COSTUME, CONSISTING OF A VEST (To be High or Open Necked), A JACKET WITH *GODETS* IN THE BACK SEAMS, AND A SKIRT HAVING A CIRCULAR FRONT AND THREE *GODETS* AT THE BACK.

(For Illustrations see this Page.)

No. 7555.—By referring to figure No. 320 L in this magazine, this costume may be seen made of mixed cheviot and duck, and trimmed with braid.

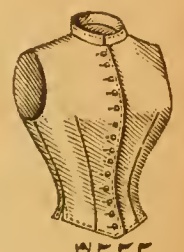
The costume is here shown developed in cinnamon-brown mixed suiting and plain vesting, and it will be especially comfortable for travelling, shopping and general wear in warm weather. The skirt has a wide circular-front and three *godets* that are wide at the the bottom and very narrow at the top. The *godets* are box-plaited at the top and roll and flare handsomely toward the bottom, their stateliness being preserved by an interlining of hair-cloth and a strap tacked near the top. The front, which fits smoothly at the top, falls in stylish flutes and flares decidedly toward the bottom, where the skirt is of moderate width, measuring but little more than four yards and a quarter in the medium sizes. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The vest may be made with fronts that close to the throat and may be finished at the neck with a close-fitting standing collar, or it may have fronts reversed in small lapels by a notched collar, both styles shown in the engravings being provided for by the pattern. The fronts are fitted by single bust darts and closed at the center with buttonholes and buttons; and the back, which is cut from Silesia or some other lining material, is fitted closely by a dart at each side of the center. The fronts and back are joined in shoulder seams and under-arm seams that are open below the waistline, and the lower edge of the vest forms a shapely point at the center of the front. All the edges of the vest are finished with a double row of machine-stitching.

The basque-fitted jacket reaches nearly to the knees and opens widely over the vest. Its fronts are reversed at the top in fashionably broad lapels that meet the rolling collar in notches, and the close adjustment is performed by single bust darts, under-arm and side-back gores and a curving center seam. In the three back seams are inserted *godets*, which are narrowed to points at the top, and are interlined with hair-cloth or canvas to roll and spread stylishly over the *godets* of the skirt, the *godets* being held in position by a strap tacked across them underneath. The collar and lapels and the front edges of the fronts are finished with a double row of machine-stitching. The one-seam *gigot* sleeves are made over coat-shaped linings, and are arranged at the top in forward and backward turning plaits that stand out broadly on the shoulders and spread into drooping folds to the elbow, below which a comfortably close effect is observed.

The costume is among the most modish of the season's novelties and will make up attractively in covert cloth, tweed, tailor suiting, whipcord, camel's-hair and novelty goods in shot, shaded or mélange effects. Rows of machine-stitching may finish the edges of the jacket and vest, or the finish may be plain. The skirt will be simply completed.

We have pattern No. 7555 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it requires nine yards of dress goods forty inches wide, with a yard and an eighth of vesting twenty-seven inches wide. Of one material, it needs sixteen yards and an eighth twenty-seven inches wide, or ten yards and three-eighths thirty-six inches wide, or eight yards and a fourth forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7555



7555

Side-Front View.



7555

Side-Back View.

Ladies' Costume, Consisting of a Vest (To be High or Open Necked), a Jacket with *Godets* in the Back Seams, and a Skirt having a Circular Front and Three *Godets* at the Back. (Copyright.)

(For Description see this Page.)

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING THREE *GODETS* AT THE BACK.

(For Illustrations see Page 474.)

No. 7541.—This costume is again represented at figure No.

318 L in this magazine, where it is made of dark cheviot and white silk, with dark velvet for decoration.

Some very attractive features are introduced in the stylish round basque-waist and shapely skirt combined in this costume. Écru wool-crépon and silk were here chosen for the development of the costume, and lace insertion provides effective decoration. The fanciful basque-waist is short and round and has smooth fronts fitted by double bust darts and closed at the center. Over the fronts is arranged a full vest of silk, that is gathered at the neck and along the shoulder edges and shirred twice at the lower edge; its back edges are sewed to position over and above the second darts and the vest droops prettily in blouse style. Outlining the vest at each side is an applied box-plait which passes into the shoulder seam, the plaits being graduated to be narrowest at the lower end, where they are even with the lower edge of the waist. Under-arm gores separate the fronts from the back, which is seamless at the center and closely fitted by a dart at each side. The back is mounted on a fitted lining, and an applied box-plait is at each side of the center, the plaits being included in the shoulder seams and corresponding in width and length with the plaits on the front. The lower edge of the waist is trimmed with a fitted band of the crépon overlaid with insertion, the band passing under the box-plaits at the front. At the neck is a curate collar closed in front, and covering it is a crush collar of silk that is closed at the left side and gathered at one end, and shirred to form double loops at the other end and at the right side. The sleeves, which are in *gigot* style, are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is collected in gathers that produce soft folds and wrinkles to the elbow, below which they fit the arm closely: they are decorated at the wrist by two encircling rows of insertion.

The six-gored skirt has three back-gores that are laid in box-plaits at the top and expand gradually, producing three tubular folds that are given firmness and permanency by an interlining of hair-cloth. The front-gore and each side-gore are perfectly smooth at the top and the flare at the bottom of these gores may be made more decided by a facing of crinoline or hair-cloth. The width of the skirt at the lower edge is about four yards and a half round in the medium sizes. A placket is finished above the first seam at the left of the center of the back and the top of the skirt is completed with a belt. The fulness is held in position by an elastic strap secured across the back-gores near the top.

This costume is not over elaborate, yet it is the embodiment of refined taste, and it may be made up in Summer silk, crépon of dull or lustrous surface, French challis that is flowered, checked, figured, striped or plain; and serge, light-weight cheviot and some washable materials are also adaptable to the mode.

We have pattern No. 7541 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for eight yards of dress goods forty inches wide, with a yard and three-fourths of silk twenty inches wide. Of one fabric, it needs thirteen yards and five-eighths twenty-two inches wide, or nine yards and an eighth thirty-six inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7541
Side-Front View.



7541
Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 473.)

LADIES' COSTUME, WITH FRENCH FRONT, AND A SIX-GORED SKIRT HAVING THREE *GODETS* AT THE BACK.

(For Illustrations see Page 475.)

No. 7562.—This stylish costume is shown handsomely developed in a combination of crépon, crêpe de Chine and pin-dotted silk at figure No. 324 L, with ribbon and jet points for decoration.

The costume is strikingly handsome in effect yet in exquisite taste, and is here shown made of fancy crépon and leaf-green velvet. The new six-gored skirt is of moderate width, measuring four yards and a quarter at the bottom in the medium sizes. The front-gore and side-gores are shaped to fit with perfect

smoothness at the top and flare below into a succession of slight ripples; and the three back-gores, which are wide at the bottom and very narrow at the top, are box-plaited to fall in artistic flutes or *godets*, their stateliness being the result of an interlining of hair-cloth. A short elastic strap tacked near the top underneath holds the *godets* well together at the center. The top of the skirt is completed with a belt and a placket is finished at the left side above the seam nearest the back.

The round basque-waist introduces the graceful French front, which is extremely becoming to the majority of figures and is just now an attractive feature of the smartest modes. The fronts are separated by under-arm gores from the seamless back, which is mounted upon a fitted back of lining and is smooth at the top, but has fulness below plaited to a point at the lower edge. The left front is plain and is adjusted by the usual double darts, but the right front, which is quite fanciful, is arranged upon a lining front fitted by the customary two darts; it overlaps the left front to the left shoulder seam and its diagonal closing is made invisibly at the left side. The fulness in the right front is disposed with blouse effect in front of a dart, taken up with the second dart in the lining front, by gathers at the shoulder edges, and two short rows of shirring at the lower edge at each side of the center; it droops with graceful effect and is prettily framed by two long velvet revers that are joined to this front and are broad at the top and narrowed almost to points at the ends. An ornament, which is cut from velvet and is wide at the top and narrowed gradually all the way down, is arranged upon the full front midway between the revers and presents the effect of a tapering box-plait; its lower end is tacked between the shirrings at the lower edge, and is covered by a fitted band of velvet which decorates the lower edge of the waist. Huge rosettes of velvet trim the front at the ends of the revers, and similar rosettes are ornamentally placed upon the crush collar, which is mounted upon a curate collar, its gathered ends being closed at the left shoulder seam. The huge *gigot* sleeves are shaped by inside seams only and are mounted upon coat-shaped linings. They follow the outlines of the forearm with comfortable closeness and are gathered at the top to spread in balloon fashion above the elbows.

A modish costume of this kind may be developed in a single material quite as well as in a combination of fabrics. Plain, shot and striped taffeta, velvet and changeable silk will associate handsomely with crépon, serge, camel's-hair and plain and illuminated novelty goods of either all-wool or silk-and-wool texture, and garniture may be contributed by bands and rosettes of the contrasting material, bands of jet-and-spangle gimp, etc., unless a simple completion be preferred. The ornament and revers may be covered with lace insertion or a Vandyke point may be applied to each.



Front View.



Side-Back View.

LADIES' COSTUME, WITH FRENCH FRONT, AND A SIX-GORED SKIRT HAVING THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 474.)

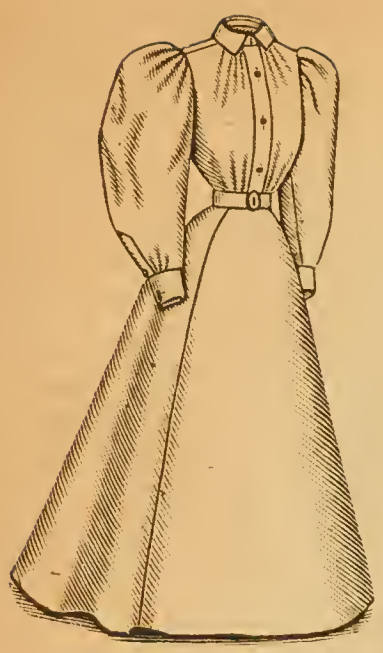
We have pattern No. 7562 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and seven-eighths of dress goods forty inches wide, with a yard and a fourth of velvet twenty inches wide. Of one material, it calls for thirteen yards twenty-two inches wide, or nine yards and a fourth thirty-six inches wide, or seven yards yards and five-eighths forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUTTON SLEEVES (THAT MAY BE PLAITED OR GATHERED), A SHIRT-WAIST, AND A SIX-GORED SKIRT FORMING THREE *GODETS* AT THE BACK.

(For Illustrations see Page 476.)

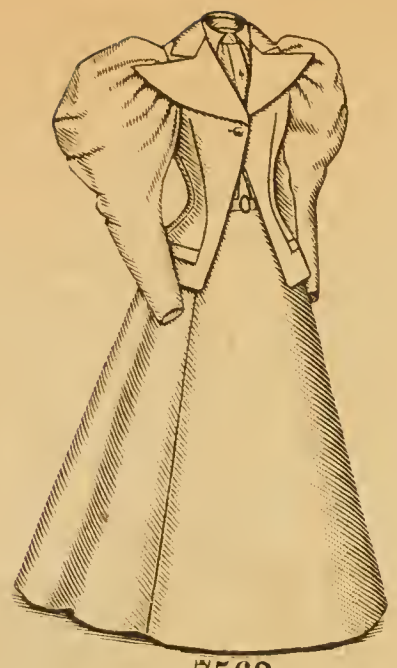
No. 7569.—This costume is shown made of red serge, black satin and red-and-white silk at No. 314 L in this DELINEATOR.

A comfortable costume for travelling and general wear in warm weather is here shown developed in navy serge, with old-pink chambray for the shirt-waist. The six-gored skirt is of the most approved shaping and is only moderately wide, measuring four yards and a quarter at the bottom in the medium



7569

View without Jacket.



7569

View Showing Jacket Closed at the Bust.



7569

Side-Front View.



7569

Side-Back View.

LADIES' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUTTON SLEEVES (THAT MAY BE PLAITED OR GATHERED), A SHIRT-WAIST, AND A SIX-GORED SKIRT FORMING THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 475.)

at the left side above the seam nearest the center of the back.

The fronts of the shirt-waist are gathered at the top to display becoming fulness at each side of the closing, which is made with gold studs through a box-plait formed at the front edge of the right front. The back, which joins the fronts in shoulder and under-arm seams, is overlaid at the top in regulation shirt fashion with a bias, pointed yoke, made with a center seam and machine-stitched to position at the lower edges and over the shoulder seams. The back is drawn closely at the waist-line by shirr-tapes inserted in a short casing, the tapes being drawn through the openings made at the ends of the casing and tied over the fronts, holding the fulness of the fronts becomingly close. The shirt sleeves, which are of stylish width, are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they are gathered at the top and bottom and finished with cuffs that are closed with link buttons, the laps being closed with a button and button-hole just above the cuffs. At the neck is a turn-down collar mounted upon a standing band that is closed at the throat with studs. All the edges of the shirt-waist are finished with machine-stitching. The skirt is adjusted over the shirt-waist, and a belt of the serge is worn, the belt being closed at the front with a buckle.

The jacket or blazer may be open all the way down or closed at the bust with a single button-hole and button, as shown in the engravings. It is handsomely adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear below the waist-line under well pressed coat-plaits, in front of which the jacket ripples stylishly. The fronts are reversed at the top in broad lapels that meet the rolling collar in notches, and may be square or rounded at their lower front corners, as illustrated, both styles being provided for by the pattern. The mutton-leg sleeve is shaped with an inside seam only and follows the outline of the forearm closely. It is voluminous above the elbow, and the fulness at the top may be collected in forward and backward turning plaits or in gathers, as preferred. The sleeve is provided with a lining made with sufficient fulness above the elbow to slip on easily over the huge dress sleeves in vogue and shaped with an inside seam only. The fulness at the top of the sleeve lining is disposed in

sizes. Its front-gore and side-gores are perfectly smooth at the top and the side-gores fall in tubular folds or flutes that deepen and flare toward the bottom. At the back are three *godets*, which are wide at the bottom and very narrow at the top; they are box-plaited at the top and their rolling folds are preserved by an interlining of hair-cloth and held in place by an elastic strap tacked near the top underneath. A placket is finished

plaits. The pocket-laps which cover the openings to side pockets inserted in the fronts may be square or round at their lower front corners. The edges of the jacket are finished with two rows of machine-stitching.

The costume will develop attractively in serge, flannel, hopsacking or cloth, with wash silk, percale, etc., for the waist.

We have pattern No. 7569 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket and skirt require eleven yards of material twenty-seven inches wide, or eight yards and a half thirty-six inches wide, or six yards and five-eighths forty-four inches wide, or six yards and a fourth fifty inches wide; while the shirt-waist will need four yards and a half twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, each with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A VEST WITH REMOVABLE CHEMISETTE, A JACKET, AND A SIX-GORED SKIRT HAVING THREE *GODETS* AT THE BACK.

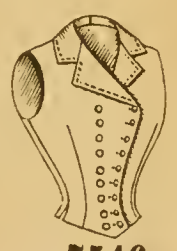
(For Illustrations see this Page.)

No. 7546.—This costume is shown made of covert cloth and finished with machine-stitching at figure No. 333 L in this DELINEATOR.

The costume is here pictured made of mixed cloth and finished with machine-stitching. It is recommended for travelling in warm weather and for shopping and general wear, and is provided with a separate vest, which may be omitted in favor of a shirt-waist. The skirt, which is of the new six-gored variety, is of fashionable width, measuring four yards and a quarter at the bottom in the medium sizes, and ripples handsomely at the sides. It presents a gracefully distended appearance and has three *godets* at the back, which are box-plaited at the top, their graceful pose being secured by a stiff interlining and an elastic strap tacked near the top underneath. A placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The vest has a seamless back of lining fitted smoothly by a dart at each side of the center, and fronts that are fitted snugly by single bust darts and lapped and closed in double-breasted style with button-holes and buttons. The fronts are reversed at the top in lapels that meet the rolling collar in notches and are joined to the back in shoulder seams and under-arm seams that are open below the waist-line.

The jacket extends to the becoming three-quarter depth and is fitted with the precision of a basque by single bust darts, under-arm and side-back gores, and a curving center seam that terminates above stylish, long coat-laps; and the side-back seams disappear under well pressed coat-plaits. The fronts, which lap in double-breasted style, may be reversed to the bust or to the waist-line in broad lapels that meet the rolling collar in notches; and they may be closed below the lapels with one or three button-holes and buttons, as shown in the illustrations. The lower front corners of the fronts are rounded gracefully, and between the lapels is revealed a removable chemisette, which is made with a shallow cape back and a close fitting standing collar and closed at the left shoulder seam. The one-seam *gigot* sleeves display the correct droop on the shoulders and a close effect upon the forearm. They are mounted upon smooth, coat-shaped linings and the great width at the top is collected in forward and backward turning plaits that spread into innumerable



7546
View of Vest.



7546
View Showing Jacket Rolled to Waist-Line.



7546
Side-Front View.



7546
Side-Back View.

LADIES' COSTUME, CONSISTING OF A VEST WITH REMOVABLE CHEMISETTE, A JACKET, AND A SIX-GORED SKIRT HAVING THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

soft folds below. All the free edges of the jacket, excepting the sleeves, are finished with a single row of machine-stitching, and the edges of the vest are completed to correspond. The chemisette may be omitted in favor of a linen chemisette or both the chemisette and vest may be omitted and a shirt-waist worn.

The costume will make up modishly in covert cloth, cheviot, tweed, faced cloth, tailor suiting and mixed goods either of all-wool or silk-and-wool weave. A tailor finish of machine-stitching will be most appropriate, and, if liked, a touch of color may be added by cutting the chemisette from red or tan cloth.

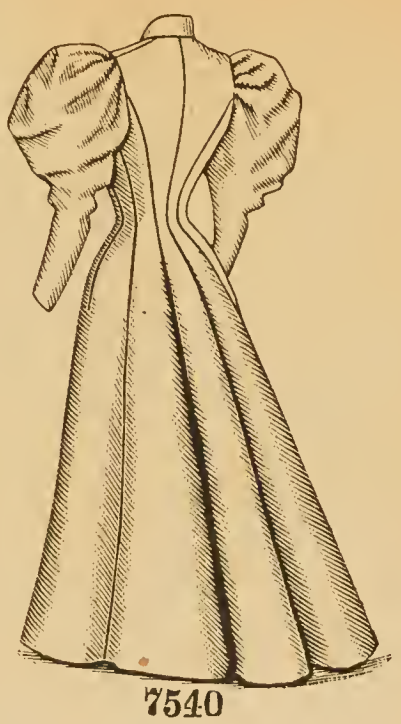
We have pattern No. 7546 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the costume requires fifteen yards and three-fourths of material twenty-seven inches wide, or ten yards and a half thirty-six inches wide, or eight yards forty-four inches wide, or seven yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN
(PERFORATED FOR ROUND LENGTH).

(For Illustrations see this Page.)

No. 7540.—A handsome combination of figured challis, plain India silk and lace edging is shown in this tea-gown at figure No. 322 L in this magazine, and lace insertion and ribbon provide pretty decoration.

The most attractive features of the new modes — the *godets* or flutes at the back and the graceful blouse effect at the front —are introduced in this stately tea-gown, with charming results. In this instance a handsome combination of spotted challis, light silk and point de Venise lace edging was chosen for the tea-gown, which may be made up with a short train or in round length, as shown in the illustrations. The tea-gown has dart-fitted Princess lining-fronts upon which are arranged close-fitting side-fronts and a full center-front, the Princess fronts being closed to a desirable depth at the center and seamed together below. The side-fronts are adjusted snugly by long under-arm darts taken up with the corresponding darts in the Princess fronts, and are reversed at the top in enormous lapels, that are faced with the silk and decorated along the edges with a row of lace insertion, a row of similar insertion being arranged upon the front edges of the side-fronts below the lapels. The Princess fronts are faced to square yoke depth at the top with the silk decorated with crosswise bands of lace insertion. The center-front is turned under at the top and shirred to form a frill heading, and is drawn to the figure at the waist-line by five closely drawn rows of shirring at each side of the closing, which is made invisibly to a desirable depth at the center, the shirrings being tacked to the Princess fronts to produce a graceful, drooping effect above. The skirt portion of the center-front falls in graceful spreading folds and its back edges are sewed to the Princess fronts under the side-fronts, which are also tacked to position. The back of the gown is in becoming Princess style, and is superbly adjusted by side-back gores and a curving center seam, underfolded box-plaits being arranged below the waist-line at the center and side-back seams and spreading into two graceful tubular folds or *godets*. The skirt portion shows the fashionable expansion at the bottom and falls in well defined ripples at the sides, and the *godets*, which



7540

View without Cap-Frills.



7540

Front View.



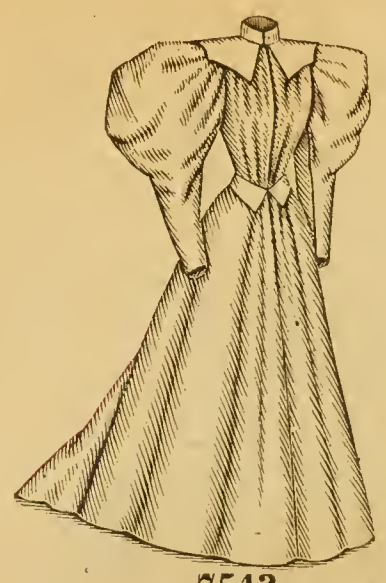
7540

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see this Page.)

stand out with a stately effect that is due to an interlining of hair-cloth, are held well to the center by an elastic strap tacked



7543

View without Crush Collar.



7543

View without Star and Crush Collars.

near the top underneath. The huge *gigot* sleeves are shaped by inside seams only and are arranged upon smooth coat-shaped linings; they are smooth upon the forearm and present the fashionable droop at the top, the fulness being collected in gathers. Falling softly over the sleeves are deep cap-frills of point de Venise lace edging, which, however, may be omitted, as shown in the small view, if a less fanciful gown be desired. The cap-frills are gathered at the top and their ends form points back and in front of the sleeves. The becomingly high curate collar, which forms a stylish neck-completion, is covered with a band of insertion, and bands of similar insertion encircle the sleeves at the wrists.

The fabrics devoted to tea-gowns and dressy wrappers are of so wide a range and so varied in texture and cost that all tastes seem to have been considered. A stately tea-gown of this description for semi-ceremonious occasions may be developed in lustrous satin, miroir moiré or rich silk combined with velvet, and such becoming woollens as Fayetta, foulé, cashmere, wool Bengaline, challis, etc., will be appropriate for a less elaborate garment. Lace insertion over ribbon of contrasting hue, passementerie, gimp, etc., may comprise the garniture.

We have pattern No. 7540 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, calls for nine yards and three-eighths of dress goods forty inches wide, with five yards and an eighth of silk twenty inches wide, and two yards and five-eighths of lace flouncing ten inches wide. Of one material, it requires seventeen yards and three-eighths twenty-two inches wide, or eleven yards thirty-six inches wide, or nine yards and three-fourths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7543

Front View.



7543

Side-Back View.

LADIES' MORNING DRESS OR WRAPPER, HAVING A FITTED BODY-LINING (THAT MAY BE OMITTED), A WATTEAU BACK, AND SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see this Page.)

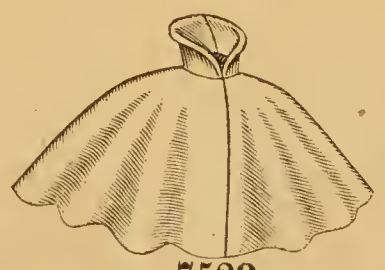
LADIES' MORNING DRESS OR WRAPPER, HAVING A FITTED BODY-LINING (THAT MAY BE OMITTED), A WATTEAU BACK AND SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see this Page.)

No. 7543.—At figure No. 321 L in this issue this dress is shown made of striped zephyr, with lace edging, pipings and a bow and nuckle for decoration.

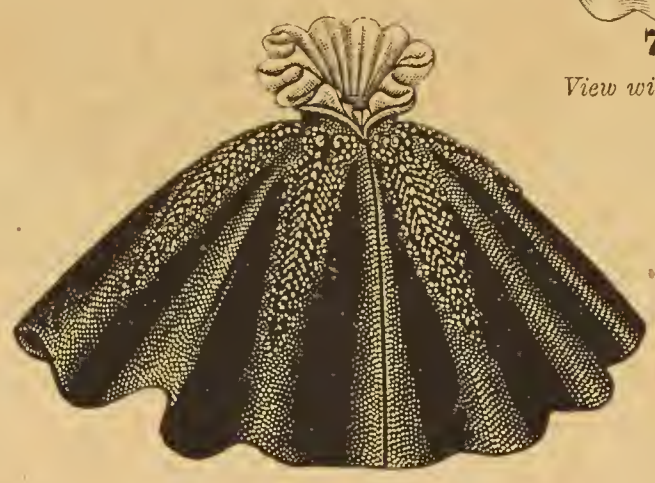
This morning-dress possesses an air of charming simplicity and daintiness and is here shown developed in spotted French challis and trimmed with an inexpensive variety of point de Gène lace. It is made over a body lining fitted as closely as a basque by double bust and single under-arm darts, side-back gores and a curving center seam; but it may be made without the lining, if preferred. Its loose fronts fall in full, graceful

folds at the center from gathers at the top, and are rendered smooth-fitting at the sides by long under-arm darts taken up with the corresponding darts in the body lining; they are closed invisibly to a desirable depth and are joined in a seam below the closing. The back is shaped to form a Watteau and is adjusted in Princess fashion by side-back gores, and a curving center seam that terminates in dart style below the waist-line. The Watteau extends in a box-plait to the neck, its edges being joined in a seam underneath at the center; and its fulness falls naturally into the skirt. The side-back seams disappear below the waist-line beneath underfolded, forward-turning plaits that contribute graceful fulness to the skirt. The dress may be made with a graceful slight train or in round length, as illustrated, the pattern providing for both lengths. The fulness of the fronts is confined in a graceful manner by belt-straps that have their narrow back ends inserted in the under-arm darts; the straps widen gradually toward their front ends, which are connected at the upper corners with a hook and loop and flare sharply below in points. The *gigot* sleeves are of enormous width at the top and fit the arm with comfortable closeness below the elbow; they are arranged upon smooth linings and are gathered at the top to spread in balloon fashion upon the shoulders and break into soft folds below. At the neck is a becoming high curate collar covered with a crush collar having frill-finished ends closed at the back; and included in the joining of the collar is a star collar, which passes under the Watteau and forms a series of points at the lower edge. The ends of the star collar flare widely at the front, while its front and lower edges are trimmed with a frill of narrow point de Gène lace. The use of the crush collar and star collar is optional, the effect of the dress with and without them being illustrated in the engravings.



7529

View without Frill.



7529

Front View.

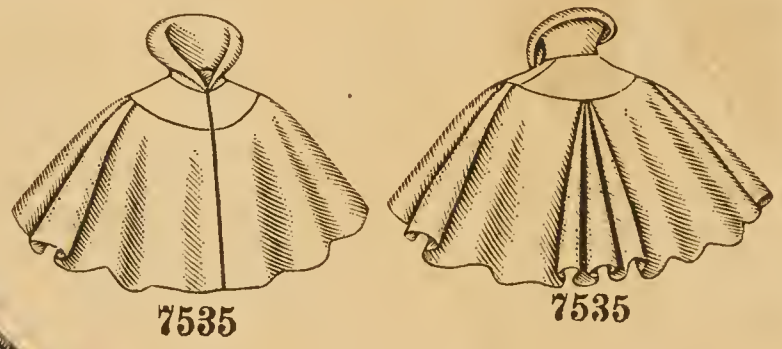


7529

Back View.

LADIES' FULL RIPPLE CAPE, WITH CENTER BACK SEAM. (COPYRIGHT.)

(For Description see Page 481.)



7535

Views Without Stole Tabs and Cape Collar.



7535

Front View.



7535

Back View.

LADIES' WRAP, WITH ONE *Godet* ON EACH SHOULDER AND THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 481.)

According to the material selected for its development the wrapper may be used for dressy wear at home or for an ordinary morning wrapper. It will make up attractively in challis, cashmere, flannel or serge, with garniture of ribbon, lace or feather-stitching done with Roman floss of contrasting color; a more elaborate development may associate silk and velvet, silk crépon and moiré, or mélange suiting and satin. A pretty development of the mode unites gray crépon and moss-green velvet, with écru lace for decoration. The velvet is used for the collars and belt-straps, and the sleeves are shortened and trimmed with frills of lace.

We have pattern No. 7543 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. To make the dress for a lady of medium size, calls for fourteen yards and an eighth of material twenty-two inches wide, or ten yards thirty inches wide,

or nine yards and five-eighths thirty-six inches wide, or eight yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



7557
Front View.



7557
Back View.

LADIES' CAPE. (COPYRIGHT.)
(For Description see Page 482.)

LADIES' FULL RIPPLE CAPE, WITH CENTER-BACK SEAM.

(For Illustrations see Page 480.)

No. 7529.—At figure No. 331 L this cape is pictured made of black moiré, jet Vandykes and a ruching of ribbon providing the garniture.

The cape is here shown made of velvet and chiffon, and decorated with long jet Vandykes. It may supplement a dressy toilette for Spring and early Summer. It is fashioned in circular style, with bias back edges joined in a center seam. The ingenious shaping of the cape renders it smooth at the top, and causes it to spread below into a series of ripples that flare all round and provide ample fulness over the huge sleeves in vogue. The cape is fashionably short, extending but a trifle below the waist-line, and is topped by a high collar on the Medici order, which rolls slightly at the back and has widely flaring ends. Inside this collar is arranged a full, doubled frill of chiffon, which is high at the back and narrowed gradually toward the ends. The cape is closed invisibly at the front and is decorated all round with long Vandykes of jet extending from the collar more than halfway to the lower edge. If a less fanciful development be desired, the cape may be made up without the chiffon frill, as shown in the small engraving.

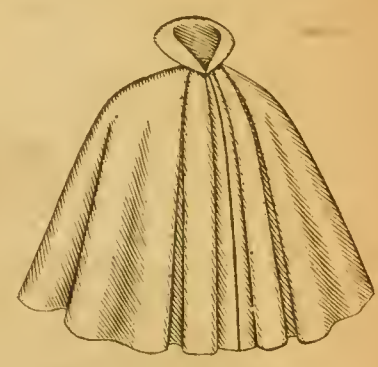
Not the least attractive features of the mode is its simplicity, which will render it easily developed by the most inexperienced seamstress. It will make up handsomely in plain or ombré velvet, satin, miroir moiré, moiré antique, cloth, etc., and may be lavishly adorned with passementerie, point Venise or point de Gène lace or jet-and-spangle ornaments.

We have pattern No. 7529 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for three yards of velvet twenty inches wide, with a yard and three-eighths of chiffon forty-five inches wide, and two yards and three-fourths of silk twenty inches wide to line. Of one material, it calls for two yards and five-eighths twenty-two inches wide, or two yards thirty inches wide, or a yard and three-fourths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WRAP, WITH ONE *GODET* ON EACH SHOULDER AND THREE *GODETS* AT THE BACK.

(For Illustrations see Page 480.)

No. 7535.—The fancy for *godets* has extended to wraps, rendering them *chic* and exceedingly elegant in effect. The exceptionally modish wrap here shown developed in black fancy silk displays three of these stylish organ-flute folds at the back and one on each shoulder. The wrap is fashionably



7554
View without Cape Collar.



7554
Front View.



7554
Back View.

LADIES' CAPE. (COPYRIGHT.)
(For Description see Page 483.)

short—extending only to the waist-line—, and its upper part is a round yoke, which is fitted by shoulder seams and upon which the cape portion is deeply lapped and sewed. The cape portion is in sections; the back sections are separated at the center by three *godets* and the front sections are separated from the back sections by a single *godet* on each shoulder, the side edges of the *godets* being joined to the corresponding edges of the cape sections. The *godets*, which narrow to points at the top, are stiffened with an interlining of crinoline, grass cloth or canvas and spread and roll in their peculiarly graceful way, the *godet* on each shoulder being secured against disarrangement by a short strap tacked near the top underneath. The circular shaping of the cape produces handsome flutes or ripples at the front and back, which, together with the *godets* on the shoulders, ensures a comfortable adjustment over the fullest sleeves in vogue. The yoke is wholly concealed by a handsome collar shaped by shoulder seams and forming a deep point at the center of the front and back and on each shoulder. This collar is arranged in two shallow box-plaits at each side, the box-plaits flaring with the effect of *godets* to the lower edge; and the lower and front edges are trimmed with a band of *buerre*-yellow point de Venise lace insertion. Rising high at the neck is a stylish collar of the Medici type; it is very high at the back, and its upper edge is rolled softly and decorated with a row of lace insertion, its ends flaring widely at the throat. The wrap is closed at the center of the front with hooks and eyes and has broad stole tabs which are a fancy of the moment. The tabs, which are sewed with the cape to the yoke, under-lap the front of the cape and fall nearly to the knee, their lower ends being square. If a less elaborate garment be desired, the wrap may be made up without either the stole tabs or cape collar, as may be observed in the small illustrations.

The wrap is among the smartest top-garments of the season and its good style will ensure it a large following among tasteful women. It will make up equally well in the handsomest varieties of silk, such as miroir or sunset moiré, moiré antique, satin or *gros de Londres* or the fashionable woollens that are devoted to wraps and capes. The mode invites a combination of fabrics, such as velvet for the cape collar, and may be adorned lavishly or simply with lace insertion, spangle gimp, *pailletes*, passementerie, etc.

We have pattern No. 7535 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrap will need six yards and three-fourths of material twenty-two inches wide, or five yards and five-eighths thirty inches wide, or five yards thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



Front View.



Back View.

LADIES' DOUBLE-BREASTED CLOSE-FITTING JACKET. (COPYRIGHT.)

(For Description see Page 483.)

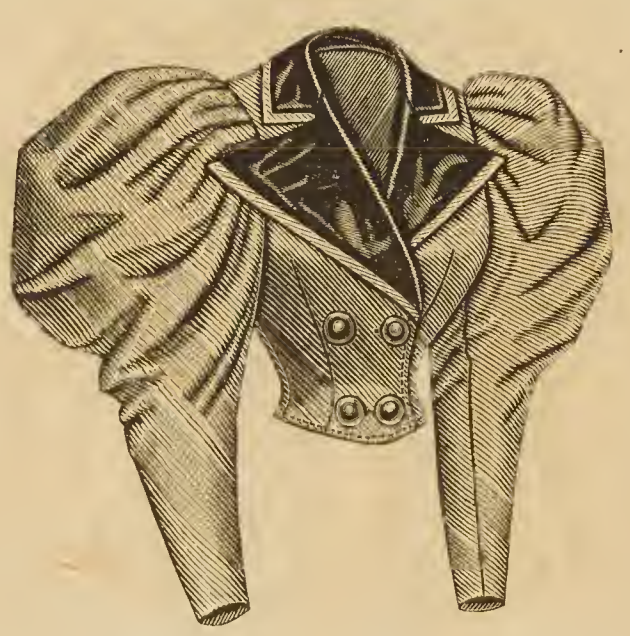
LADIES' CAPE.

(For Illustrations see Page 481.)

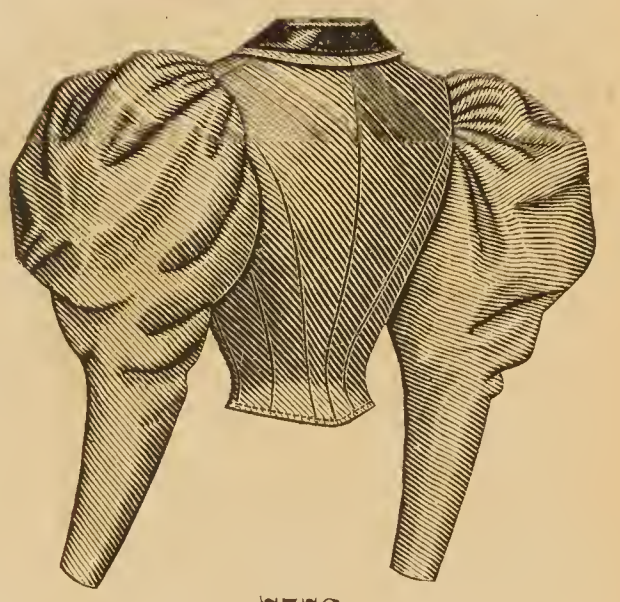
No. 7557.—This cape is again shown at figures Nos. 315 L and 316 L in this magazine.

The cape is a dainty top-garment to supplement a dressy Spring or Summer toilette and is here shown made of satin and lace edging and stylishly decorated with jet gimp, sash-ribbon and lace edging. The cape is short, as are all the modish wraps, and is fashioned in circular style with a center seam. It is smooth at the top, and falls with a much rippled effect below the shoulders and stands out in picturesque fashion on the sleeves. A deep many-pointed collar, also shaped in circular style with a center seam, falls with a rippled effect over the cape, which is topped with a high collar on the Medici order that is rolled slightly at the top, the ends flaring widely at the throat. The Medici collar is covered on the inside with a frill of lace edging, and about it on the outside is arranged a twisted sash ribbon that is knotted to form an outstanding loop and a long streamer at each side of the closing, the streamers falling to below the knees. The pointed collar is decorated along the edges of the points with a row of jet gimp, and to it, underneath, just above the points is secured a frill of deep black lace edging that falls with handsome effect on the cape.

The cape will make up exquisitely in miroir moiré, ottoman, satin, *gros de Londres* or some other handsome variety of silk, with velvet for the pointed collar and point de Gène lace for the frill, if liked. For an extremely dressy cape emerald-green velvet could be chosen, with black velvet for



Front View.



Back View.

LADIES' DOUBLE-BREASTED ETON JACKET. (COPYRIGHT.)

(For Description see Page 484.)

the pointed collar and either black or white lace for decoration.

We have pattern No. 7557 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and three-fourths of satin twenty inches wide, or two yards thirty inches wide, each with four yards of jetted lace edging seven inches and a fourth wide. Of one fabric, it calls for four yards and an eighth twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and a fourth forty-four inches wide, or a yard and five-eighths fifty-four inches wide. In each instance two yards and five-eighths of silk twenty inches wide will be needed to line the cape and pointed collar. Price of pattern, 1s. or 25 cents.



7522

View Showing Fronts Open.

LADIES' CAPE.

(For Illustrations see Page 481.)

No. 7554.—This exceptionally stylish cape is represented developed in light-weight cloth. It extends below the waist-line and is of great width, being fashioned in circular style without a center seam, and having fulness arranged at the top in a box-plait between two backward-turning plaits at the center of the back and in a box-plait and a forward-turning plait near each front edge. A single dart at each side gives a smooth adjustment on the shoulders, and the cape falls in full rolling folds below, the plaits spread gracefully to the lower edge. The cape may be made up with or without a fanciful cape-collar in two sections that meet in a deep point at the center of the front and back and are round across the shoulders, the circular shaping forming rolling folds or flutes upon the shoulders. The cape collar is decorated at its lower and front edges with a band of lace insertion. At the neck is a high Medici collar which rolls at its upper edge and tapers to points at the ends. The reversed edge of the Medici collar is trimmed with a band of lace insertion, and the cape is lined throughout with silk and closed with hooks and loops.

The cape will develop attractively in velvet or any of the handsome silks that are now so extensively used for wraps, and in all seasonable varieties of cloth, camel's-hair, drap d' été, whipcord, etc. If liked, the collar may be of velvet, satin or some other handsome contrasting fabric.

We have pattern No. 7554 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires six yards and an eighth of material twenty-two inches wide, or five yards and a fourth thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and an eighth forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7522

Front View.



7522

Back View.

LADIES' JACKET. (KNOWN AS THE TUXEDO BLAZER.) (COPYRIGHT.)

(For Description see Page 484.)

LADIES' DOUBLE-BREASTED CLOSE-FITTING JACKET.

(For Illustrations see Page 482.)

No. 7574.—This style of close-fitting double-breasted jacket will have a large vogue during the Spring and for travelling during the Summer. It is pictured made of navy cloth and finished in tailor style with machine-stitching. The jacket is fashionably short, extending just over the hips, and is of uniform lower outline. The close adjustment is due to single bust darts, under-arm and side-back gores, and a curving center seam which terminates below the waist-line above stylish coat-laps; and the side-back seams disappear under well-pressed coat-plaits that are each marked at the top by a button. The fronts, which lap in double-breasted style, are reversed at the top in very broad, pointed lapels that meet the rolling collar in notches, and the double-breasted closing is made with button-holes and buttons. The one-seam *gigot* sleeves are of enormous width at the top and are arranged upon similarly shaped linings; they are gathered at the top to produce the fashionable flare on the shoulder, and the linings, which are voluminous enough to slip on easily over the largest dress sleeves in vogue, are arranged at the top in forward and backward turning plaits. The wrists are finished with two rows of machine-stitching made a little above the edge, and two rows of machine-stitching complete the edges of the jacket.

Cloth, cheviot, serge, covert coating and the fancy varieties of



7547

Front View.



7547

Back View.

LADIES' BASQUE-FITTED JACKET, WITH FULL VEST-FRONT AND *Godets* IN THE BACK SEAMS. (COPYRIGHT.)

(For Description see Page 485.)



7526



7526
Front View.



7526
Back View.

LADIES' BASQUE-FITTED COAT, WITH VEST FRONTS AND REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 486.)

coating are most in favor for jackets of this kind, dark-blue and the various shades of biscuit and tan being the most fashionable colors in vogue. Collar and lapel facings of velvet may be added, if liked, but a simple complction consisting of either one or two rows of machine-stitching will be most appropriate. A lining of plain or fancy silk is usually added.

We have pattern No. 7574 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires seven yards of goods twenty-two inches wide, or four yards and an eighth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

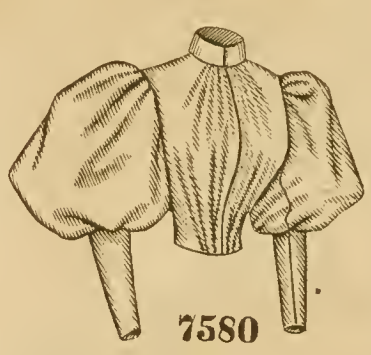
LADIES' DOUBLE-BREASTED ETON JACKET.

(For Illustrations see Page 482.)

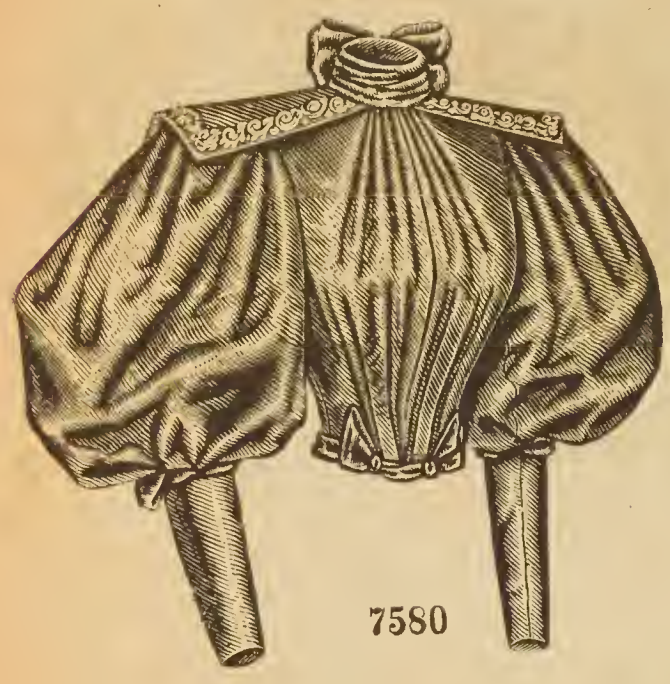
No. 7573.—This jaunty Eton jacket will be very popular to wear with shirt-waists or chemisettes; it is pictured made of English serge. It presents a rounding outline and extends only a little below the waist-line. The fronts lap and close in double-breasted fashion below the bust with button-holes and large smoked pearl buttons, and are reversed above in very broad lapels that meet the rolling collar in notches and extend beyond the collar in points on the sleeves. Single bust darts, under-arm and side-back gores and a curving center seam render the jacket stylishly close fitting. The enormous *gigot* sleeves are shaped by one seam only; they are made over linings similarly shaped; and the fulness in the lining is plaited at the top, while that in the sleeves is gathered, producing the fashionable bouffant effect and drooping in many soft wrinkles and folds to the elbow, below which the sleeve is stylishly close. The collar and revers are inlaid with silk.

The jacket may be worn over a loose blouse or close-fitting shirt-waist or with a high or low cut vest, any of which may accompany a gored, draped or full skirt. Serge, cheviot, flannel, cloth of light weight and such washable materials as Teviot suiting, checked or plain piqué, linen or cotton duck and Galatea will be appropriate for its stylish development.

We have pattern No. 7573 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards and seven-eighths of material twenty-two inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a half fifty inches wide, each with three-fourths of a yard of silk twenty inches wide for facing. Price of pattern, 1s. or 25 cents.



7580
View without Epaulettes and Stock Collar.



7580
Front View.



7580
Back View.

LADIES' BASQUE, WITH EPAULETTES (THAT MAY BE OMITTED). (COPYRIGHT.)

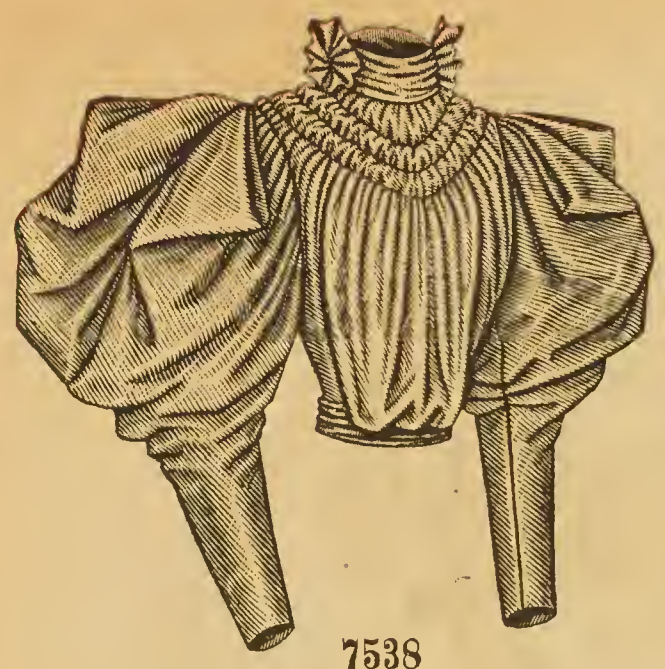
(For Description see Page 487.)

LADIES' JACKET.

(KNOWN AS THE TUXEDO BLAZER.)

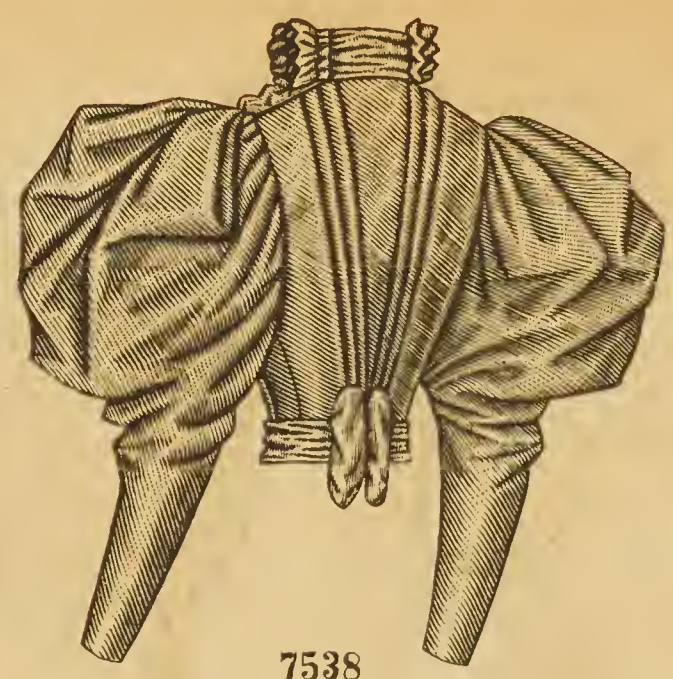
(For Illustrations see Page 483.)

No. 7522.—This is a stylish jacket to wear with full or tight-fitting vests or with blouse or shirt waists. Dark-blue serge was here selected to make it, and machine-stitch-



7538

Front View.



7538

Back View.

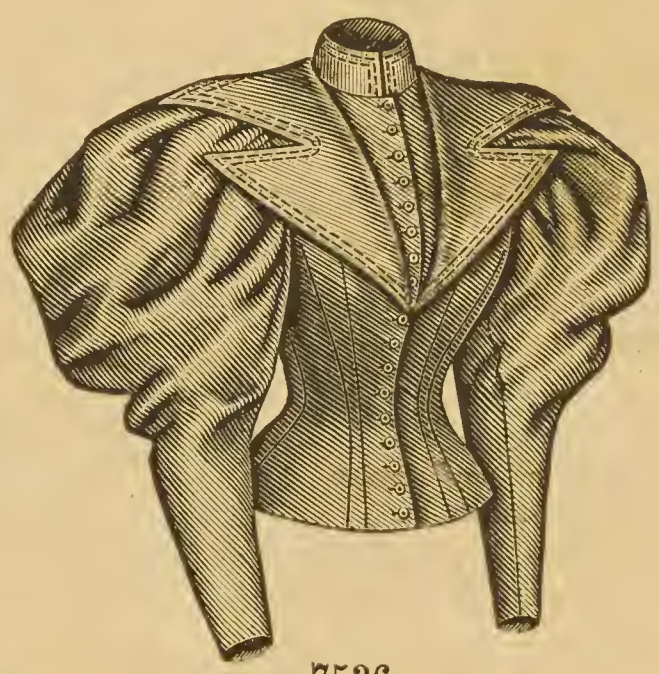
LADIES' BLOUSE-WAIST, WITH FRENCH FRONT AND BOURNOUS LEG-O'-MUTTON SLEEVES. (COPYRIGHT.)

(For Description see Page 488.)

ing finishes it tastefully. The fronts may be worn open or they may be closed at the waist-line with two button-holes and buttons, as illustrated; they have rounding corners and are reversed above the waist-line in pointed lapels that meet the rolling collar in notches. The jacket is stylishly fitted by single bust darts extending to the lower edge, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits that are each marked at the top with a button. The large leg-o'-mutton sleeves are shaped by one seam only and are mounted on similarly shaped linings; the fulness at the top is collected in forward and backward turning plaits that produce numerous wrinkles and cross folds to the elbow, below which the adjustment is comfortably close. A row of machine-stitching decorates the wrists and follows all the free edges of the jacket.

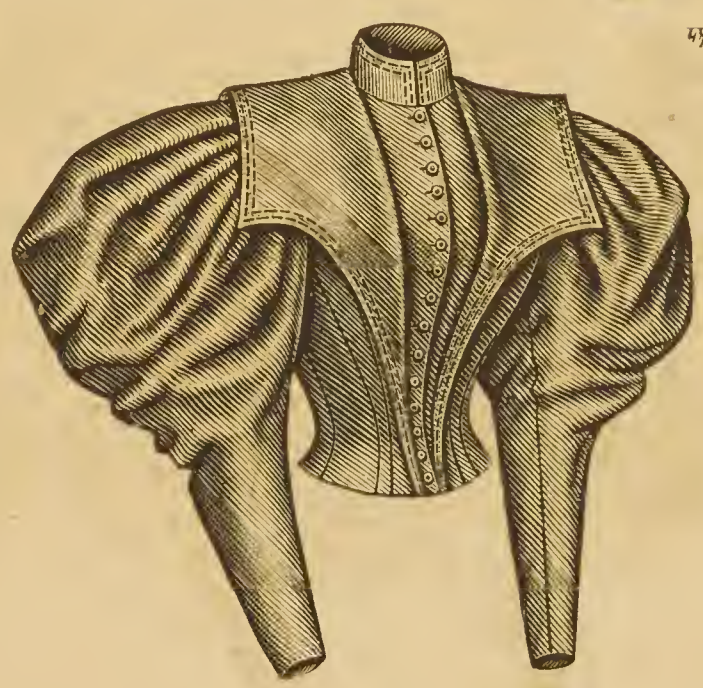
Trim jackets are made like this of serge, covert or faced cloth, flannel, heavy wool, whipcord, canvas, cheviot, tweed or vicuna.

We have pattern No. 7522 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires six yards and a half of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



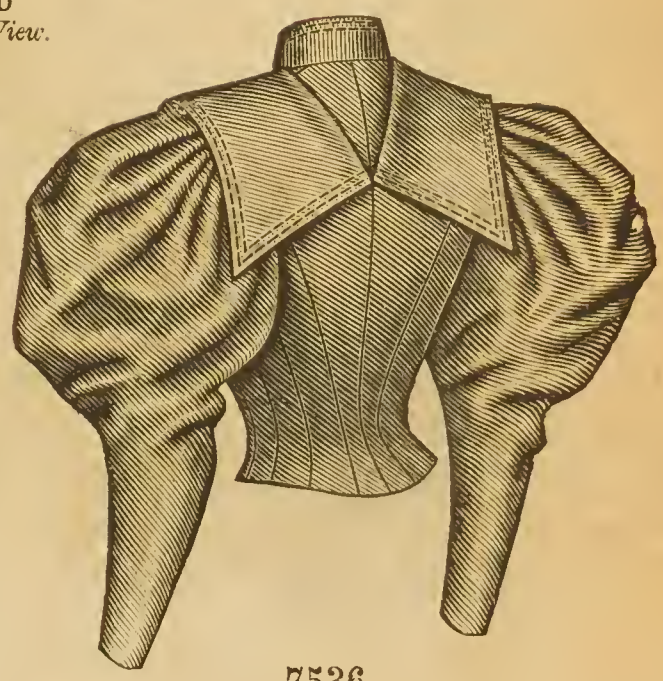
7536

Front View.



7536

Front View.



7536

Back View.

LADIES' ROUND BASQUE, WITH TWO UNDER-ARM GORES, AND WITH LEG-O'-MUTTON SLEEVES (TO BE PLAITED OR GATHERED), AND WITH NOTCHED LAPELS OR FANCY BRETELLES. (PERFORATED FOR SHORTER LENGTH AND SPECIALLY DESIRABLE FOR STOUT LADIES.) (COPYRIGHT.)

(For Description see Page 488.)

LADIES' BASQUE-FITTED JACKET, WITH FULL VEST-FRONT AND *GODETS* IN THE BACK SEAMS.

(For Illustrations see Page 483.)

No. 7547.—The jacket introduces a full-vest front and *godets* which spread gracefully over the flaring skirts of the period, and is here shown to advantage in a stylish combination of cloth and shaded silk. The loose jacket-fronts extend to a becoming depth below the hips and are reversed in long, tapering lapels that meet the rolling collar in notches, their lower front corners being gracefully rounded. Between the jacket fronts is effectively revealed a full vest-front of silk that is closed invisibly at the center and arranged upon a dart-fitted lining-front also closed at the center. The fulness in the vest is drawn in becoming folds at each side of the closing by gathers at the top and two rows of shirrings at the bottom; and the shirrings are concealed by a wrinkled girdle of silk that is gathered at the ends, the right end being included in the right under-arm seam and the left end secured with hooks and loops at the left side. The close adjustment of the jacket is completed by under-arm and side-back gores and a curving center seam, the center and side-back seams being terminated a little below the waist-line for the insertion of *godets*, which roll and flare in characteristic style, their flute-like folds being held in place by a strap tacked underneath. At the neck is a crush stock of silk arranged upon a close-fitting curate collar, the stock being wrinkled by gathers at the ends, which are finished with the ends of the collar and closed at the throat. The one-seam

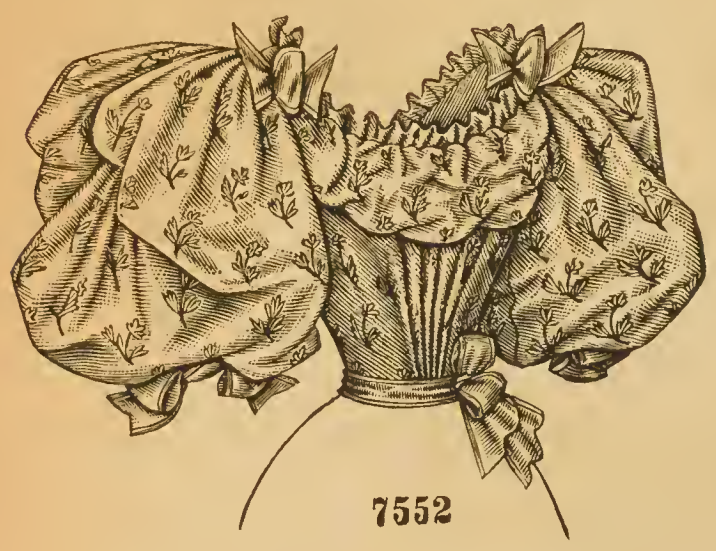
gigot sleeves droop in numerous soft folds below the shoulders from forward and backward turning plaits at the top; they are arranged upon coat-shaped linings and are plainly completed at the wrists. Curved openings are made for inserted side-pockets in the jacket fronts, and are finished plainly, like all the edges of the jacket.

The jacket will develop fashionably in cloth, serge, covert suiting, whipcord, satin, crépon or tweed, and the best results will be obtained by using some stylish variety of silk or taffeta for the full vest front.

We have pattern No. 7547 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for two yards and three-fourths of cloth fifty inches wide, with a yard and three-fourths of silk twenty inches wide. Of one fabric, it requires seven yards and three-fourths twenty-two inches wide, or five yards thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7552



7552

Front View.

LADIES' WAIST. (TO BE MADE HIGH OR LOW NECKED AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 488.)

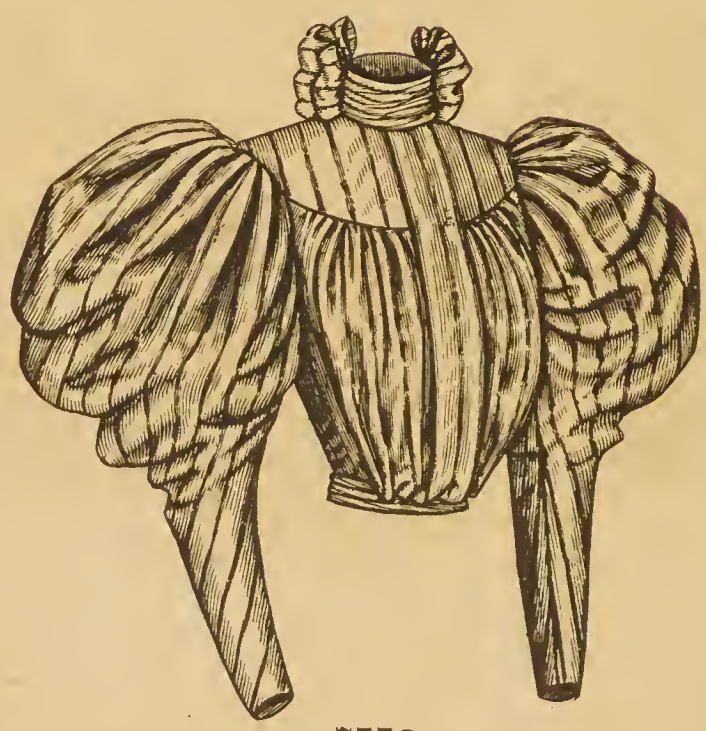


7552

Back View.

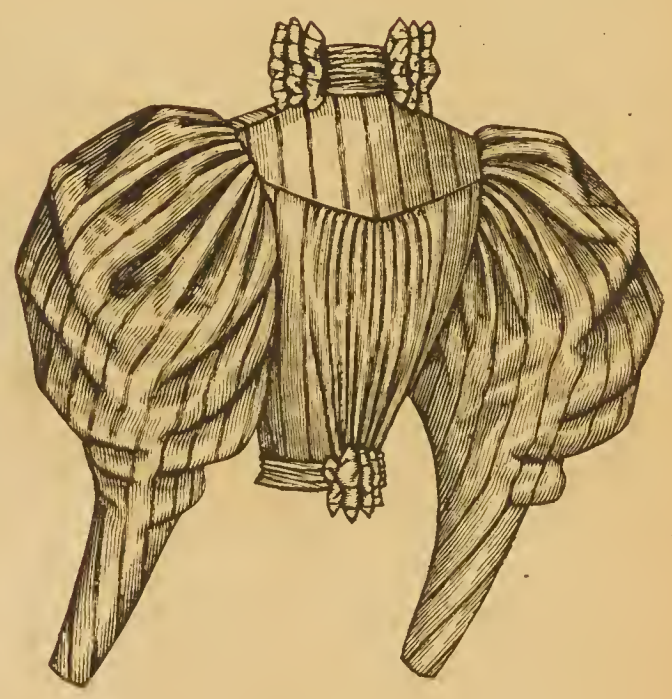
in a combination of cinnamon-brown crépon and white moiré.

This coat is here shown made of gray and dark-blue faced cloth. The coat reaches to three-quarter depth, and the fronts are stylishly reversed at the top in lapels that are faced with the gray cloth and meet the rolling collar in notches. The fronts are nicely curved to the figure by single bust darts that extend to the bottom of the garment; they open over vest fronts that describe a point at the center and are closely adjusted by double bust darts and closed in double-breasted style with button-holes and buttons. The vest fronts are finished with a rolling collar that passes across the back, and are folded back above the closing in pointed lapels that meet the collar in notches; they pass into the shoulder and under-arm seams, and between them is revealed a removable chemisette that is closed at the center with button-holes and small buttons. The collar on the vest front is blue and the lapels are faced with blue,



7556

Front View.



7556

Back View.

LADIES' YOKE BLOUSE-WAIST, WITH FITTED LINING AND FRENCH FRONT. (COPYRIGHT.)

(For Description see Page 489.)

LADIES' BASQUE-FITTED COAT, WITH VEST FRONTS AND REMOVABLE CHEMISETTE.

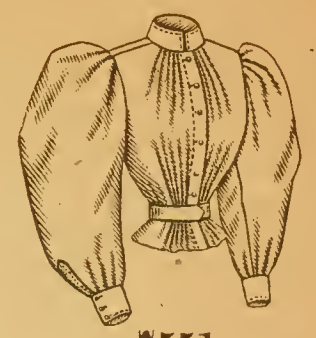
(For Illustrations see Page 484.)

No. 7526.—Another view of this stylish coat may be seen by referring to figure No. 319 L in this DELINEATOR, where it is shown developed and both the collar and lapels lap deeply over the coat collar and lapels, the effect being rather *distingué*. The chemisette is made

with a short eape back and is topped by a standing collar. The close adjustment of the eoat is eompleted by the eustomary under-arm and side-back gores, and a well curved eenter seam that terminates below the waist-line at the top of eoat-laps, the side-baek seams disappearing under well pressed coat-plaits that are each marked at the top by a button. The one-seam *giyot* sleeves are mounted on coat-shaped linings and fit the arm closely below the elbow, the fulness being colleeted in gathers at the top and falling in numerous pretty folds and wrinkles. A single row of machine-stitching provides a neat finish for the free edges of the vest fronts, eollars and lapels and the front edges of the chemisette and coat.

For the making of eoats of this kind cheviot, whipeord, faced cloth, tweed, serge, etc., are the most popular materials, and for the vest faney vesting will be chosen, while piqué, linen or material matching the eoat will be used for the chemisette. For very dressy wear the coat may be developed in brocade, satin or any handsome silk, and in such an event a fancy chemisette of chiffon may take the place of the one provided by the pattern.

We have pattern No. 7526 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards of light and one yard of dark goods forty inches wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or six yards thirty-six inches wide, or five yards and a fourth forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

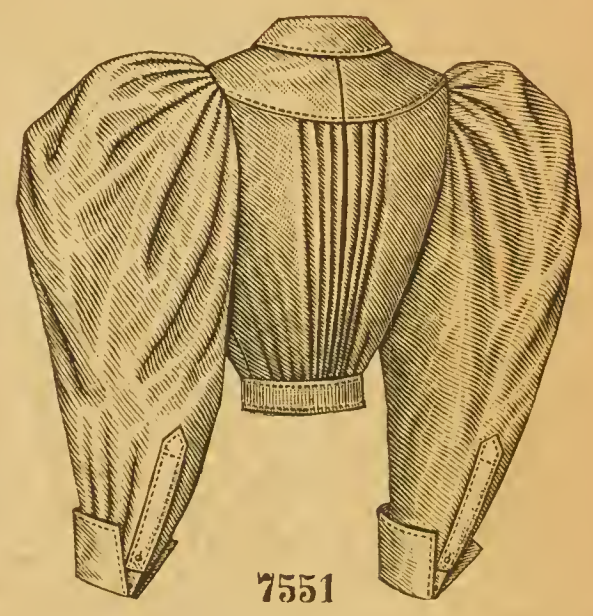


7551



7551

Front View.

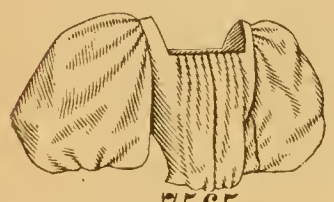


7551

Back View.

LADIES' SHIRT-WAIST. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS). (COPYRIGHT.)

(For Description see Page 489.)

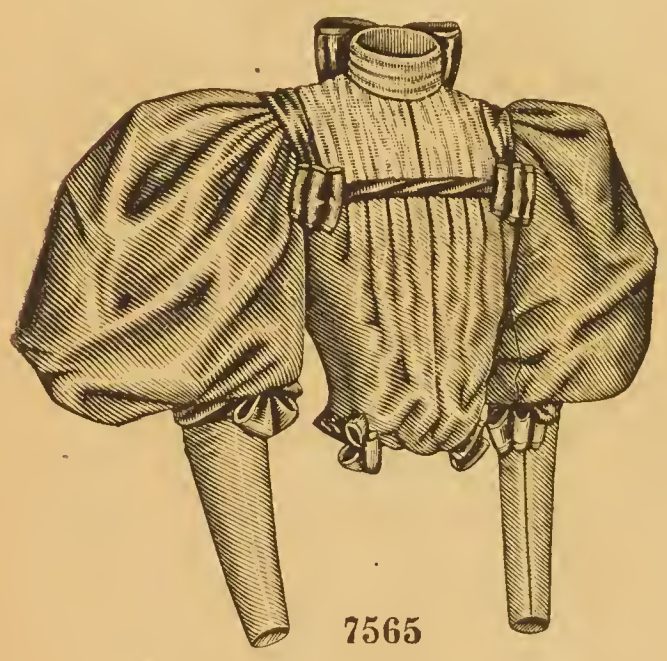


7565

LADIES' BASQUE, WITH EPAULETTES (THAT MAY BE OMITTED).

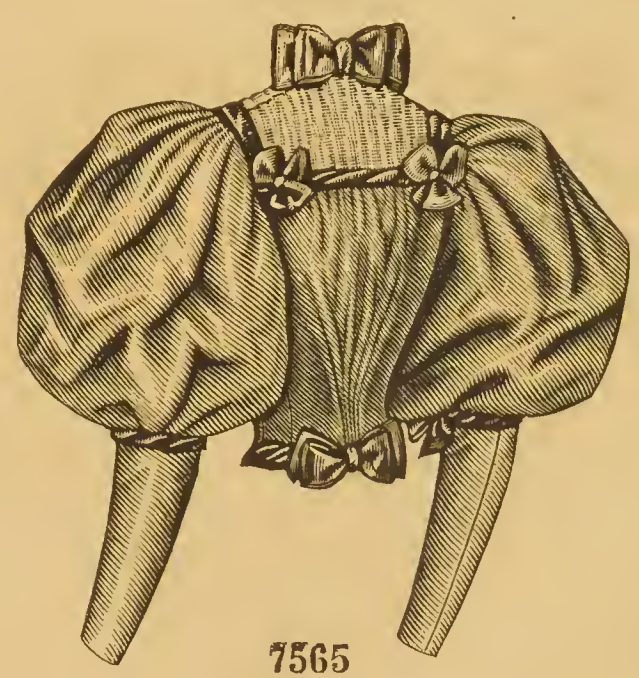
(For Illustrations see Page 484.)

No. 7580.—The fanciful epaulettes are an attractive feature of this handsome basque, which is pictured made up in a pretty shade of violet silk and decorated with ribbon and appliqué lace. The basque is provided with a lining fitted by double bust darts, under-arm and side-baek gores and a curving eenter seam, and the closing is made at the center of the front. The full fronts are separated from the full back by under-arm gores, whieh produce a smooth effect at the sides; and they are gathered at the top and the fulness is laid in a double box-plait at the bottom back of the hemmed front edges. The plaits are lightly tacked and flare toward the bust. The fulness in the back is disposed in gathers at the top and in a double box-plait at the bottom, the plaits being tacked for a short distance above the waist-line. Fanciful epaulettes, which are ineluded in the seam with the standing collar, are broadest at their lower edges and droop with stylish grace over the bouffant sleeves; they are narrowest at the top and are handsomely decorated with appliqué lace. A softy wrinkled ribbon encircles the standing collar in stock style, its ends being fastened at the back under a full bow of ribbon. The coat sleeves display balloon puffs whieh extend to the elbow; the puffs are gathered at the top and bottom and encireled at the bottom by a twisted ribbon that is formed in a cluster of loops at the baek of the arm. A wrinkled ribbon follows the lower edge of the basque and is tied in a loop at eaeh side of the eenter of the front and baek. The epaulettes may be omitted, as shown in the small engraving.



7565

Front View.



7565

Back View.

LADIES' BASQUE-WAIST, WITH FRENCH FRONT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 490.)

Soft silks in flowered or striped designs will be selected to make a basque of this kind, and there are numerous washable materials for which the mode is admirably suited. Dimity, lawn, organdy, batiste, plissé taffeta and ehallis will be favored materials, and velvet or satin ribbon will provide effective decoration.

We have pattern No. 7580 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment re-

quires five yards of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BLOUSE-WAIST, WITH FRENCH FRONT AND BOURNOUS LEG-O'-MUTTON SLEEVES.

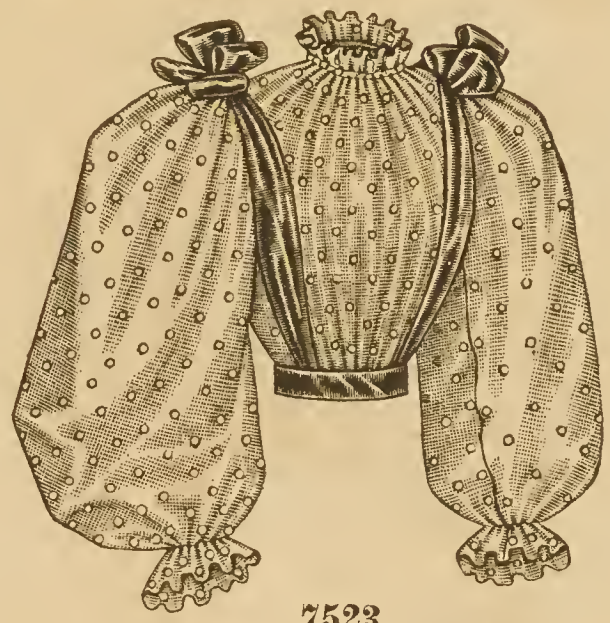
(For Illustrations see Page 485.)

No. 7538.—This graceful blouse-waist is shown made of violet and white figured organdy at figure No. 325 L in this magazine, violet satin ribbon providing the decoration.

This modish blouse-waist has sleeves that are elaborate in their fulness and draping and is here pictured developed in changeable silk—blue shot with gold. The lining over which the blouse-waist is arranged is fitted by double bust darts, under-arm and side-back gores and a curving center seam. The waist is closed along the left shoulder and under-arm seams and has a plain under-front at the left side that is secured at its front edge to the center of the lining front. The upper part of the French front is a full yoke that is shaped in pointed outline; three rows of shirring made at regular distances apart form two regular puffs along the bottom of the yoke, and the fulness is collected in gathers at the neck, with pretty effect. The French front, which is joined to the lower edge of the yoke, is gathered at the arms'-eyes and all the way across the top, and the pretty fulness, which is drawn well to the center by two rows of shirring at the bottom, droops gracefully in blouse fashion. Under-arm gores separate the front from the seamless back and produce a perfectly smooth adjustment at the sides. The back is laid in three backward-turning plaits at each side of the center, the plaits being closely lapped at the waist-line and flaring becomingly toward the shoulders. At the neck is a standing collar closed at the left side; it is covered with a softly wrinkled crush collar that is gathered at the ends and decorated at each side with a dainty rosette of silk. The novel leg-o'-mutton sleeves are shaped by one seam only; they have great fulness at the top disposed in gathers and two seamed bournouses, and between the bournouses a row of shirring extends nearly to the elbow and is tacked to the coat-shaped lining. A group of three downward-turning plaits made in each side edge near the elbow completes the artistic shaping of the beautiful sleeve; below the elbow a close adjustment is maintained. The waist is encircled by a crush belt, the ends of which are turned under and shirred to form broad frills and closed at the center of the back.

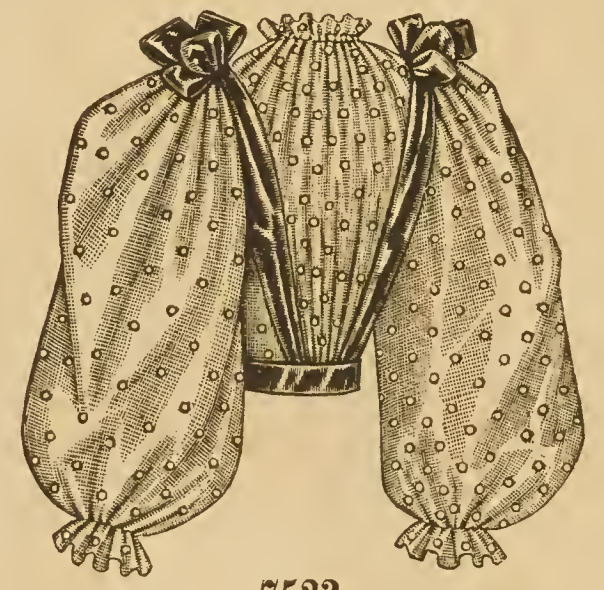


7523



7523

Front View.



7523

Back View.

LADIES' VASSAR BLOUSE. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 490.)

Artistic blouse-waists may be made from plain or fancy silk, or a waist of this style developed in sheer materials or in crépon, challis, vailing, etc., will be stylish.

We have pattern No. 7538 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist for a lady of medium size, requires seven yards and an eighth of goods twenty-two inches wide, or five yards and five-eighths thirty inches wide, or four yards and five-eighths thirty-six inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ROUND BASQUE, WITH TWO UNDER-ARM GORES AND WITH LEG-O'-MUTTON SLEEVES (TO BE PLAITED OR GATHERED), AND WITH NOTCHED LAPELS OR FANCY BRETELLES. (PERFORATED FOR SHORTER LENGTH AND SPECIALLY DESIRABLE FOR STOUT LADIES.)

(For Illustrations see Page 485.)

No. 7536.—This basque, which is of round lower outline, may extend over the hips, or only a trifle below the waist-line, as most becoming to the figure. It is pictured developed in plain woollen goods. The adjustment, which is accomplished by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam, renders the basque particularly desirable for ladies of stout figure, and the closing is made at the center of the front with button-holes and buttons. The one-seam leg-o'-mutton sleeves, which are made with fashionable fulness at the top and mounted on coat-shaped linings, may be gathered at the top or arranged in forward and backward turning plaits, as preferred, the pattern providing for both gathers and plaits. The sleeves droop on the shoulders in the approved manner and are plainly finished at the wrists. The long basque is made ornamental by broad, handsomely notched lapels that extend in double points upon the sleeves and meet at the bust; and the short basque may have either this style of lapels or fancy bretelles extending to the lower edge in front, as preferred. The bretelles, which narrow to points at the front ends, widen above the bust and curve over the shoulders to form a point at the front and back of the arm, the upper back corners meeting at the center seam. Two rows of machine-stitching form a stylish finish for the edges of the lapels and bretelles. At the neck is a close-fitting curate collar of becoming height finished at its edges with two rows of machine-stitching.

Among the many fashionable woollen dress goods adaptable to the mode may be mentioned Fayetta, crépon, camel's-hair, foulé, serge and cloth. Stylish silks include *gros deLondres*, taffeta, moiré and *gros de Tours*, and there are many handsome cotton goods, such as gingham, Galatea and chambray, which are also adaptable to the mode.

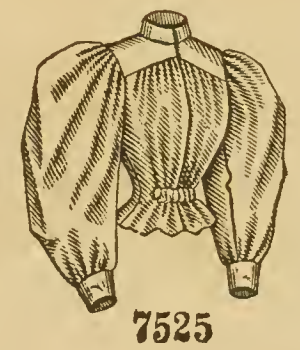
We have pattern No. 7536 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the basque calls for five yards and five-eighths of material twenty-two inches wide, or three yards and a half thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST. (TO BE MADE HIGH OR LOW NECKED AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

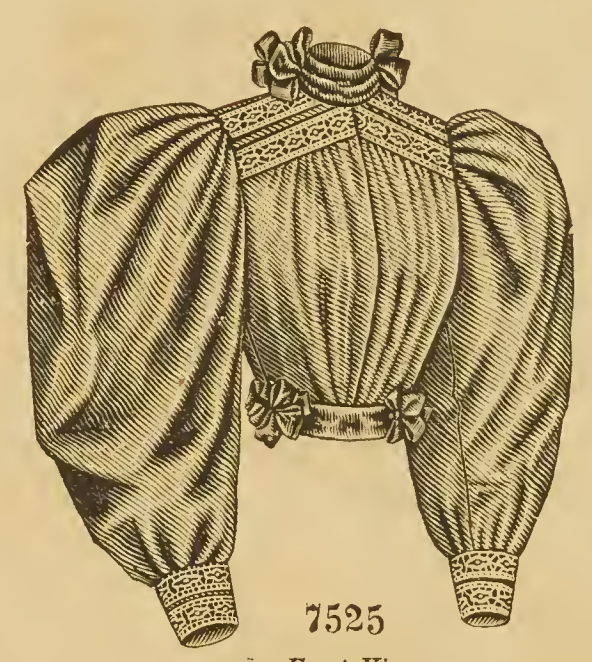
(For Illustrations see Page 486.)

No. 7552.—This waist may be made up with a low neck and elbow puff sleeves for dressy evening wear, or with a high neck, a crush stock and long sleeves, as shown in the engravings. It is pictured developed in white and gold brocade, with white satin ribbon for decoration. The waist has a body lining which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and closed at the center

of the front with hooks and eyes, the right lining-front extending to the left shoulder and under-arm seams, where the final closing is made invisibly. The full front is shaped in low, round outline at the top, and is turned under and gathered to form a standing frill-heading; it is also gathered at the arm's-eye edges and arranged to form a large soft puff below the frill, the fulness below the puff being drawn well to the center and disposed in three forward-turning plaits at each side of the center. The plaits are invisibly tacked to the lining below the puff, which is softly draped by several tackings and narrows gradually toward the sides. The full back, which is shaped in low V outline at the top, is turned under at the upper edge and gathered to form a standing frill, the fulness below being collected in three backward-turning plaits at each side of the center. The body lining is covered above the full front and back with full yoke-portions, that pass into the right shoulder seam and are disposed in soft folds by gathers along the upper, lower and shoulder edges. At the neck is a crush stock mounted upon a close-fitting standing collar and closed at the left side; it is arranged in an outstanding *chou* at the right side, and its overlapping end is arranged in a similar *chou*. The coat-shaped sleeves are covered to the elbows with large puffs arranged in softly draped folds by a group of forward-turning and a group of backward-turning, overlapping plaits at the top, the arrangement of the plaits producing a sort of drooping butterfly effect that is truly *chic*. When long sleeves are desired, the lining extends to the wrist and is covered below the puff with a deep facing that passes into the outside seam. The sleeves are trimmed at the bottom of the puffs with wrinkled bands of ribbon and bows arranged at the front and back of the arm, and bows are also placed on the shoulders. The lower edge of the waist is covered with a wrinkled ribbon that is decorated at the left side of the front with an Empire bow of ribbon and at the center of the back with a bunch of four loops of ribbon, from which two long streamers fall nearly to the bottom of the skirt.

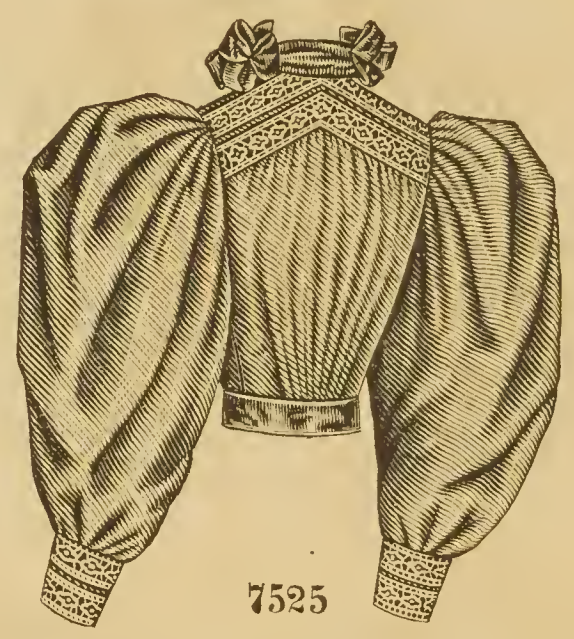


7525



7525

Front View.



7525

Back View.

LADIES' BLOUSE, WITH FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 491.)

Rich and becoming waists may be made up in this way in striped, figured, checked or flowered changeable silk or taffeta, silk crépon, satin, peau de cygne, Fayetta and all sorts of stylish silks and woollens.

We have pattern No. 7552 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the low necked waist requires six yards and a half of material twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and three-fourths thirty-six inches wide, or four yards and an eighth forty-four inches wide; while the high necked waist needs seven yards and a half twenty-two inches wide, or six yards thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' YOKE BLOUSE-WAIST, WITH FITTED LINING AND FRENCH FRONT.

(For Illustrations see Page 486.)

No. 7556.—At figure No. 323 L in this issue this blouse-waist is shown made of striped and plain silk and nainsook tucking.

The blouse-waist introduces a French front and the broad box-plaits which are attractive features of the newest modes. For its development in the present instance violet striped silk was chosen. The waist is made over a lining, fitted in basque style with double bust darts, under-arm and side-back gores and a curving center seam. The upper part of the blouse-waist is a rather deep yoke shaped by shoulder seams. The full fronts and full back, which are joined in under-arm seams that are independent of those of the body lining, are gathered at the top, and the fulness at the front droops in full, soft folds at each side of a broad box-plait that is formed at the front edge of the right front and extended to the neck, concealing the closing of the waist. The fulness at the lower edges of the fronts and back is collected in three spread rows of shirring, which are concealed beneath a crush girdle, the ends of the girdle being arranged in double *choux* and closed at the center of the back. The one-seam *gigot* sleeves, which are of great width, are gathered at the top and for some distance along the one edge of the seam, to stand out on the shoulders in the exaggerated style in vogue. They are mounted upon coat-shaped linings and are quite close-fitting upon the forearm and plainly completed at the wrists. The stylishly high curate collar is covered with a crush stock, which is arranged in three outstanding loops at the right side and closed at the left shoulder seam, the overlapping end being arranged in loops to correspond with those at the right side.

The blouse-waist possesses a gracefulness that will be brought out most advantageously in shaded, shot, plaid, striped, figured or plain silk, wash silk, China silk, etc.

We have pattern No. 7556 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and five-eighths of material twenty-two inches wide, or five yards thirty inches wide, or four yards and a half thirty-six inches wide, or four yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SHIRT-WAIST. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.)

(For Illustrations see Page 487.)

No. 7551.—There is no lack of variety in the Summer shirt-waists. The rounding yoke-back vies with the pointed yoke-back, and there is considerable diversity in the distribution of fulness. Rose-colored wash silk was chosen for the development of the pretty waist here shown. The fronts, which join the back in under-arm seams, are gathered at the top back of their hemmed front edges and close with button-holes and buttons; and the fulness at the waist-line is collected in five forward-turning plaits at each side of the closing. The back, which has a round-yoke upper part, is laid in four backward-turning plaits at each side of the center, the plaits being lapped well at the waist-line and flaring becomingly above; and the garment is drawn in closely about the waist by draw-strings inserted in a casing formed all the way round. The yoke is shaped with a center seam and is applied over a seamless yoke-lining, its shoulder and lower edges being stitched to position in regular shirt style. The leg-o'-mutton shirt-sleeves are of fashionable width and are gathered at the top; they are also gathered at the wrists and may be finished with turn-up cuffs that flare at the back of the arm and close under the roll with link buttons, or with straight cuffs having square ends closed with button-holes and buttons. With either style of cuff the sleeves are made with openings which are finished with underlaps and

pointed overlaps, that are closed at the bottom with buttons and button-holes when the turn-up cuffs are used. The pattern provides two collars—a turn-down collar with prettily flaring ends and a moderately high standing collar, both collars being shown in the engravings. The waist is encircled by a belt, the overlapping end of which is pointed. The shirt-waist is finished in the regular way with machine-stitching.

Several shirt-waists are needed to complete the Summer wardrobe and it is well to make them unlike in order to have variety and style. Of the washable materials, wash silk, Oxford cheviot, Madras, percale and batiste are fashionable for shirt-waists.

We have pattern No. 7551 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, requires five yards and three-eighths of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, each with half a yard of coarse linen thirty-six inches wide for interlining. Price of pattern, 1s. or 25 cents.

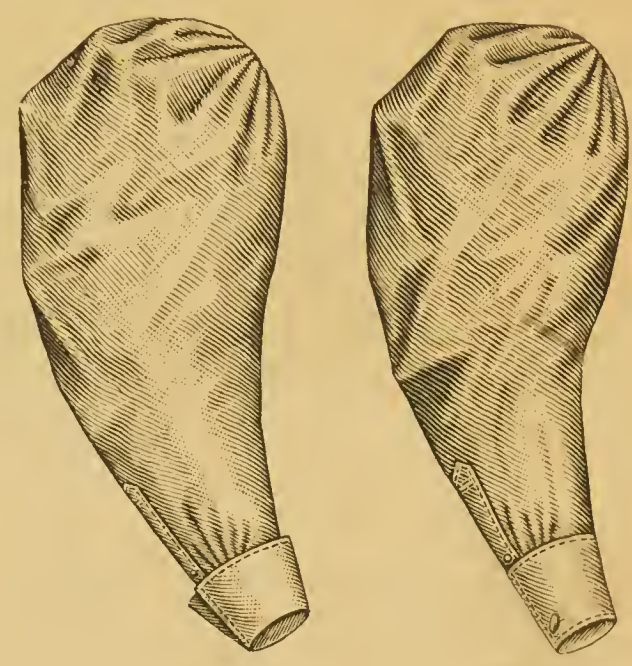
LADIES' BASQUE-WAIST, WITH FRENCH FRONT. (To be Made with a High or Low Neck and with Full-Length or Elbow Sleeves.)

(For Illustrations see Page 487.)

No. 7565.—Seed-dotted taffeta and plain chiffon are associated in this waist at figure No. 327 L, with ribbon for decoration.

The graceful and pretty effect of this waist is shown to excellent advantage in its present development, the materials being bluet taffeta silk and cerise chiffon, with ribbon for decoration. The waist is provided with a high-necked body-lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and is closed at the center of the front. The full French fronts and full, seamless back are shaped in Pompadour outline at the top and separated by gores under the arms. The fronts are laid in small box-plaits at the top and shirred at the bottom at each side of the closing, the fulness drooping softly in blouse fashion; while the back is gathered at the top and has its fulness collected in backward-turning plaits at the bottom, the plaits being closely lapped at the lower edge and flaring above. The lining above the full portions is faced with silk and covered with a full yoke of chiffon, that is shaped by shoulder seams and gathered along the shoulder, neck and lower edges. The yoke is outlined with a twisted ribbon across the lower edges and a wrinkled ribbon over the shoulders, a rosette bow is placed at each back corner and triple loops give a unique effect at each front corner. At the neck is a standing collar, which closes in front and is covered with a crush collar of chiffon, the gathered ends of which are fastened at the back under a double loop-bow of ribbon. The coat-shaped sleeves have enormous puffs that are gathered at the top and bottom and completed prettily at the bottom with a twisted ribbon that terminates in triple loops at the inside seam. A twisted ribbon arranged about the lower edge of the basque-waist ends under a bow at each side of the fulness in the front and a double loop-bow is tacked to it at the back. For evening wear, the waist may be made with a low Pompadour neck and elbow sleeves, as shown in the small engraving.

Silks of delicate color are chosen for waists of this description, and so are light shades of crépon, vailing, chiffon over silk, lace over silk and sheer organdies, dimity, lawn, etc.



Ladies' One-Seam Leg-o'-Mutton Shirt Sleeve (To be Made with a Straight or Reversed Cuff.) (Copyright.)

(For Description see Page 492.)

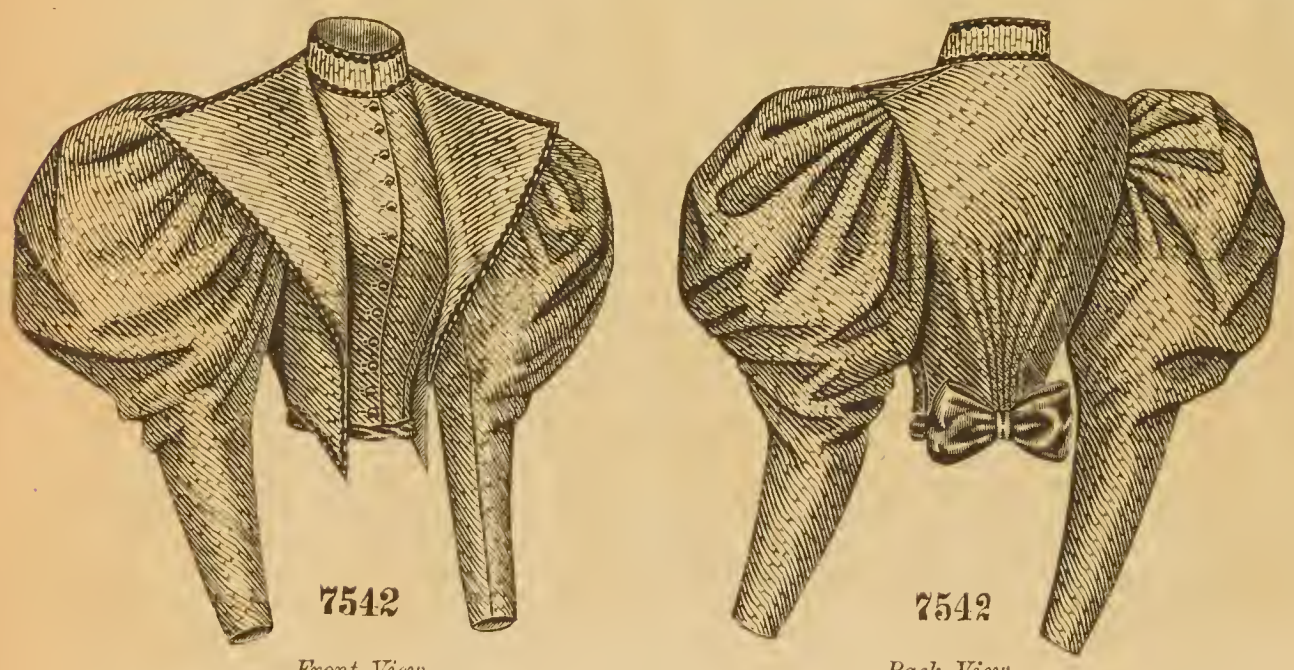
We have pattern No. 7565 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires five yards and a half of silk twenty inches wide, with half a yard of chiffon forty-five inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' VASSAR BLOUSE. (To be Made with a High or Round Neck and with Full-Length or Elbow Sleeves.)

(For Illustrations see Page 488.)

No. 7523.—This blouse is shown made of white China silk and decorated with ribbon and flowers at figure No. 328 L.

The blouse is singularly well adapted to pretty muslins, dotted mulls and other cotton goods, as its simple adjustment renders it easy to launder. It is here shown developed in dotted Swiss and made up with a high neck and full-length sleeves and half-low round neck and elbow sleeves. The blouse, which is slipped on over the head, is simply shaped by shoulder and under-arm seams. At the top it is turned under and stitched twice to form a casing for a draw-string, which collects the fulness as closely as desired about the neck, the upper edge rising in a frill all round. The fulness at the waist-line is drawn closely to the figure by a tape or elastic inserted in a covering, and the blouse may be worn underneath or outside the skirt, as preferred. The waist is encircled by a belt covered with ribbon and closed at the left side. The large puff sleeves are shaped by inside seams and are gathered at the top; they are turned under deeply at the bottom and stitched to form casings, in which draw-strings are run to draw the fulness closely and form the edge into a frill. The decoration consists of sections of ribbon, that start from the belt at each side of the front and back and meet on the shoulders beneath full bows of standing loops of similar ribbon.

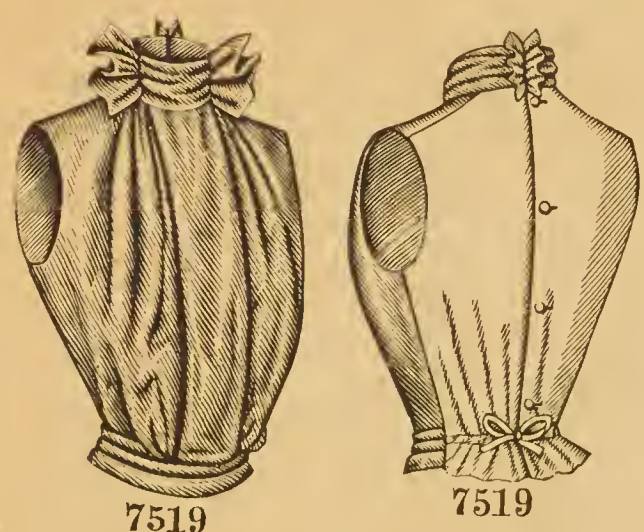


Front View. *Back View.*

Ladies' Basque-Waist, with Eton Front. (Copyright.)

(For Description see Page 491.)

The blouse is charmingly simple and will be very beeoming to young ladies or young matrons of slender figure. It will make up attractively in almost any variety of soft silk and in swivel gingham, percale, chambray, dotted and plain mull and Swiss, batiste, lawn and numerous other pretty eottons devoted to Summer gowns. It may accompany a full or gored skirt.



7519
Front View.

7519
Back View.

LADIES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR. (COPYRIGHT.)

(For Description see Page 492.)

We have pattern No. 7523 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measurc. For a lady of medium size, the blouse will require six yards and an eighth of goods twenty-two inches wide, or four yards and seven-eighths twenty-seven inches wide, orthree yards and five-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE, WITH FITTED LINING (WHICH MAY BE OMITTED).

(For Illustrations see Page 489.)

No. 7525.—Figured India silk is represented in this blouse at figure No. 329 L,

ribbon and laee Vandykes providing the deeoration.

The novel shaping of the yoke and the disposal of fulness in the blouse render this mode particularly attractive. Brown taffeta silk was here selccted for its development, with a stylish deeoration of lace insertion and ribbon. The blouse is provided with a body lining that is adjusted closely by double bust darts, under-arm and side-back gores and a curving center seam and is closed at the ecnter of the front. The use of the lining, however, is optional. The full fronts and full seamless back, which are separated by under-arm gores, are gathered at the top and joined to a fanciful, seamless yoke, that is shallowest at the center of the front and back and deepens towards the arm's-eyes. The fulness at the waist-line of the front and baek is collected in two rows of shirring that are placed at belt depth apart, and about the waist is worn a ribbon belt that is closed at the left side of the front under a ribbon rosette, a similar rosette being eorrespondingly plaeed at the right side. The yoke is overlaid with rows of insertion that follow the outline of the yoke; and the standing collar, which closes in front, is covered with a wrinkled ribbon decorated at each side with a ribbon rosette. The full sleeves arc gathered at the top and bottom and arranged on coat-shaped linings; they are eompleted with round cuffs that are overlaid with rows of lace insertion.

Blouses have never reeeived more eareful attention at the hands of modistes and designers, and rich and inexpensive silks are equally popular for them. Shot silks with small flowers scattered over the surfaee, the ehangeable grounds faintly reflecting their tones, arc first ehoice when a very dressy blouse is desired.

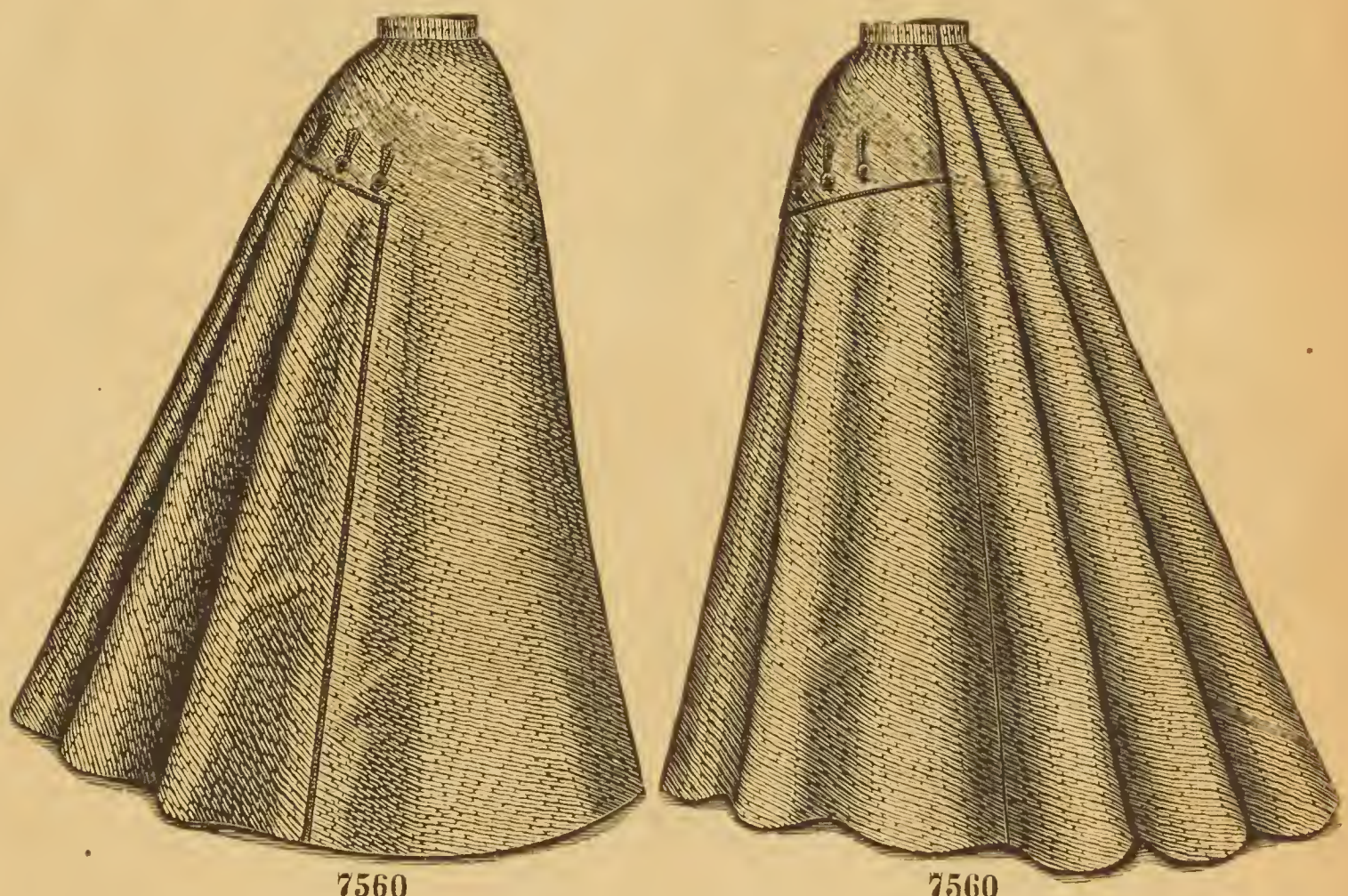
We have pattern No. 7525 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse for a lady of medium size, requires four yards and three-fourths of goods twenty-two inehes wide, or three yards and a fourth thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH ETON FRONT.

(For Illustrations see Page 490.)

No. 7542.—Silk overlaid with point de Gène lace and crépon are shown combined in this stylish basque-waist at figure No. 330 L, braid and buttons providing pretty decoration.

The basque-waist, which is an extremely good style for making up the various new Spring goods or remodelling basques of a past season, is here represented developed in a fancy Spring suiting and trimmed with gimp and silk. It is fashionably short and round and its wide, seamless back is smooth at the top but has fulness below laid in backward-turning plaits that flare prettily from the lower edge, the plaits being stayed by taekings to a lining adjusted by under-arm and side-back gores and a curving eenter seam. The fronts, which are adjusted by the customary double bust darts and closed at the center with button-holes and buttons, appear with the effeet of a vest between Eton fronts that are reversed at the top in enormous



7560
Side-Front View.

7560
Side-Back View.

LADIES' SKIRT, WITH THE FRONT-GORE EXTENDED TO FORM A YOKE AT THE SIDES AND WITH THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 493.)

lapels and flare slightly below, the front corners falling below the waist fronts in points. The Eton fronts pass into the shoulder and under-arm seams, and are decorated at their free edges with narrow gimp. A row of similar gimp trims the top and bottom of the becomingly high curate collar, which forms a stylish neck-completion. The one-seam leg-o'-mutton sleeves display voluminous fulness above the elbow and a smooth effect upon the forearm; they are mounted upon coat-shaped linings and are gathered at the top to droop with old-time quaintness upon the shoulders. The lower edge of the basque-waist is trimmed with a twist of silk, the ends of which are covered at the center of the back by a loop bow of similar silk.

The basque-waist will make up handsomely in cloth, rock or goat's-hair crépon and all-wool or silk-and-wool novelty goods. A combination of shades will be effective in a basque-waist of this kind and will render the vest effect more pronounced.

We have pattern No. 7542 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist needs five yards and three-fourths of material twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ONE-SEAM LEG-O'-MUTTON SHIRT SLEEVE. (To be Made with a Straight or Reversed Cuff.)

(For Illustrations see Page 490.)

No. 7520.—This sleeve is pictured made of gingham and will be pretty for shirt-waists and many other kinds of washable waists. It is shaped in large leg-o'-mutton style at the top and with only one seam, and is slashed at the back of the wrist, the slash being finished with an underlap and a pointed overlap in regular shirt-sleeve style. The lower edge is gathered at each side of the slash and the great fulness at the top is also collected in gathers. The sleeves may be finished with straight cuffs that close with link buttons or with reversed cuffs that flare at the back of the wrist and close under the roll with link buttons. A button-hole and button close the sleeve at the bottom of the laps. The edges of the laps and cuffs are finished with a single row of machine-stitching.

Waists of cheviot, Madras, percale, linen, dimity, lawn, Swiss, cross-barred or striped or checked muslin, etc., will be fashionable with this style of sleeve, and the selection of either cuff is a matter of personal fancy, both styles being equally favored.

We have pattern No. 7520 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches, as described, a pair of sleeves requires two yards and a half of material twenty-two inches wide, or two yards twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-four inches wide. Price of pattern, 5d. or 10 cents.

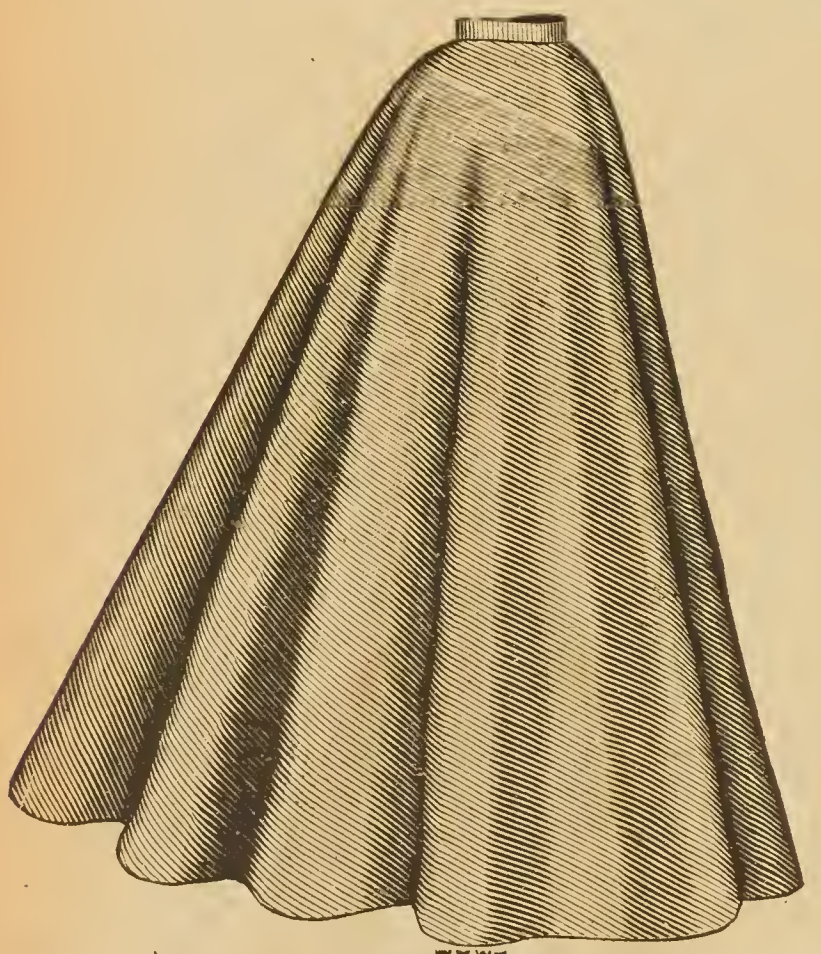
LADIES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR.

(For Illustrations see Page 491.)

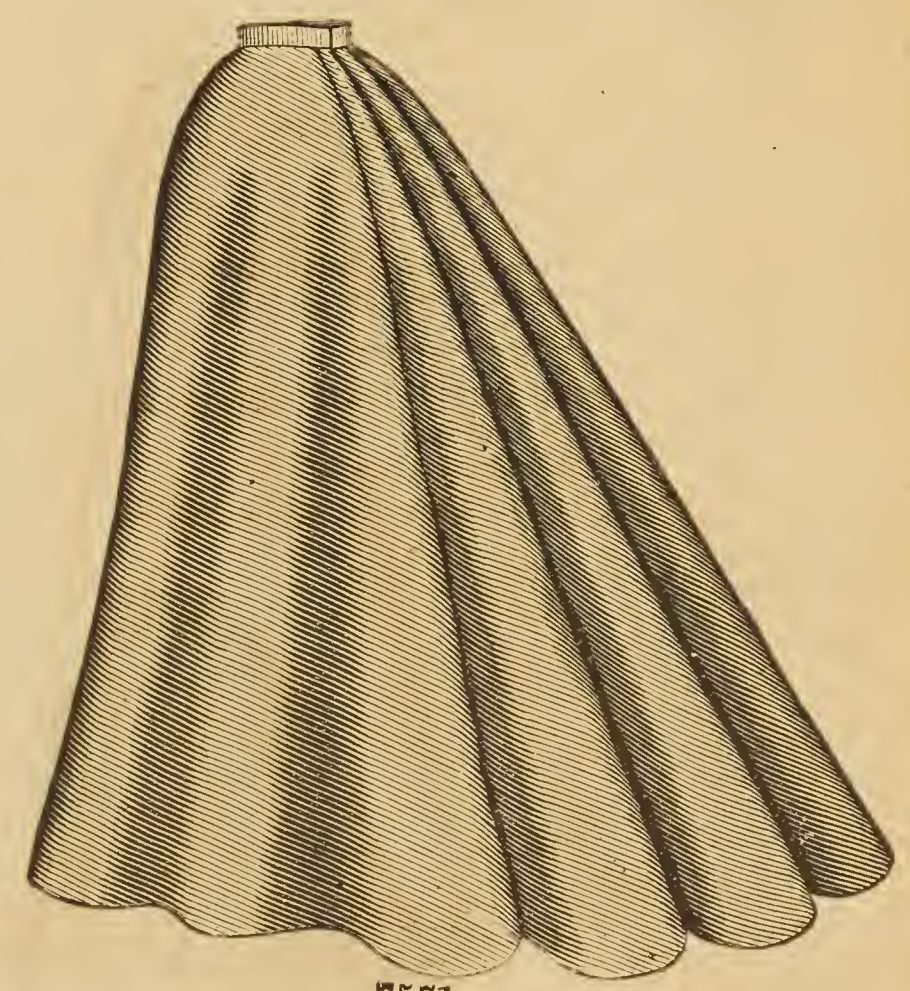
No. 7519.—The vest, which is pictured made of red silk, will lend a charming bit of color to a blazer suit of serge or flannel, and will prove far more comfortable in warm weather than a stiffly starched shirt-waist or chemisette and piqué vest. It has a French front arranged upon a dart-fitted lining-front. The French front is arranged at the center in a broad box-plait that is stitched along its underfolds all the way down, and is gathered at the top and bottom to fall in pretty folds at each side of the box-plait, the fulness drooping with soft blouse effect over a girdle that is arranged in three upturning plaits and passes into the under-arm seams. The backs of the vest are made of lining and are closed at the center with button-holes and buttons; they are drawn to the figure closely at the waist-line by draw-strings that are inserted in casings and tied at the closing. At the neck is a high curate collar covered by a stock, which is arranged in outstanding loops at the sides and has frill-finished ends closed at the center of the back.

The vest will make up attractively in shaded, plain, plaid, checked or striped silk, taffeta, novelty silk or crêpe de Chine. Piqué, chambray and Oxford suiting will also develop stylishly by the mode, and stitching will be preferred for a finish.

We have pattern No. 7519 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of



Side-Front View.



Side-Back View.

Ladies' Circular Skirt, with Three *Godets* at the Back. (Copyright.)

(For Description see Page 493.)

medium size, the vest requires two yards and a half of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and a fourth thirty-six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SKIRT, WITH THE FRONT-GORE EXTENDED TO FORM A YOKE AT THE SIDES AND WITH THREE *GODETS* AT THE BACK.

(For Illustrations see Page 491.)

No. 7560.—At figure No. 323 L this skirt is shown made of cloth and decorated with ribbon and a fancy braid design.

This skirt is unique in its shaping, and for its development tan crépon was here chosen. The front-gore has but a trifling fulness at the top, and is extended across the hips to form a yoke to which the shorter side-gores are smoothly joined. The side-gores fall in handsome ripples and a velvet piping is inserted in the seam joining them to the front-gore. Velvet buttons placed on the lower ends of button-holes simulated with velvet pipings ornament the yoke portion of the front-gore above the pipings. Three *godets* at the back contribute fashionable fulness; each is laid in a box-plait at the top and an interlining of hair-cloth and an elastic strap tacked underneath give permanency to the tubular folds that gradually expand toward the lower edge, where the skirt measures about five yards and a quarter round in the medium sizes. The flare at the bottom may be emphasized by a facing of hair-cloth, if desired. The placket is finished at the left side at the seam nearest the center of the back.

The new silks, woollens and cotton goods may be stylishly made after this mode, and the decoration may be of braid, buttons or ribbon.

We have pattern No. 7560 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for eight yards and a half of goods twenty-two inches wide, or six yards and seven-eighths thirty-six inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR SKIRT, WITH THREE *GODETS* AT THE BACK.

(For Illustrations see Page 492.)

No. 7571.—This skirt is shown made of crépon and plainly completed at figure No. 330 L in this magazine.

The skirt is here represented developed in dress goods. It has a wide circular portion which fits quite smoothly at the top and spreads below into many flutes, the flutes being held in position by tackings to a tape placed underneath. The three gores which form the back of the skirt are wide at the bottom and narrow at the top and are box-plaited to fall in three *godets;* they are interlined with hair-cloth and are held together by an elastic strap near the top. The skirt is fashionably wide at the bottom, measuring six yards in the medium sizes, and is underfaced with hair-cloth at the front and sides. A placket is finished at the left side above the seam nearest the center of the back.

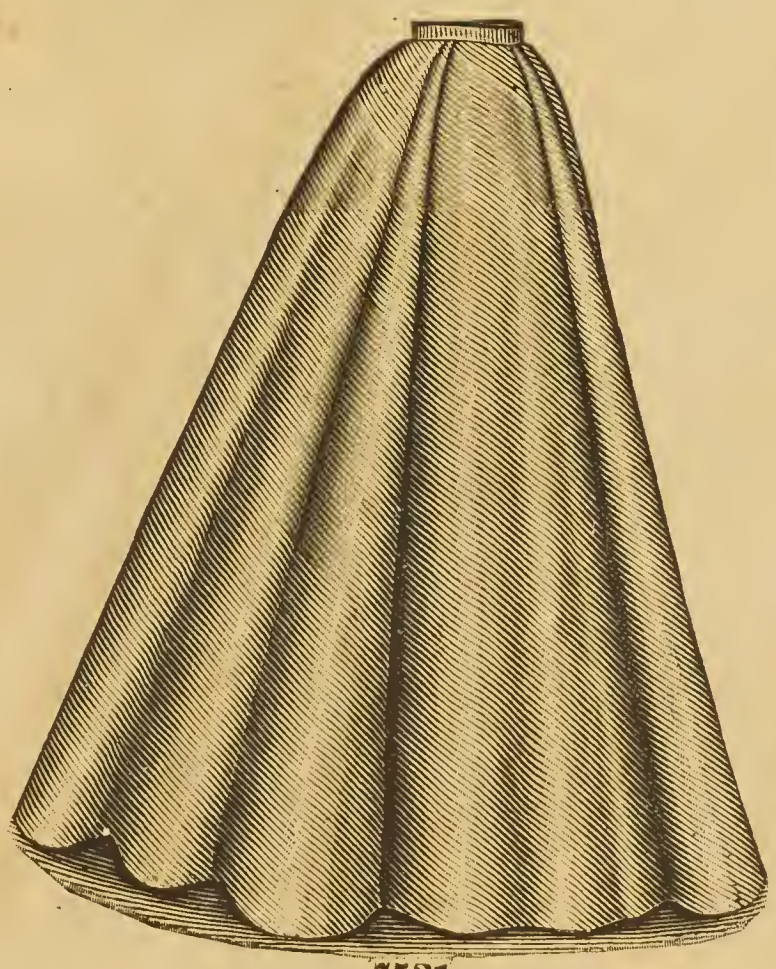
The skirt is one of the most graceful of the new modes and is well suited to silk, gingham, chambray, percale or batiste.

We have pattern No. 7571 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires eight yards and seven-eighths of material twenty-two inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and three-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, WITH ONE *GODET* AT EACH SIDE OF THE FRONT AND THREE *GODETS* AT THE BACK.

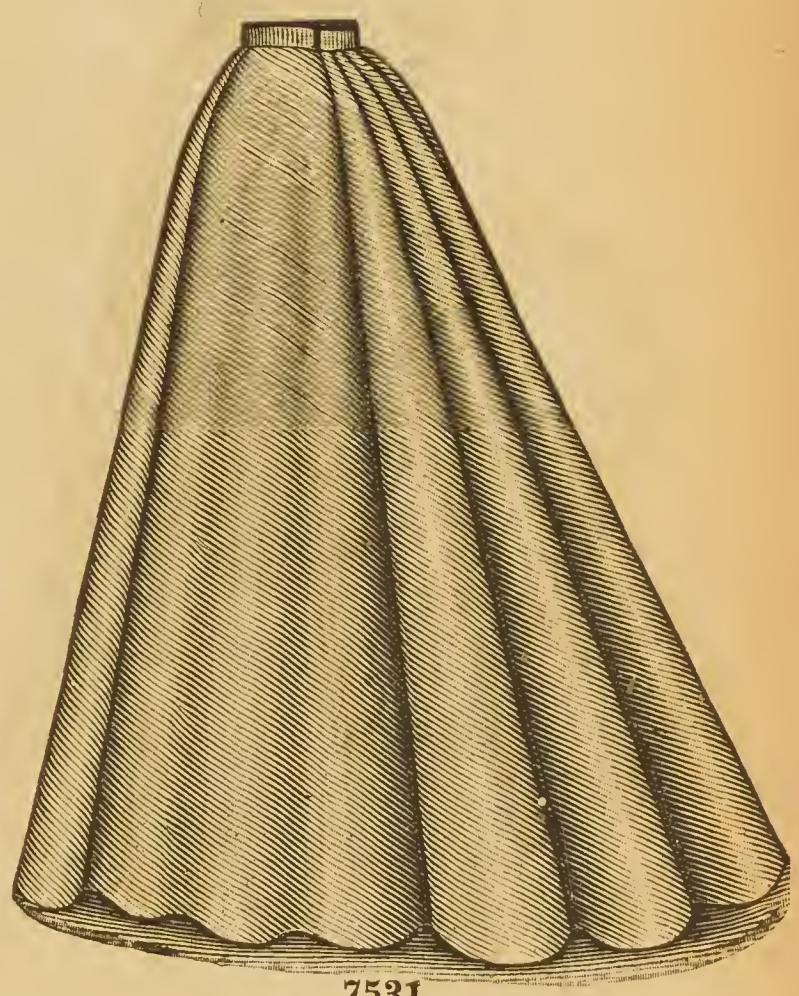
(For Illustrations see this Page.)

No. 7531.—Beige crépon is represented in this skirt at figure No. 331 L in this magazine, with brown satin ribbon for trimming.



7531

Side-Front View.



7531

Side-Back View.

LADIES' SKIRT, WITH ONE *Godet* AT EACH SIDE OF THE FRONT AND THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

The skirt is here shown made of covert cloth. It measures about five yards and a quarter at the bottom in the medium sizes, and its front-gore and side-gores, which are perfectly smooth at the top, flare at the bottom in graceful ripples. A *godet*, which is narrowed to a point at the top, is included in each side-front seam from the top to below the knee, below which point its edges are joined separately to the edges of the gores; the back of the skirt is composed of three *godets*, which are box-plaited at the top and interlined with hair-cloth, and are held in place by two elastic straps. The *godets* at the front are also interlined with hair-cloth. A placket is finished at the left side above the second seam from the center of the back.

The skirt will make up handsomely in all sorts of plain and fancy silks and woollens.

We have pattern No. 7531 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for ten yards of goods twenty-two inches wide, or seven yards and three-eighths thirty-six inches wide, or six yards and seven-eighths forty-four inches wide, or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE NO. 334 L.—MISSES' BLAZER COSTUME.

(For Illustration see this Page.)

FIGURE NO. 334 L.—This illustrates a Misses' costume. The pattern, which is No. 7568 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be observed differently made up on page 504 of this magazine.

A very jaunty blazer costume, appropriate for yachting or general outing wear in the country, is here pictured developed in white serge, with red China silk for the shirt-waist and gold soutache braid for decoration. The skirt is fashioned after one of the newest modes, and is of stylish but not exaggerated width at the bottom. Its front-gore and two wide side-gores fit smoothly at the top, and the three *gcdets* which form the back are gathered at the top and expand in the usual fashion, being stiffened in their flutes or organ-pipe folds by an interlining of hair-cloth.

The fronts of the shirt-waist are gathered at the top to display pretty fulness at each side of a box-plait made at the front edge of the right front, and the closing is made through the box-plait with gold studs. A bias pointed yoke is applied on the back, and the fulness at the waist-line is drawn closely to the figure by a tape inserted in a short easing



FIGURE NO. 334 L.

FIGURE NO. 335 L.

FIGURE NO. 334 L.—MISSES' BLAZER COSTUME.—This illustrates Pattern No. 7568 (copyright), price 1s. 6d. or 35 cents.
FIGURE NO. 335 L.—GIRLS' BLAZER COSTUME.—This illustrates Pattern No. 7570 (copyright), price 1s. 3d. or 30 cents.
(For Descriptions see Pages 494 and 495.)

across the back and tied over the fronts. The waist is encircled by a leather belt. The full shirt-sleeves are slashed at the back of the arm, the slashes being finished with underlaps, and overlaps that are pointed at the top; they are gathered at the top and bottom and completed with square-cornered cuffs closed with link buttons. A Windsor scarf is prettily bowed between the flaring ends of the turn-down collar, which is mounted upon a standing band.

The loose fronts of the blazer open widely over the shirt-waist and are reversed at the top in fashionably broad lapels that meet the rolling collar in notches. The back and sides of the garment are curved gracefully to define the form by the usual gores, and a center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear under well pressed coat-plaits. The fronts are trimmed below the lapels with trefoil ornaments formed of gold soutache braid, and similar braid decorates the edges of the square-cornered pocket-laps, which cover openings to side pockets inserted in the fronts. Braid is also applied at the wrists of the one-seam leg-o'-mutton sleeves and along all the other free edges of the blazer. The sleeves, which are mounted on similarly shaped linings, are gathered at the top, but, if liked, they may be arranged in forward and backward turning plaits, the pattern providing for both gathers and plaits.

Serge is, perhaps, most widely favored for costumes of this class, although flannel, Galatea and duck are also eminently satisfactory. The shirt-waist may be of chambray, lawn or Oxford cloth, or of pale-blue or pink India silk prettily trimmed with feather-stitching.

The straw hat is simply adorned with flowers and ribbon.



FIGURE NO. 336 L.—MISSES' BLAZER COSTUME.—This illustrates Pattern No. 7532 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 496.)

FIGURE NO. 335 L.—GIRLS' BLAZER COSTUME.

(For Illustration see Page 494.)

FIGURE NO. 335 L.—This illustrates a Girls' costume. The pattern, which is No. 7570 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and is differently represented on page 508 of this magazine.

The attractive features of this picturesque costume are here shown to advantage in red serge and white lawn, with soutache braid, large buttons and embroidered edging for decoration. The skirt, which is full and round, extends to a pretty depth and is deeply hemmed at the bottom; it is gathered at the top to fall in full, soft folds all round, and is finished with a belt.

The shirt-waist, which is made of lawn, displays an applied box-plait at the front edge of the right front, the plait being decorated at each side with a frill of edging. The closing is made through the box-plait with gold studs, and the pretty fulness at each side is due to gathers at the top. A pointed yoke is applied upon the back, and the fulness at the waist-line is drawn to the center by shirr-tapes inserted in a short casing and tied over the fronts. The full shirt-sleeves are gathered at the top and bottom and finished with wrist-bands, and round cuffs, which are trimmed with edging and rolled back prettily over the sleeves of the blazer. At the neck is a rolling collar, between the flaring ends of which a silk neck-tie is bowed. The waist is encircled by a leather belt.

The fronts of the blazer open all the way down, but, if preferred, they may be closed below the lapels with a single button-hole and button. The lapels meet the rolling collar in notches, and, like the collar, are trimmed with three rows of soutache braid. The fronts are gracefully rounded at their lower front corners and are decorated below the lapels with large buttons; and the back, which is nicely conformed to the figure by the customary gores and seams, displays coat-laps and coat-plaits below the waist-line. The one-seam leg-o'-mutton sleeves are stylishly full at the top, where the regulation droop may be effected by gathers or forward and backward turning plaits, the pattern providing for both gathers and plaits. Curved openings to side pockets inserted in the fronts are finished with machine-stitching and stayed at the ends with ornaments of twist.

Pretty costumes may be made up by the mode in blue-and-white striped and plain Galatea, or in tan, blue or white duck. Serge, flannel, outing cloth and cheviot are also appropriately used for costumes of this kind, with silk, lawn, percale, etc., for the shirt-waist. Braid may trim the blazer, and braid or feather-stitching may decorate the shirt-waist.

The flat straw hat is trimmed with field flowers and ribbon.

FIGURE NO. 336 L.—MISSES' BLAZER COSTUME.

(For Illustration see Page 495.)

FIGURE NO. 336 L.—This illustrates a Misses' costume. The pattern, which is No. 7532 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be observed differently made up on page 503 of this magazine.

There is a great similarity, if not an exact duplication, between the new outdoor gowns for ladies and those for misses, and the costume here shown, consisting, as it does, of a blazer, vest and four-gored skirt, is a charming smaller edition of a sensible and becoming style for "grown-ups." Dark-blue and white serge form the combination illustrated, and dark-blue and white braid provides appropriate decoration. The jacket or blazer extends well below the waist-line and is turned back its entire depth to present stylish revers, that are faced with white serge and form notches with the rolling collar, which is also of white serge. The close adjustment at the sides and back is attained by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps; and coat-plaits are formed below the waist-line at the side-back seams. A broad-shouldered effect is produced by the leg-o'-mutton sleeves, which are shaped by one seam and are mounted on linings similarly shaped; the fulness at the top is collected in upturning plaits that cause graceful wrinkles to the elbow, below which the adjustment is close. Each sleeve is encircled at the wrist by two rows of white braid, and the free edges of the collar and revers are decorated with a single row of blue braid. The lower edge of the jacket is followed by a row of white braid. The vest fronts displayed stylishly between the jacket fronts are of white serge and are fitted by single bust darts and closed with button-holes and pearl buttons. They join the vest back in shoulder and under-arm seams and describe a point at the lower edge. The neck is finished with a standing collar of fashionable and becoming height.

The skirt is of the four-gored variety, and its front-gore and side-gores are smoothly fitted at the top by darts, while the fulness at the back is collected in gathers and falls in rolling folds that spread gradually outward.

The costume is youthful-looking, and is so simple in construction that it will present no difficulties to a home dressmaker of even moderate skill. Serge, English suiting, cheviot, covert cloth, mohair and light-weight faced cloth are the most serviceable materials for its development, and there are a variety of washable fabrics that may be chosen when the costume is intended for ordinary wear in Summer.

The straw hat is stylishly decorated with ribbon.



FIGURE NO. 337 L.—MISSES' COSTUME.—This illustrates Pattern No. 7544 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

FIGURE NO. 337 L.—MISSES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 337 L.—This illustrates a Misses' costume. The pattern, which is No. 7544 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 502 of this magazine.

The present development of the costume displays a unique combination of *eau de Nil* silk gingham and white all-over embroidery. The gored skirt, which may be made up either with or without a five-gored foundation-skirt, is quite smooth at the front and flares at the sides and back in the style so much in vogue at present. The side seams of the skirt are concealed by backward-turning plaits that maintain their pose to the lower edge, and two deep, backward-turning plaits flare gracefully at each side of the center seam. The skirt is completed with a belt covered with ribbon, the crush girdle provided by the pattern being omitted.

The round waist, which is made over a fitted lining, introduces a broad box-plait at the center of the front and a similar plait at the back, and the plait in front is overlaid with all-over embroidery and conceals the closing. The fronts are separated by under-arm gores from the back, which is joined to a shallow, round yoke at the top; and the fulness at the lower edge is regulated by gathers that are concealed by the belt which finishes the lower edge. A Bertha of all-over embroidery falls from the upper edge of the back in the deep, square outline peculiar to a sailor collar; and its stole ends cross the shoulders and extend to the bust.



FIGURE No. 338 L.—MISSES' BLOUSE-WAIST.—This illustrates Pattern No. 7530 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

The curate collar is covered with all-over embroidery and decorated at the back with an Imperial bow of ribbon, the crush stock with frill-finished ends being omitted. Sections of ribbon are looped at the ends of the Bertha, and the lower ends of the ribbons are carried downward to the belt, where they are arranged in knots and in loops and ends that fall prettily over the skirt. The sleeves are covered to the elbow with huge puffs that droop on the shoulders and spread in balloon fashion, and below the puffs they are made of all-over embroidery; a pretty bow of ribbon is tacked at the bend of the elbow.

The mode is an excellent one for challis, Fayetta, cashmere or silk-and-wool novelty goods, and is also adaptable to percale, chambray, Scotch and zephyr gingham, lawn, organdy and other fashionable cottons. Lace, embroidery, insertion, ribbon, etc., may supply the decoration.

The straw hat is prettily trimmed with flowers, ribbon and Mercury wings.

FIGURE No. 338 L.—MISSES' BLOUSE-WAIST.

(For Illustration see this Page.)

FIGURE No. 338 L.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7530 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen in three views on page 511 of this DELINEATOR.

Figured India silk showing a blue ground printed with white and green figures was here selected to make the waist, with an effective decoration of velvet ribbon. The waist is provided with a lining fitted by single bust darts and under-arm and side-back gores, and the closing is invisibly made at the center of the back. The full front is separated from the back by under-arm gores which produce a perfectly smooth adjustment at the sides, and the fulness is collected in gathers at the top and in short rows of shirrings at the waist-line, the shirrings being made at belt depth apart and the fulness drawn well to the center. The back is similarly disposed at each side of the closing. The *gigot* sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is collected in gathers that give the bouffant effect now fashionable, and below the elbow the adjustment is comfortably close. Each sleeve is trimmed at the wrist with three spaced encircling rows of velvet ribbon. The standing collar is covered with a crush collar having frill-finished ends, and the front of the waist is decorated with three rows of velvet ribbon arranged to simulate a circular yoke. A rolling collar may be substituted for the standing one, the pattern providing for both styles. A band of velvet ribbon is carried diagonally from each arm's-eye seam to the waist-line back of the fulness, and the waist is encircled by a velvet ribbon belt that fastens in front under a pretty bow.

The practicality of having several blouse-waists of simple design rather than a single elaborate one to wear with various skirts is conceded, and the home dressmaker is now given



FIGURE No. 339 L.—MISSES' COSTUME.—This illustrates Pattern No. 7558 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 498.)

many lovely modes that are admirably adapted for the purpose. The style here shown is especially well suited to India, China and fancy silks, and also to challis, printed dimity and figured organdy, as well as to lawns and other thin washable materials.

The hat is a coquettish shape in écru straw of fine quality, and is daintily trimmed with fine flowers and grasses.

FIGURE NO. 339 L.—MISSES' COSTUME.

(For Illustration see Page 497.)

FIGURE NO. 339 L.—This illustrates a Misses' costume. The pattern, which is No. 7558 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured differently developed on page 506 of this publication.



FIGURE NO. 340 L.—MISSES' VASSAR BLOUSE.—This illustrates Pattern No. 7524 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

Navy-blue serge and cream China silk are here pleasingly united in the costume, with white braid in two widths for decoration. The jacket fronts extend to the waist-line and are jauntily shaped to reveal a French vest of silk. The lining is fitted by single bust darts and all the usual seams and supports the vest, which is closed at the center beneath a box-plait formed at the overlapping front edge; the fulness at the waist-line back of the plait is drawn well to the center in short, close rows of shirring, and the vest passes into the shoulder and under-arm seams with the lining and droops stylishly in blouse fashion. The jacket fronts are separated from the seamless back by under-arm gores, and the back is smooth across the shoulders, while the fulness at the waist-line is collected in two backward-turning, overlapping plaits at each side of the center. The fanciful collar is deep and square at the back and is shaped in deeply hollowed curves at the ends and over the shoulders; it is smooth-fitting and is included in the seam with the standing collar, which is covered with a crush collar of silk that is arranged in loops at the sides. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings. The fulness at the top is collected in gathers that cause the sleeves to stand out broadly and droop in a series of wrinkles and folds to the elbow, below which they are close and smooth. At each wrist are two rows of broad braid applied close together and two spaced rows of narrower braid. Three short sections of narrow braid that are pointed at their back ends are applied horizontally at the front edge of each jacket front near the bottom, and the fanciful collar is outlined with the two widths of braid applied as on the sleeves.

The skirt consists of a circular front and three *godets*, the front being sufficiently wide to extend across the hips. Each *godet* is interlined with crinoline and laid at the top in a box-plait that spreads gradually to the lower edge; and the flare across the front and sides is given emphasis by a facing of crinoline which extends to the knee. The bottom of the skirt is trimmed with four rows of braid that duplicate the arrangement on the sleeves and fanciful collar. The top of the skirt is completed by a belt that is covered by a belt of serge.

The picturesqueness and beauty which are easily attainable in a costume of this kind render it a most desirable mode for young girls, who will select it for a promenade costume or to wear when travelling or when making a sojourn at the seaside or in the mountains. Serge, English novelty suiting, cheviot, flannel, cloth of light weight, etc., are especially commended for their serviceableness and good style, and braid will provide the most appropriate decoration. For the vest, silk, chiffon or a contrasting wool material may be selected.

The hat is a becoming shape in fancy Tuscan straw and is profusely adorned with flowers and ribbon.

FIGURE NO. 340 L.—MISSES' VASSAR BLOUSE.

(For Illustration see this Page.)

FIGURE NO. 340 L.—This illustrates a Misses' blouse. The



FIGURE NO. 341 L.—MISSES' BLOUSE-WAIST.—This illustrates Pattern No. 7537 (copyright), price 1s. or 25 cents.

(For Description see Page 499.)

pattern, which is No. 7524 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented differently developed on page 512 of this publication.

Spotted China silk was selected for the blouse in the present instance, and velvet ribbon constitutes a pretty and becoming decoration. The blouse, which is to be slipped on over the head, is simply shaped by shoulder and under-arm seams. It is turned under at the top and drawn up closely about the neck in a pretty frill by a draw-string; and a tape inserted in a casing at the

waist-line draws it closely about the figure. The blouse may be worn outside or underneath the skirt, as preferred. The full sleeves are turned under at the lower edges and are drawn into pretty frills about the wrists by draw-strings; and they are gathered at the top to present the regulation droop on the shoulders, while the fulness below spreads in balloon puff style. The blouse is decorated at the wrists and neck with pretty bows of ribbon; and from beneath similar bows plaeed coquettishly on the shoulders sections of ribbon are carried to the waist-line, their ends passing beneath the ribbon belt and falling in loops and long ends upon the skirt. The blouse may be made up with a low neck and elbow sleeves for dressy evening wear.

The blouse is an excellent mode for developing India and China silks, all sorts of woollens, and such seasonable cottons as gingham, chambray, percale, batiste, dotted Swiss, organdy, etc. Its simple adjustment makes it especially desirable for washable goods, and its quaint designing renders elaborate garniture unnecessary.

FIGURE No. 341 L.—MISSES' BLOUSE-WAIST.

(For Illustration see Page 498.)

FIGURE No. 341 L.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7537 and eosts 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 511 of this DELINEATOR.

The blouse-waist is here rendered quite fanciful in appearance by an artistic disposal of trimming, but it is in reality very simply designed. For its development in the present instance silver-gray Fayetta and cerise silk were selected. The full fronts and full back are gathered at the neck and shoulder edges and are arranged in evenly distributed folds below by two double rows of shirring above the bust; and the fulness at the waist-line is eollected in plaits at each side of the center of the front and back. The fronts and back are separated by under-arm gores to secure a smooth adjustment at the sides, and the blouse-waist is arranged upon a shorter body-lining that is fitted snugly by the customary darts and seams, the closing being made invisibly at the center of the front. The sleeves display fashionable fulness above the elbow and are smooth upon the foream. They are shaped with inside seams only, are mounted upon coat-shaped linings and are gathered at the top to spread in picturesque fashion upon the shoulders. The close-fitting curate collar is covered with a crush stock of cerise silk that is closed at the baek beneath an Imperial bow; and a crush belt to match encircles the waist, its ends being elosed at the center of the baek beneath an Imperial bow. The belt is decorated at the front with two pert-looking bows of cerise silk, and the fronts are trimmed with bands of gimp arranged to conceal the shirrings, the lower band forming a pretty heading for a drooping frill of lace. The gimp and lace are continued on the sleeves to simulate deep sleeve-caps, and each sleeve is decorated at the wrist with three encircling rows of gimp.

The blouse-waist may be worn outside the skirt, if preferred, and may accompany a full round or *godet* skirt. It will make up exquisitely in plain, fancy, shot or shaded silk for dressy wear, and also in woollens of all seasonable varieties, as well as in gingham, chambray, percale, dimity, organdy, dotted Swiss and batiste.



FIGURE No. 342 L.—MISSES' DRESS.—This illustrates Pattern No. 7559 (eopyright), price 1s. 3d. or 30 eents.

(For Description see this Page.)

FIGURE No. 342 L.—MISSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 342 L.—This illustrates a Misses' dress. The pattern, which is No. 7559 and costs 1s. 3d. or 30 eents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 505 of this publication.

The present development of the dress introduces a dainty combination of white dimity sprigged with pale green, all-over embroidery, and embroidered edging, with all-over embroidery and pale-green satin-edged ribbon for decoration. The straight, full skirt is of stylish width and surrounds the figure in graceful folds that result from gathers at the top; it is joined to the fanciful body, and the lower edge is finished with a deep hem. The body has a smoothly adjusted high-necked lining, and a full front and full backs which are shaped in fancy Pompadour fashion at the top. The full front is gathered at the top and bottom and droops with full blouse effect at the center, and the full backs, which are separated from the front by under-arm gores to ensure a smooth effect at the sides, are also gathered at the top and bottom to display pretty fulness at each side of the closing, which is made invisibly at the center. The body lining is covered above the front with a pointed yoke-facing of all-over embroidery, the back displays a square yoke-facing of similar embroidery, and quaint bretelles of all-over embroidery cross the shoulders smoothly and emphasize the broad effect of the mutton-leg sleeves. The bretelles are followed at their free edges

with frills of embroidered edging, and their joinings to the front and backs are concealed by straps of ribbon, the ends of which are covered with pretty rosette-bows. Similar ribbons frame the fulness at the front and are continued upon the skirt nearly to the bottom, and over these ribbons at the waist and at their lower ends are placed rosette-bows of ribbon. The sleeves are made with stylish fulness above the elbow and are gathered at the top to stand out in balloon fashion upon the shoulders. They are mounted upon smooth linings and are trimmed with pointed facings of all-over embroidery above drooping frills of edging. The close-fitting curate collar is decorated with a crush collar of ribbon that is arranged in a flat bow at the back.

The dress is dainty and simple and is available for either every-day or best wear. It will make up beautifully in dotted and flowered organdy, dotted Swiss, zephyr gingham and lawn, and the yoke facings may be of point de Gène lace or dotted net, the linings being cut away from under the lace to expose the neck, if desired. All stylish silks and woollens are adaptable to the mode, and ribbon, braid, beading, etc., may comprise the garniture.

The close-fitting straw turban is stylishly adorned with bunches of violets and a twist of violet velvet.

FIGURE NO. 343 L.—GIRLS' HOUSE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 343 L.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 7539 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years old, and may be seen in two views on page 509 of this issue. When the toilette is intended for girls from two to seven years old, guimpe pattern No. 7195, which costs 5d. or 10 cents, and is in seven sizes from one to seven years old, may be used; when for girls from eight to twelve years of age, pattern No. 6701, which costs 7d. or 15 cents, and is in nine sizes from eight to sixteen years old, may be selected. These guimpes are identical in design and are illustrated on their accompanying labels.

The charming toilette shown at this figure is a simple and graceful style that is certain to become a general favorite for afternoon and evening wear at home. Figured red India silk was chosen for the dress in this instance, with lace edging for the frill and ribbon for decoration. The dress has a full, gathered skirt that is deeply hemmed at the bottom and joined to a round body, which is cut in low, round outline at the top. The body has a full front mounted on a lining fitted by single bust darts, and full backs arranged on plain lining-backs, and the closing is made invisibly at the center of the back. The front and backs are joined in under-arm seams and short seams on the shoulders, and the fulness is regulated at the top by gathers and at the lower edge by forward-turning plaits at each side of the center of the front and backward-turning plaits at each side of the closing. The neck edge is finished with a deep frill of lace edging, which falls softly over short puff sleeves that are gathered at their upper and lower edges to stand out in balloon fashion and droop quaintly on the shoulders. A bow of red satin-edged ribbon is set pertly on each shoulder, and similar ribbon encircles the waist and is arranged in a great fancy bow at each side of the fulness in front.

The guimpe is made of white mull, with insertion for the neckband and wristbands and fancy tucking for the visible upper part of the front and back. The garment has a plain front and plain backs that are joined in shoulder and under-arm seams, and is drawn in closely to the figure at the waist-line by tapes inserted in a casing; and the closing is made at the center of the back. The neck is finished with a band of insertion prettily trimmed with a standing frill of edging. The fulness of the shirt sleeves is collected in gathers at the upper and lower edges, and the sleeves are finished with narrow wristbands of insertion, to which frills of edging are daintily added.

Toilettes made after this mode will be suitable for dressy or ordinary wear, according to the fabrics used. India or China silk, crépon or Fayetta in any of the delicate shades that are so



FIGURE NO. 343 L. FIGURE NO. 344 L.

FIGURE NO. 343 L.—GIRLS' HOUSE TOILETTE.—This consists of Girls' Dress No. 7539 (copyright), price 10d. or 20 cents; and Guimpe No. 7195 (copyright). price 5d. or 10 cents, or Guimpe No. 6701 (copyright), price 7d. or 15 cents. FIGURE NO. 344 L.—GIRLS' DRESS.—This illustrates Pattern No. 7566 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 500 and 501.)

becoming to children may be used for the dress, and white nainsook or silk for the guimpe, to make a dainty and dressy toilette; and shepherd's check or plaid wool goods, cheviot, serge, etc., with a guimpe of crépon or cashmere, will produce an attractive school gown. The dress may be prettily trimmed with lace edging, ribbon or insertion, and the simulated yoke of the guimpe may be of plain or fancy tucking.

FIGURE NO. 344 L.—GIRLS' DRESS.

(For Illustration see Page 500.)

FIGURE NO. 344 L.—This illustrates a Girls' dress. The pattern, which is No. 7566 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is again portrayed on page 510 of this magazine.

The dress is here represented made up for afternoon wear in an attractive combination of réséda crépon and olive-green silk, with a dainty trimming of olive satin ribbon and white point de Gène insertion. The full skirt is deeply hemmed at the bottom and falls in full, graceful folds all round from the round body, which is made over a closely fitted lining and closed at the center of the back with buttons and button-holes. At each side of the closing pretty fulness is produced by gathers at the top and bottom, and the backs are separated from the fronts by under-arm gores. Becoming fulness is arranged at the center of the front by means of gathers at the upper and lower edges, the fulness drooping in blouse fashion over the skirt; while back of the fulness the front is drawn smoothly over the lining. Crossing the shoulders are triple-pointed bretelles of olive silk, which are sewed on smoothly, but which by reason of their circular shaping fall in deep flutes and flare prettily. The bretelles are all-over decorated with rows of white lace insertion, through which the silk gleams richly; and their upper edges are concealed by bands of ribbon ending under dainty bows. At the neck is a standing collar of moderate height covered with a crush collar that is closed at the back under a spreading bow. Sleeves of the puff variety complete the attractive garment. The puffs extend to the elbow and are gathered at the top and bottom to droop and flare in soft folds, and below the puffs the sleeves are faced with olive silk and decorated to correspond with the bretelles with encircling rows of insertion. A ribbon passes round the waist at the back and ends at each side of the fulness in front under a bow, from which a long, notched end hangs low upon the skirt.



FIGURE NO. 345 L.



FIGURE NO. 346 L.

FIGURE NO. 345 L.—GIRLS' DRESS.—This illustrates Pattern No. 7567 (copyright), price 1s. or 25 cents. FIGURE NO. 346 L.—GIRLS' DRESS.—This illustrates Pattern No. 7545 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 501 and 502.)

The mode is an excellent one by which to develop Fayetta, India or China silk or crépon in evening tints for party or dancing-school wear, and the bretelles afford an excellent opportunity for the introduction of an ornamented fabric. Velvet or satin ribbon and lace edging or insertion will provide handsome trimming on any of the materials mentioned. For ordinary wear, serge, cheviot, novelty wool goods or a pretty silk-and-wool mixture may be chosen, with braid or passementeric for garniture.

FIGURE NO. 345 L.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 345 L.—This illustrates a Girls' dress. The pattern, which is No. 7567 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 509 of this DELINEATOR.

Some simple yet picturesque features are shown in this dress, which in this instance is displayed developed in a combination of plain and checked zephyr gingham and decorated with ribbon, embroidery and lace insertion. The dress may be worn with or without a guimpe, and is provided with a lining fitted by single bust darts and the usual seams, the closing being made at the center of the back. Under-arm gores separate the full, low-necked front from the full, low-necked backs, and the front is disposed in gathers at the top and bottom, the fulness being drawn well to the center and drooping in blouse fashion. At

the back the fulness is collected in gathers at each side of the closing. Puff sleeves that extend to the elbow are gathered at the top and bottom; they are made over coat-shaped linings and decorated with a frill of embroidered edging. A stylish Bertha of plain gingham that completes the neck of the dress is smooth at the top and forms a deep point over each shoulder.


7544


7544

Its lower edge is decorated with a ruffle of embroidered edging and a band of lace insertion. The full skirt is deeply hemmed at the bottom and is gathered at the top, where it is attached to the waist, and falls in soft, full folds about the figure. A bow of ribbon with long, flowing ends is tacked over the joining of the skirt and waist at the left side.

Pretty Spring and Summer dresses will be made up after this mode in challis, crépon, silk, and such washable materials as chambray, gingham, lawn, batiste and dimity. Lace or embroidered edging associated with a trifling amount of ribbon will provide suitable decoration.

FIGURE NO. 346 L.—GIRLS' DRESS.

(For Illustration see Page 501.)

FIGURE No. 346 L.—This illustrates a Girls' dress. The pattern, which is No. 7545 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen in three views on page 508 of this magazine.

Simplicity and good style are charmingly united in the pretty little dress here shown developed in pink-and-white striped zephyr gingham and trimmed with narrow white embroidery and pink ribbon. The full skirt is finished at the bottom with a deep hem, and is gathered at the top and joined to the body, falling in pretty folds all round. The front of the body is arranged in a broad box-plait at the center, and the back displays a similar box-plait over the closing, which is made with hooks and eyes at the center. The front and backs are separated by under-arm gores to insure a smooth adjustment at the sides, and the body is provided with a lining snugly adjusted by the usual darts and seams. The one-seam mutton-leg sleeves, which are mounted upon smooth, coat-shaped linings, display fashionable fulness at the top and are gathered to droop in quaint style at the shoulders. They follow the outline of the forearm with comfortable closeness and are trimmed with embroidered edging applied to simulate deep, pointed cuffs. The box-plait at the front is decorated with similar edging, and so also is the rolling collar, which is in two sections with widely flaring ends. The belt provided by the pattern is omitted in favor of a ribbon sash that is tied at the back in a pretty bow with long notched ends.

For the host of pretty cottons that are to be devoted to girls' Summer gowns this dress is a specially attractive mode; and it will also make up beautifully in Fayetta, challis, cashmere, etc., with velvet ribbon, fancy braid, gimp or feather-stitching for trimming. Plain, checked and striped piqué and *plissé* and silk gingham are washable materials that will be favored for the mode.

MISSES' COSTUME, WITH FIVE-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED).

(For Illustrations see this Page.)

No. 7544.—Green silk, gingham and all-over embroidery are united in this costume at figure No. 337 L in this DELINEATOR, with a tasteful disposal of ribbon for decoration.

The costume is not difficult to reproduce and will make up stylishly in most of the fashionable dress goods. It is here pictured made of écru novelty suiting and brown silk. The gored skirt is exceedingly graceful and the unique disposal of fulness in plaits all round is new and pleasing, each seam being concealed by a backward-turning plait; and the fulness at the back is collected in two backward-turning plaits at each side of the center seam. The skirt is arranged over a foundation skirt composed of five gores, the front and side gores being smoothly fitted at the top by darts, while all fulness is collected at the back in closely drawn gathers. The foundation skirt may be omitted if not desired. The plaited skirt measures nearly four yards round at the bottom in the middle sizes. The placket is finished above the center seam and the top of the skirt is completed by a belt.

The basque-waist is provided with a lining fitted by single bust darts, under-arm and side-back gores and a curving center


7544

Front View.


7544

Back View.

MISSES' COSTUME, WITH FIVE-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

seam, the closing being made at the center of the front. At the front edge of the overlapping front is laid a broad box-plait that conceals the closing; and the fronts, which are smooth at the top, have slight fulness at the bottom collected in two rows of shirring made at belt depth apart, the fulness being drawn well to the center. Under-arm gores separate the full fronts from the seamless back, which is laid in a broad box-plait at the center, the plait being widest at the top; and the fulness at the bottom is disposed to correspond with the front. The back is low and round and joins a round yoke, that is outlined at the lower edge by a fanciful bretelle of silk. The bretelle is deep and square like a sailor collar at the back and its square ends terminate in front at the bust. At the neck is a standing collar which closes in front; it is covered with a crush collar of silk, the frill-finished ends of which are fastened at the back. Huge puffs that are gathered at the top and bottom cover the coat-shaped sleeves as far as the elbow. The waist is encircled by a softly wrinkled belt of silk, which is arranged over a belt lining and is closed at the left side of the front under a stylish bow composed of two upstanding loops and a knot of silk. The small engravings show how greater simplicity may be attained by omitting the bretelle, crush collar and belt.

The fascinating Spring and Summer woollens and the lovely silks that come in inexpensive qualities, as well as in the heavier and more costly grades, are commended for this charming costume. It offers an opportunity for a pretty combination, although one material may be effectively used throughout. Velvet and crépon, silk and crépon or challis, silk-and-wool novelty goods and some thin materials that can be worn a season or more without renovation are appropriate for the mode, which is unusually stylish yet thoroughly practical. Embroidery, ribbon, braid or passementerie may be used for decoration.

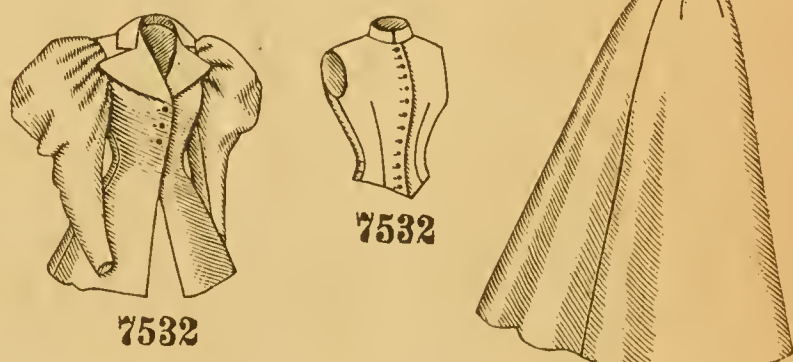
We have pattern No. 7544 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires five yards and three-fourths of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Of one material, it calls for ten yards and a fourth twenty-two inches wide, or eight yards and seven-eighths twenty-seven inches wide, or seven yards thirty-six inches wide, or five yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME, CONSISTING OF A JACKET OR BLAZER, A VEST AND FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 7532.—Navy and white serge are united in this costume at figure No. 336 L in this magazine, with blue and white soutache braid for decoration.

This costume is stylish for the promenade, shopping, travelling and general outing wear, and a shirt-waist may be substituted for the vest, if desired. Mixed cheviot and fancy vesting were here selected for the costume. The vest is pointed at the center, and its fronts are fitted by single bust darts and closed at the center by button-holes and buttons. The back is rendered shapely by a well-curved center seam and joins the fronts in under-arm and shoulder seams. Straps, which are included in the under-arm seams at the waist-line, are buckled at the center of the back to regulate the width. The vest is completed by a standing collar, which is finished, like the lower edge of the vest, with a single row of machine-stitching.



View Showing the Fronts Closed with Three Buttons and Button-Holes.

The jacket or blazer is of fashionable length, extending well below the hips, and the loose fronts may be reversed their entire length, or they may be reversed to the bust only and buttoned below the lapels with three button-holes and buttons, as illustrated. The adjustment is made by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of stylish coat-laps; and the side-back seams disappear below the waist-line under well pressed coat-plaits. The rolling collar presents a center seam and forms notches with the lapels in true coat style. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on linings similarly shaped; the fulness at the top is collected in upturning plaits, and round cuffs are simulated by a double row of machine-stitching. A single row of stitching follows the free edges of the jacket.

The four-gored skirt has a front-gore and a gore at each side which are smoothly fitted at the top by darts, and a wide back-gore that is gathered at the top, the fulness expanding toward the lower edge, where the width of the skirt is two yards and five-eighths round in the middle sizes. If desired, the lower portion of the skirt may be faced as far as the knees with hair-cloth or crinoline. The placket is finished at the left side-back seam, and the top of the skirt is completed with a belt.

Cheviot, English serge, novelty suiting, covert cloth, whipcord, etc., will be selected for suits of this kind, with fancy vesting or white piqué for the vest. Machine-stitching will form the neatest and most appropriate finish.

We have pattern No. 7532 in seven sizes for misses from ten



Front View. *Back View.*

MISSES' COSTUME, CONSISTING OF A JACKET OR BLAZER, A VEST AND FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

to sixteen years of age. For a miss of twelve years, the garment requires four yards and three-fourths of dress goods forty inches wide, with three-fourths of a yard of fancy vesting twenty-seven inches wide. Of one material, it requires eight yards and seven-eighths twenty-two inches wide, or five yards and three-eighths thirty-six inches wide, or four yards and a fourth forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

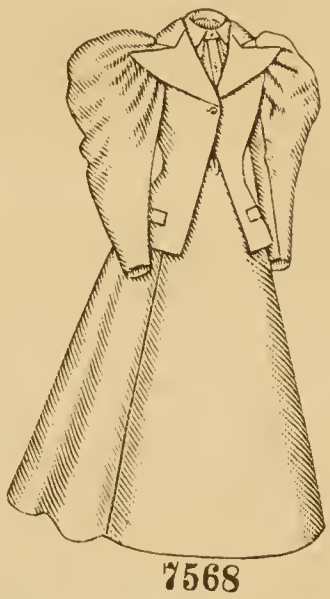
MISSES' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUTTON SLEEVES (That may be Plaited or Gathered), A SHIRT-WAIST, AND A SIX-GORED SKIRT FORMING THREE *GODETS* AT THE BACK.

(For Illustrations see this Page.)

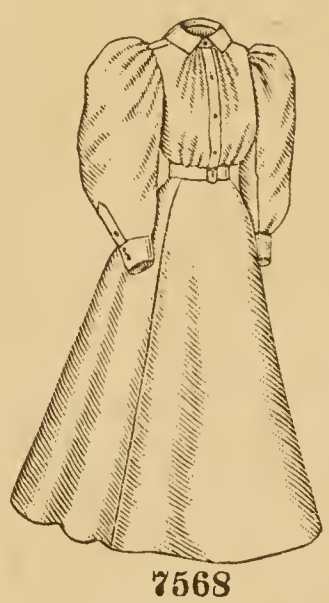
No. 7568.—At figure No. 334 L in this magazine this costume may be seen made of white serge and red silk, with gold soutache braid for decoration.

The blazer costume is both stylish and practical. The skirt and jacket are here pictured made of brown serge, and the shirt-waist of blue chambray. The blazer is of fashionable length. Its loose fronts may have square or rounding lower corners and may be closed at the bust with a button-hole and button or worn open, as shown in the engravings. The close adjustment at the sides and back is due to under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps, the side-back seams disappearing under well pressed coat-plaits. The fronts are reversed above the bust in pointed lapels that are faced with the material and meet the rolling collar in notches. The *gigot* sleeves, which are made with linings that are similarly shaped, are fitted with one seam only and may be gathered or plaited at the top, as illustrated, to fall in pretty wrinkles and folds to the elbow; they are completed at cuff depth with a double row of machine-stitching. Square openings to pockets inserted in the fronts are covered with pocket-laps that may have square or rounding lower front corners to match the fronts. The free edges of the jacket and collar are finished with a double row of stitching.

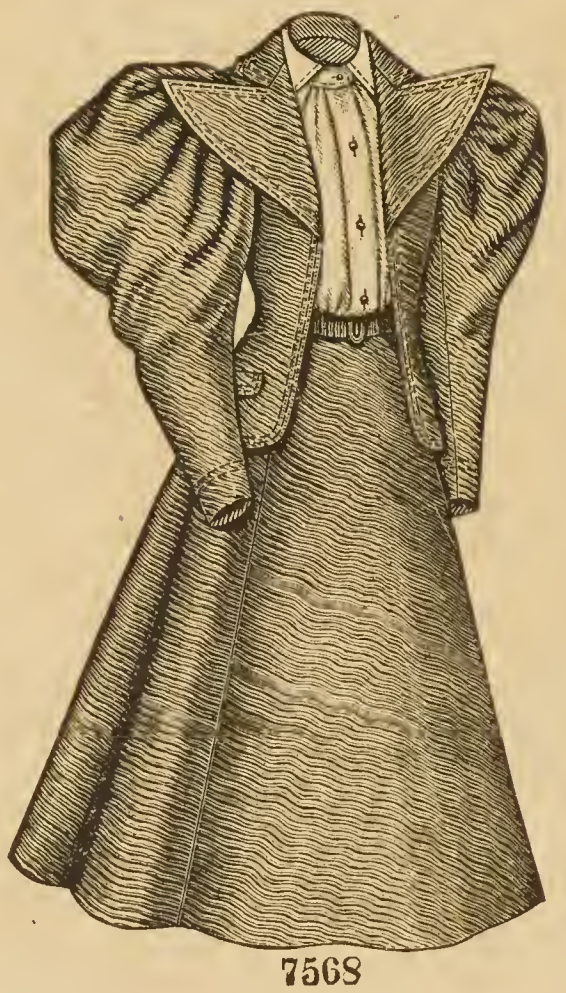
The six-gored skirt consists of a front-gore and a gore at each side, all of which are perfectly smooth at the top, while at the back are three *godets* that are gathered at the top and spread gracefully outward to the lower edge, where the skirt measures three yards and a quarter round in the middle sizes. A placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt. The fulness is held in position by a tape tacked across the *godets* near the top.



7568



7568



7568

Front View.



7568

Back View.

MISSES' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUTTON SLEEVES (THAT MAY BE PLAITED OR GATHERED), A SHIRT-WAIST, AND A SIX-GORED SKIRT FORMING THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

The shirt-waist displays a box-plait at the front edge of the overlapping front, through which the closing is made with studs or button-holes and buttons, and the fronts are gathered at the top at each side of the closing. The fronts join the seamless back in shoulder and under-arm seams and the back is smooth at the top, where it is strengthened by an applied bias, pointed yoke that is shaped by a center seam. At the waist-line the back is drawn closely to the figure by tapes inserted in a short casing and tied over the fronts. The waist is encircled by a belt of serge which fastens in front under a fancy buckle. The leg-o'-mutton shirt-sleeves are gathered at the top to droop in regulation fashion; they are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top. The lower edges of the sleeves are gathered and completed with cuffs that are closed with link buttons, and the lower ends of the laps are closed with a button and button-hole. At the neck is a turn-down collar mounted on a shaped band that is closed with a stud, the ends of the collar flaring widely at the throat. The shirt-waist is finished with machine-stitching.

The blazer costume suggests comfort and is stylish and girlish. For its development serge, flannel, English wool suiting, whipcord, canvas wool, etc., may be selected. The shirt-waist may be of lawn, linen, cheviot, percale, Madras or wash silk. Machine-stitching will provide an effective finish.

We have pattern No. 7568 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket and skirt require six yards and three-eighths of material twenty-seven inches wide, or five yards and a half thirty-six inches wide, or four yards and a half forty-four inches wide, or four yards fifty inches wide; while the shirt-waist requires four yards

twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and a half thirty-six inches wide, with a half yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (To Be Made with a High or Low Neck and with Full-Length or Elbow Sleeves.)

(For Illustrations see this Page.)

No. 7559.—Figured dimity, all-over embroidery and embroidered edging are combined in this dress at figure No. 342 L in this magazine, with ribbon for decoration.



7559

The dress is here represented made of figured electric-blue challis, velvet and lace edging and decorated with ribbon. The body is provided with a lining that is rendered close-fitting by single bust darts and under-arm and side-back gores, and is closed at the center of the back. The full front and full back are shaped in fancy Pompadour outline at the top and are gathered at the top and bottom, the fulness in front drooping in graceful blouse fashion. Above the full portions the lining is faced with velvet, with the effect of a fancy yoke that shapes a point at the center of the front and has a square outline at the back. The standing collar, which is of moderate height, is closed at the back and covered with a wrinkled ribbon that closes at the back under a graceful, flat bow. Ornamental epaulettes of velvet outlined at the ends and lower edges with a frill of lace edging cross the shoulders smoothly; they are followed at the top by a wrinkled ribbon which terminates at the front and back under a dainty bow. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness is collected in gathers at the top and droops in soft folds to the elbow, below which the adjustment is close. The sleeves may be made up in elbow length as pictured, and completed with a frill of lace headed by a wrinkled section of ribbon; and for evening wear the neck may be cut low in fancy Pompadour outline. The straight, full skirt, which is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, is of stylish width, measuring three yards round in the middle sizes. Wrinkled ribbons conceal the joining of the skirt and body back of the fulness in the front, a rosette bow being placed over their front ends and a double loop-bow over their back ends.



7559

Front View.



7559

Back View.

Misses' Dress, with Straight, Full Skirt. (To be Made with a High or Low Neck and with Full-Length or Elbow Sleeves.) (Copyright.)

(For Description see this Page.)

Many of the newest styles for misses are made up with velvet like the mode here shown. Fayetta, crépon or novelty dress goods may be used for the development of the dress. Washable fabrics may also be made in this way and a yoke of embroidery may be used with such fabrics, and sometimes lace, if the material chosen be sheer. Ribbon should be added with either lace or embroidery to increase the dressy effect.

We have pattern No. 7559 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires seven yards of challis twenty-seven inches wide, with three-eighths of a yard of velvet twenty inches wide, and five yards and three-fourths of lace edging five inches wide. Of one material, it needs ten yards and a fourth twenty-two inches wide, or eight yards twenty-seven inches wide, or six yards and a fourth thirty-six inches wide, or six yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' COSTUME, WITH FRENCH VEST AND ETON FRONTS, AND A SKIRT HAVING A CIRCULAR FRONT AND THREE *GODETS* AT THE BACK.

(For Illustrations see Page 506.)

No. 7558.—A pretty combination of white and blue serge is shown in this costume at figure No. 339 L in this magazine, and white braid provides the decoration.

This costume introduces the stylish and popular French vest and Eton fronts and has a youthful air of grace and style. It is made of figured écru wool suiting and brown velvet, with velvet pipings for decoration. The skirt is extremely graceful; it has a wide circular front extending well back of the hips and three *godets* at the back. Each *godet* is laid in a box-plait at the top and interlined with crinoline to preserve the fashionable outstanding effect, a strap retaining the *godets* in their correct pose. The flare at the bottom, where the skirt measures three yards and a quarter round in the middle sizes, may be emphasized by a facing of hair-cloth or crinoline. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The basque-waist is made over a smooth lining fitted by single bust darts, under-arm and side-back gores and a curving center seam, and is closed at the center of the front. The Eton fronts open over the French vest, that has a box-plait at the right front edge, under which the closing is made; and the slight fulness is laid in two shallow, overlapping, backward-turning plaits at the top under the box-plait and collected at the waist-line in two short rows of shirring, the shirrings being tacked to the lining and the vest drooping gracefully in blouse

style. Under-arm gores separate the fronts from the back, which is smooth at the top and has fulness at the waist-line collected in two backward-turning, overlapping plaits. The sailor collar is included in the seam with the standing collar and is square at the back and deeply hollowed across the shoulders and at the ends, which extend to the bust. The free edges of the collar and Eton fronts are decorated with velvet pipings. The standing collar is covered with a wrinkled stock of velvet that is formed into outstanding loops by tuck-shirrings at each side. The waist is encircled by a velvet belt that is softly wrinkled and arranged at the back in a bunch of four outstanding loops. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness is collected in gathers at the top and droops in soft folds and wrinkles to the elbow, below which the sleeves fit the arm closely.

A combination may be selected for the development of this costume if desired; the vest, belt and collar could contrast with the remainder of the costume or one material may be stylishly used throughout. Serge, crépon, novelty suiting and some washable fabrics will make up effectively in this way, and silk, velvet or the dress goods may be used for the collar and belt.



7558

Front View.



7558

Back View.

MISSES' COSTUME, WITH FRENCH VEST AND ETON FRONTS, AND A SKIRT HAVING A CIRCULAR FRONT AND THREE *Godets* AT THE BACK. (COPYRIGHT.)

(For Description see Page 505.)

We have pattern No. 7558 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and seven-eighths of dress goods forty inches wide, and three-fourths of a yard of velvet twenty inches wide. Of one material, it needs nine yards and a half twenty-two inches wide, or five yards and three-fourths thirty-six inches wide, or four yards and three-fourths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

GIRLS' COSTUME, CONSISTING OF AN ETON JACKET, A SHIRT-WAIST AND A STRAIGHT, FULL SKIRT.

(For Illustrations see Page 507.)

No. 7549.—This little costume suggests the mountains and seashore and the delights of Summer, being especially adapted to travelling and outing uses. The skirt and Eton jacket are here represented made of blue serge, and the shirt-waist of pink percale. The fronts of the shirt-waist are disposed with pretty fulness at each side of the center by gathers at the top, and are closed with button-holes and buttons or with studs through a box-plait formed at the front edge of the right front. The fulness at the waist-line at the back is drawn well to the center by two rows of shirring which are tacked to a casing that extends all round the garment and in which tapes are inserted to draw the garment snugly about the waist. The back is strengthened by an applied seamless yoke, which forms a decided point at the lower edge and is machine-stitched to position along the lower and shoulder edges. The shirt sleeves have great fulness at the top collected in gathers; they are also gathered at the wrists and finished with straight cuffs having square ends closed with button-holes and buttons or studs below openings that are finished with underlaps and overlaps, the overlaps being pointed at the top. The turn-down collar is mounted upon a standing band having rounding ends closed at the throat with a button-hole and button. Machine-stitching finishes the free edges of the collar and cuffs and the outer edges of the box-plait.

The jaunty Eton jacket extends to the waist-line and is simply shaped by shoulder and under-arm seams. Its fronts open widely, disclosing the front of the shirt-waist; they are reversed in broad, pointed lapels and faced with the material. The leg-o'-mutton sleeves are shaped by one seam only, and have ample fulness at the top collected in gathers that produce the broad-shouldered effect so fashionable, and they fit the arm with comfortable closeness below the elbow.

The straight, full skirt is deeply hemmed at the bottom and gathered at the top; it is sewed to a belt having a pointed, overlapping end, the belt being closed at the center and at the left side of the back.

For wear at the seashore or in the mountains or when travelling or promenading, this costume is in every way desirable. It may be developed in serge, flannel, plain or figured mohair, camel's-hair or in such washable fabrics as teviot suiting, Galatea, duck or piqué. The shirt-waist may be made of wash silk, cheviot, percale, linen, dimity or lawn and trimmed with edging or insertion.

We have pattern No. 7549 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the jacket and skirt require four yards and five-eighths of material twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide; while the shirt-waist needs three yards and a fourth twenty-two inches wide, or two yards and five-eighths twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' BLAZER COSTUME, CONSISTING OF A JACKET WITH LEG-O'-MUTTON SLEEVES (THAT MAY BE GATHERED OR PLAITED), A SHIRT-WAIST AND A STRAIGHT, FULL SKIRT.

(For Illustrations see Page 508.)

No. 7570.—This jaunty costume may be seen with the jacket and skirt made of red serge, and the shirt-waist of white lawn at figure No. 335 L in this magazine, the jacket being prettily trimmed with braid and buttons and the shirt-waist with embroidered edging.

The jacket and skirt here pictured are made of navy-blue serge, and the shirt-waist of white lawn, decorated with embroidery. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to a wide belt, and falls in pretty folds about the figure.

The jaunty blazer jacket has loose fronts that present rounding lower corners. The fronts are reversed above the bust in lapels that form notches with the rolling collar, and may be closed below the lapels with a button and button-hole or worn open, as preferred. Under-arm and side-back gores and a well curved center seam ensure an accurate adjustment at the sides and back, the center seam terminating below the waist-line at the top of coat-laps, and the side-back seams disappearing under well pressed coat-plaits. The sleeves are in leg-o'-mutton style, shaped by one seam only; the abundant fulness at the top may be collected in gathers or in forward and backward turning plaits, as preferred, both arrangements being illustrated in the engravings. A single row of stitching outlines the edges of curved openings to side pockets inserted in the fronts, and the free edges of the lapels and jacket are finished with a double row of stitching.

The fronts of the shirt-waist are joined by shoulder and under-arm seams to the seamless back, and the fulness in the fronts is drawn well to the center by gathers at the top. A box-plait is applied at the front edge of the overlapping front, and the closing is made through the plait with studs or with button-holes and buttons. The back is smooth across the top and is overlaid in shirt fashion with a seamless pointed yoke. Tapes inserted in a short casing across the back draw the fulness well to the center and are tied over the fronts. The leg-o'-mutton shirt sleeves are gathered at the top and bottom and are finished with reversed cuffs that roll over narrow wristbands and over the jacket sleeves. The rolling collar has prettily flaring ends, its free edges being decorated, like the upper edges of the cuffs, with a frill of embroidered edging; and the side edges of the applied plait are decorated with a frill of similar edging.

The modes for girls are frequently duplicates of styles worn by their elders; especially is this the case in outing suits intended for the promenade, the seashore or general wear. Serge, flannel, English novelty suitings, covert cloth, etc., are chosen for these serviceable suits; and with them a shirt-waist of lawn, linen, percale, cheviot, silk or Madras is generally associated. Machine-stitching will provide appropriate decoration.

We have pattern No. 7570 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the jacket and skirt call for five yards and five-eighths of goods twenty-seven inches wide, or four yards and five-eighths thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or three yards fifty inches wide. The shirt-waist needs three yards and a half twenty-two inches wide, or two yards and seven-eighths twenty-seven inches wide, or two yards and a fourth thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS. (To be Made with a Standing or Rolling Collar.)

(For Illustrations see Page 508.)

No. 7545.—This dress is again shown at figure No. 346 L in this magazine.

The pretty dress is here shown made of figured pink lawn. The waist is provided with a lining fitted by single bust darts and under-arm and side-back gores, the closing being made at the back. Under-arm gores separate the front from the backs, and a box-plait laid at the center of the front, and a similar plait made at the back edge of the right back conceal darts that render the body perfectly smooth. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings; the fulness is collected at the top in gathers and spreads in pretty wrinkles and folds to the elbow. The neck may be completed with a rolling collar in two sections that flare broadly at the center of the front and back, or with a standing collar, as preferred. The straight, full skirt falls in graceful folds from the body, to which it is joined. The waist is encircled by a belt that is closed at the center of the back.

The Spring and Summer woollens of light weight will make up attractively in this manner, particularly challis, cashmere and crépon, and for washable fabrics it is an excellent mode, as its simplicity renders its frequent renovation most satisfactory.

We have pattern No. 7545 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the dress calls for six yards of goods twenty-two inches wide, or four yards and three-fourths twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS. (To be Worn With or Without a Guimpe.)

(For Illustrations see Page 509.)

No. 7539.—By referring to figure No. 343 L in this magazine, this dress may be seen made up of figured India silk and lace edging, with ribbon for decoration.

The dress is simple and dainty in effect and may be worn with or without a guimpe. It is here shown made of figured challis, with lace edging for the Bertha frill. The full, straight skirt is deeply hemmed at the bottom and gathered at the top and joined to the quaint fanciful body, which is shaped with a low, round neck. The body is made over a lining fitted by single bust darts and is closed invisibly at the back. The full front and full backs are joined in under-arm and short shoulder seams, and the fulness in the front is becomingly disposed in gathers at the top and in four forward-turning plaits at the bottom at each side of the center. The fulness in the back is similarly disposed at each side of the closing. The round neck is completed by a cording, which heads a pretty gathered Bertha frill of lace edging. The short puff sleeves are mounted on smooth linings; they are gathered at the top and bottom and stand out well from the arm in balloon fashion.



7549

The most effective and most becoming materials to make up in this way are silk, cashmere, challis and the enormous variety of washable fabrics, such as nainsook, cambric, gingham, lawn, percale, dimity, batiste, etc. Lace or embroidery will form an appropriate decoration.

We have pattern No. 7539 in eleven sizes for girls from two to twelve years of age. To make the dress for a girl of eight years, requires two yards and seven-eighths of dress goods forty inches wide, with two yards and a fourth of lace edging five inches and a fourth wide. Of one material, it needs five yards and a half twenty-two inches wide, or five yards and three-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7549

Front View.



7549

Back View.

Girls' Costume, Consisting of an Eton Jacket, a Shirt-Waist and a Straight, Full Skirt. (Copyright.)

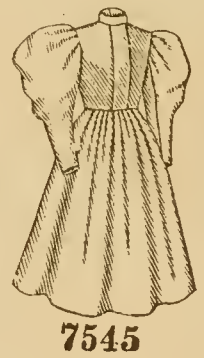
(For Description see Page 506.)

GIRLS' DRESS. (To be Worn With or Without a Guimpe.)

(For Illustrations see Page 509.)

No. 7567.—Plain and fancy checked gingham are united in this quaint little dress at figure No. 345 L in this magazine, with embroidered insertion and edging and satin ribbon for decoration.

The dress, which may be daintily developed for a party gown, is here shown made up in spotted challis, with lace edging and velvet rosettes for garniture. The skirt, which is full and straight, is deeply hemmed at the bottom, and is gathered at the top and joined to the body, falling in full, soft folds all round. The body, which is shaped in low, round outline at the top, has a full front and full backs separated by under-arm gores and disposed in soft folds upon a smooth body-lining by gathers at the top and bottom, the fulness at the front drooping in blouse fashion upon the skirt. The body lining is fitted by single bust darts and under-arm and side-back gores, and the dress is closed invisibly at the center of the back. The puff sleeves extend to the elbow and are mounted upon smooth linings; they are gathered at the top and bottom and spread in picturesque balloon fashion, the quaint droop on the shoulder being emphasized by the deep points of the Bertha which rest upon them. The Bertha falls smoothly from the upper edge of the body and is quite shallow at the front and back, deepening to points on the sleeves, and its ends fall evenly at the center of the back. The upper and lower edges of the Bertha are decorated with narrow point de Gène lace edging, and a velvet rosette trims the bottom of the front at each side of the fulness. The Bertha may be omitted, as shown in the small engraving.



7545

The dress is suitable for the pretty silks which are used for girls' best dresses and for the numerous woollens and silk-and-wool novelties that are used for every-day or school gowns. Cashmere, serge, challis, silk, gingham and foulé will develop nicely by the mode, and a guimpe of China silk, mull, lawn, dimity or Swiss may be worn.

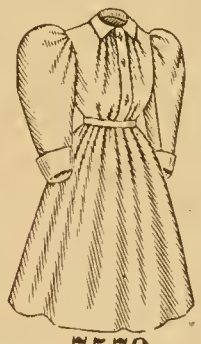
We have pattern No. 7567 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment requires six yards and an eighth of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.



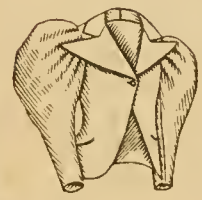
7570
Front View.



7570
Back View.



7570



7570

Girls' Blazer Costume, Consisting of a Jacket with Leg-o'-Mutton Sleeves (That may be Gathered or Plaited) a Shirt-Waist and a Straight, Full Skirt. (Copyright.)

(For Description see Page 506.)

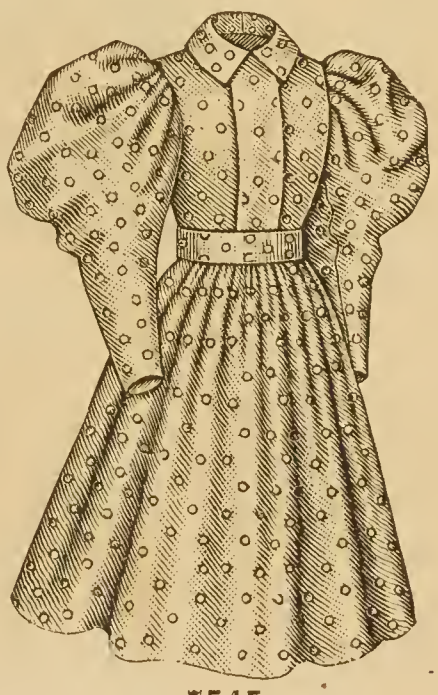
GIRLS' DRESS.

(For Illustrations see Page 510.)

No. 7566.—Réséda crépon and olive silk are pictured united in this pretty dress at figure No. 344 L in this magazine, white lace insertion and olive ribbon providing pretty garniture.

The simplicity which good taste requires is an attractive feature of this picturesque dress, which is here shown made of figured challis and trimmed with ribbon in two widths. The dress has a full, straight skirt that is deeply hemmed at the bottom and gathered at the top to fall in full, soft folds from the body, which has a lining fitted by single bust darts and the usual under-arm and side-back gores. The front of the body is gathered at the top and bottom and droops in pronounced blouse fashion at the center over the skirt; it is separated by under-arm gores from the full backs, which are arranged in soft folds by gathers at the top and bottom. The fulness at the back and front is drawn well to the center, and the body is closed at the center with button-holes and buttons. The coat sleeves have full, drooping puffs which reach to the elbow; the puffs are gathered at the top and bottom, and the wrists are trimmed with three rows of narrow ribbon. A quaint feature of the dress is the bretelles, which droop in a deep point upon each sleeve and form a deep point at the front and back of the arm; they cross the shoulders smoothly and are trimmed at their free edges with three bands of narrow ribbon, their upper edges being followed with a wrinkled band of wider ribbon, the ends of which are finished with rosette bows of similar ribbon. The standing collar, which closes at the back, is covered by a wrinkled ribbon, over the ends of which a spreading bow formed of loops of ribbon is arranged. The decoration is completed by a rosette bow of ribbon tacked to the bottom of the waist at each side of the fulness in the front. The dress may be made up without the bretelles, as shown in the small view.

The little dress will make up exquisitely in cashmere, serge, foulé, camel's-hair, etc., and will be appropriately used for developing plain and embroidered chambray, spotted, striped or



7545
Front View.



7545
Back View.

Girls' Dress. (To be Made with a Standing or Rolling Collar.) (Copyright.)

(For Description see Page 507.)

figured percale, embroidered flouncing, nainsook and other stylish cottons.

We have pattern No. 7566 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs six yards and three-fourths of material twenty-two inches wide, or five yards and three-fourths twenty-seven inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BASQUE-FITTED JACKET, WITH FULL VEST-FRONT, AND *GODETS* IN THE BACK SEAMS.

(For Illustrations see Page 510.)

No. 7548.—This jacket, which is fitted with the closeness of a basque, is represented developed in cloth and shaded silk. It extends to stylish depth, and its loose fronts are reversed in long lapels that meet the rolling collar in notches. The fronts open widely over a full silk vest arranged upon short lining-fronts and round gracefully toward the back; they are provided with inserted side-pockets for which curved openings are made. The vest, which passes into the shoulder and under-arm seams, is disposed with pretty fulness at each side of the closing, which is made invisibly at the center, by gathers at the top and two spaced rows of shirring at the bottom; and the lower edge is concealed beneath a crush belt that is included in the right under-arm seam and secured with hooks and loops at the left side. The jacket is rendered close-fitting by bust darts in the lining fronts, and the usual under-arm and side-back gores and center seam, and the stylish *godets* which are inserted in the middle three seams below the waist-line ensure an easy adjustment over the full skirts in vogue. The *godets*, which are narrowed nearly to points at the top, roll and spread in the regulation fashion, being interlined with hair-cloth and held in their funnel-shaped folds by a strap tacked across them underneath near the top. A crush collar is arranged upon a close-fitting curate collar, its ends being gathered and finished with the ends of the curate collar, which closes at the throat. The one-seam *gigot* sleeves, which are arranged upon smooth, coat-shaped linings, are fashionably full at the top, where they are arranged in forward and backward turning plaits and present the regulation droop on the shoulders; they are smooth and comfortably close-fitting below the elbow and are plainly completed at the wrist.

The jacket may accompany a *godet* or full skirt and will be usually developed in a combination of fabrics, shaded, shot or fancy silk being favored for the full vest. Cloth, serge, crépon, tweed, hopsacking and various other woollens are adaptable to the mode, and one or two rows of machine-stitching may finish all the free edges.

We have pattern No. 7548 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires two yards and a fourth of cloth fifty inches wide, with a yard and three-eighths of silk twenty inches wide. Of one material, it will need five yards and seven-eighths twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.



Front View. *Back View.*

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 507.)

MISSES' BLOUSE-WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 511.)

No. 7537.—At figure No. 341 L in this magazine this blouse-waist is shown made of silver-gray Fayetta and *cerise* silk, with lace edging, gimp and ribbon for trimming.

The blouse-waist is made attractive by the shirrings, which are very ornamental. Shot silk showing old-rose changing to silver-gray was here chosen to make it. The waist is provided with a short lining fitted by single bust darts, under-arm and side-back gores and a curving center seam and is closed invisibly at the center of the front. The full fronts and full, seamless back are separated by under-arm gores that give a smooth adjustment at the sides; they are gathered at the neck and shoulder edges, and the fulness is collected in cross-rows of shirrings to produce a square yoke effect, which is unusually attractive, as the shirrings are placed at effective distances apart to form pretty puffs between. The fulness at the waist-line is laid in five overlapping, forward-turning plaits at each side of the closing and in four backward-turning plaits at each side of the center of the back. The large leg-o'-mutton sleeves are shaped by one seam only and are adjusted over coat-shaped linings; they are close below the elbow and bouffant above, the fulness at the top being collected in gathers that break into pretty folds and wrinkles. The neck is completed by a standing collar, which is closed in front and covered with a crush collar that is closed at the back under a flat bow. The waist is encircled by a crush belt that is made over a stiffened lining and closed at the back under a flat bow. A plain belt may be worn, and the crush collar may be omitted.

Many changes of effect are possible with a blouse-waist, as different skirts may be combined with it; and if a variety of



Front View. *Back View.*

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 508.)

crush collars be a part of the dressy aeeessories of the wardrobe, the monotony of tone may be frequently changed. Crépon, cashmere and many washable fabries, as well as plain or fancy silks, may be chosen for these pretty waists.

We have pattern No. 7537 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires five yards and a half of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BLOUSE-WAIST, WITH FITTED LINING. (To be made with a Rolling or Stock Collar.)

(For Illustrations see Page 511.)

No. 7530.—At figure No. 338 L in this Delineator this blouse-waist is pictured made of figured India silk, with velvet ribbon for garniture.

This girlish blouse-waist is highly eommended for woollen goods and all kinds of washable and thin materials. It is here represented made of crépon. It extends a little below the waist-line, and has a full front and full backs separated by under-arm gores, and is arranged upon a body lining elosely adjusted by single bust darts and under-arm and side-back gores. The closing is made at the back with button-holes and buttons. The fulness in the front is drawn to the center by a short row of gathers at the top and two short rows of gathers made at belt depth apart at the waist-line. The fulness at the back is similarly arranged at each side of the elosing and the waist is encircled by a belt. The sleeves are in leg-o'-mutton style, shaped by one seam only, and mounted on coat-shaped linings; they are gathered at the top and flare in soft folds and wrinkles to the elbow. The neck may be finished with a rolling collar in two sections that have square ends flaring prettily in the front and back, or with a stock eollar eonsisting of a elose-fitting standing collar and a wrinkled stock that has friil-finished ends closed at the back, both styles of collars being shown in the engravings.

A desirable addition to the wardrobe of every miss is a waist of this kind made with the utmost simplicity yet with a degree of graee and style that eommends it for Summer silks, washable goods of all grades and light-weight woollens. No decoration is required, the shaping rendering the mode beeoming and dressy.

We have pattern No. 7530 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment needs four yards and a half of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' VASSAR BLOUSE. (To be made with a High or Round Neck and with Full-Length or Elbow Sleeves.)

(For Illustrations see Page 512.)

No. 7524.—China silk is represented in this blouse at figure No. 340 L in this Delineator, with ribbon for decoration.

This blouse will develop attractively in thin goods and may be made up with a high or round neck and full-length or elbow sleeves, as shown in the illustrations.



7566



7566

Front View.



7566

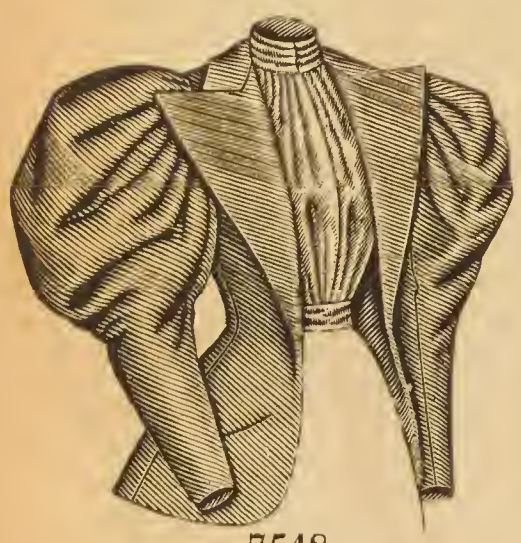
Back View.

Girls' Dress. (Copyright.)

(For Description see Page 508.)

It is in this instance represented made of white dotted Swiss and decorated with ribbon. The full, seamless front is joined to the full, seamless back in shoulder and under-arm seams, and the front and back are turned under at the top and stitched to form a casing in which a tape is inserted to draw the fulness in closely at the neck and form a pretty standing frill. The fulness is drawn closely to the figure at the waist-line by shirr-tapes inserted in a casing and is pushed well to the center of the front and back. The full sleeves are shaped by one seam only, and are gathered at the top and turned under at the lower edge and stitched to form a casing, in which shirr-tapes are run to draw them close to the arm and form pretty frills. Ribbon braces start from under a full bow at the shoulder and terminate at the waist-line under a belt that is covered with ribbon and closed with hooks and loops at the left side. The blouse is easily assumed by passing it over the head and drawing the fulness up by means of the tapes.

Nearly all styles that are marked by simplicity are delightfully youthful, and this mode is especially suitable for the young; it will develop most satisfactorily in lawn, mull, organdy, dotted Swiss, China or India silk or sheer nainsook. For boating or for indulging in any exercise where perfect freedom of movement is essential more durable goods, like serge, flannel, etc., are to be eommended. Ribbon velvet, grosgrain or satin ribbon will trim



7548

Front View.



7548

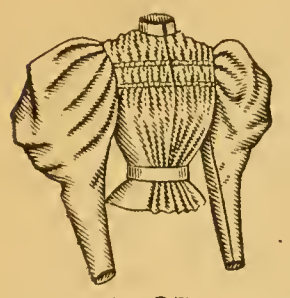
Back View.

Misses' Basque-Fitted Jacket, with Full Vest-Front and *Godets* in the Back Seams. (Copyright.)

(For Description see Page 509.)

wash fabrics prettily, and white or red braid or bright ribbon may be used on heavier goods.

We have pattern No. 7524 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse requires five yards and an eighth of material twenty-two inches wide, or four yards and a fourth twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7537

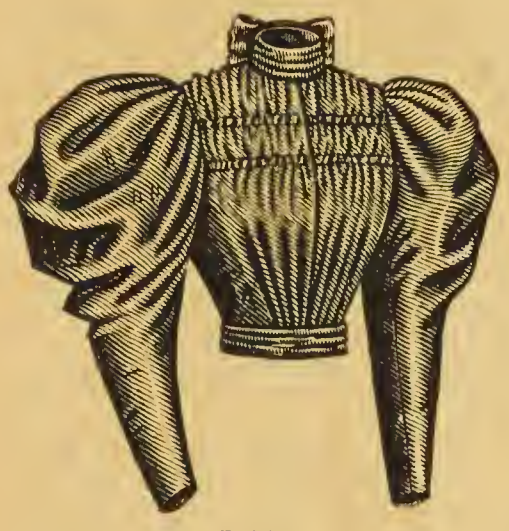
MISSES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR.

(For Illustrations see Page 512.)

No. 7521.—This vest, which may be developed in China silk or taffeta of some becoming color to lend a touch of brightness to a jacket and skirt of sombre hue, is here shown made of violet silk and trimmed with insertion. The French front is gathered at the top and bottom to droop with graceful blouse effect and is arranged over a lining front fitted by single bust darts. The backs, which are of some suitable lining material, are closed at the center with button-holes and buttons; they are a trifle longer than the front and are smooth at the top, the fulness at the waist-line being drawn to the figure by draw-strings inserted in casings and tied at the center. The vest may be made up with or without a girdle, as shown in the illustrations. The girdle, which follows the rounding lower outline of the front, is arranged in upturning plaits and its ends pass into the under-arm seams. At the neck is a close-fitting standing collar covered with a crush collar arranged in a double loop at each side, the frill-finished ends being closed at the center of the back. The vest is decorated at the front with lace insertion applied in three lengthwise rows.

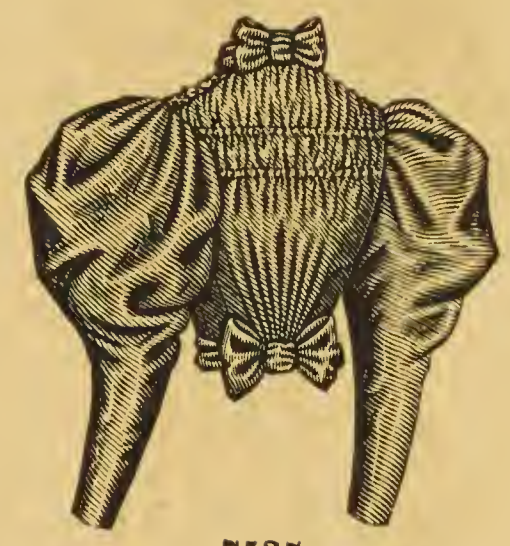
All sorts of pretty taffetas in plain, figured, fancy, striped or plaid varieties, India or China silk, figured or plain crêpe de Chine, surah, dotted Swiss, mull, chiffon, etc., are appropriate for vests of this kind, and for the decoration, which is really not essential if a pretty fabric be chosen for the vest, embroidery, insertion in lengthwise rows or Vandyke points may be added. For these vests a pretty fancy prevails for arranging gathered or plaited chiffon over the full fronts of plain or shaded silk, the effect being decidedly novel. The crush collar and belt may be of the chiffon, if desired.

We have pattern No. 7521 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the vest requires a yard and three-fourths of material twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or one yard forty-four inches wide. Price of pattern, 7d. or 15 cents.



7537

Front View.



7537

Back View.

MISSES' BLOUSE--WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 509.)

FASHIONABLE HATS AND BONNETS.

(For Illustrations see Page 449.)

This is assuredly a season when personal fancy is given full scope in the selection of colors and trimmings for the adornment of the new *chapeaux*, and every type of femininity may be becomingly suited if a little care is exercised in the choice of the shape and the manner of ornamentation.

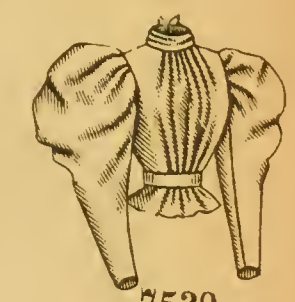
Lace, flowers and feathers predominate in trimmings, the three often being employed for one hat; and several varieties of flowers are frequently visible between the soft folds of lace or peeping from among the soft flues of handsome ostrich plumes.

FIGURE No. 1.—LADIES' LARGE HAT.—Black fancy straw is shown in this hat, which has a broad brim, and a low crown that is faced at the top with velvet and covered at the sides with turquoise-blue satin ribbon arranged in deep flutes. Three black tips rise aggressively at the back of the crown and one falls over the brim at the back. The brim is turned up at the right side under a dainty little bow of the ribbon. This hat is becoming only to youthful faces, and many pretty color combinations may be achieved.

FIGURE No. 2.—MISSES' HAT.—Extremely quaint is this shape in white straw. It has a moderately wide brim that is slightly rolled at the edge, and a high crown banded by silk arranged in soft folds under a single rosette at the center of the back, and two poufs at the front. An aigrette rises above the rosette at the back and two ostrich plumes nod prettily at the front.

FIGURE No. 3.—LADIES' HAT.—An appropriate style of hat for a young lady is here pictured. The shape is a fine brown chip; it is turned up at the back and slightly poked in front. A bow composed of spreading loops of red satin ribbon is artistically arranged at the front of the low crown, while at the back at each side of the center is secured a bunch of brown tips. One color may be employed for the entire hat, if desired, or other pretty combinations may be chosen, with equally effective results.

FIGURE No. 4.—LADIES' HAT.—A simple yet stylish hat is represented in this engraving, the trimming consisting of light and dark brown feathers, white lace and dark-brown velvet. The hat is a becoming shape in fancy straw having a brim that is broadest at the front, where it is pointed, and decorated on the inside with a narrow fold of the velvet. The crown, which somewhat resembles the Tam-o'-Shanter, is covered with lace and banded by a soft fold of the velvet, and at the back are one light and two dark feathers, the dark feather falling softly on the hair.



7530



7530

Front View.



7530

Back View.

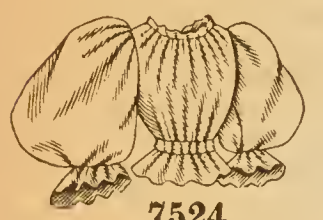
MISSES' BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH A ROLLING OR STOCK COLLAR.) (COPYRIGHT.)

(For Description see Page 510.)

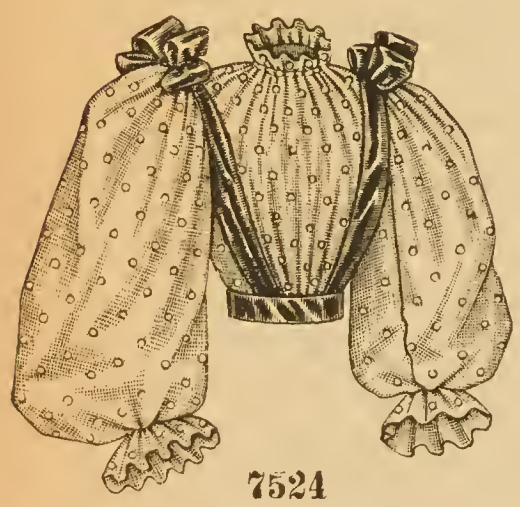
FIGURE No. 5.—LADIES' SMALL HAT.—A style that is generally becoming is portrayed in this engraving. The shape is of

fine écru straw turned up all round and decorated at the front with a profusion of field flowers and spreading loops and ends of brown satin ribbon, two natural-looking roses standing upright at the back adding a pretty finish. Such a hat is appropriate for wear with a tan cloth tailor-made gown, with trimmings of brown silk.

FIGURE NO. 6.—LADIES' DRESS HAT.—This engraving depicts a very dressy hat in black chip, showing a flat brim and a low crown. Trimming is contributed by spreading loops of black silk, long black feathers and dark purple velvet pansies, and a knot of silk grenadine is secured at the center of the front and decorated with jet trimming arranged in the outline of a buckle at the lower part and carried up over the knot to the crown.

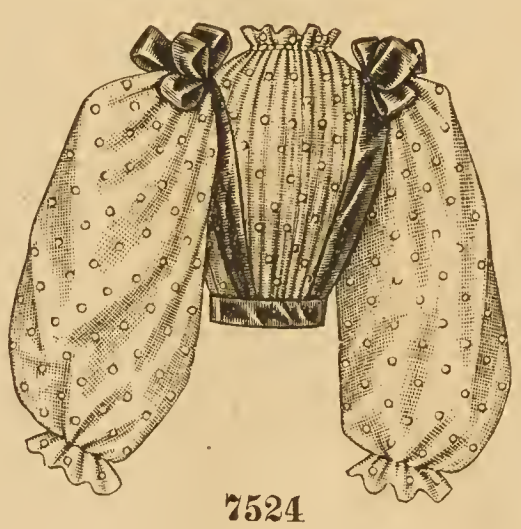


7524



7524

Front View.



7524

Back View.

MISSES' VASSAR BLOUSE. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 510.)

FIGURE NO. 7.—LADIES' BONNET.—A dainty bonnet that is suitable for a matron is here shown. The shape is of fine écru straw edged with golden-brown silk arranged in soft folds at the sides, and the front is decorated with a fan arrangement of the same. A double-looped standing bow is arranged at the back, and falling from it are tie-strings that are fastened in a small bow under the chin. Violets are tacked at intervals at each side of the bonnet over the silk.

FIGURE NO. 8.—YOUNG LADIES' HAT.—Ribbon and flowers comprise the ornamentation of this airy *chapeau*, which is of black lace net made on a wire frame. The brim is broad at the front and is quite flat, except at each side of the back, where it is deeply indented. A rosette bow of gauze ribbon is secured at the back between the indentations, and high standing loops of the same are fastened at one side among a mass of American Beauty roses that almost conceal the crown and brim.

FIGURE NO. 9.—LADIES' CARRIAGE HAT.—This hat, although very simply adorned, is especially stylish. It is a large shape in fancy straw, having a wide brim that is poked in front and faced with dark-blue velvet. Three black plumes and a fine aigrette are secured at the left side of the front under a soft knot of dark-blue silk. The hat may be duplicated in black or may be trimmed in a color to match the costume it is to accompany. In a black hat the knot may be cut from light silk or crêpe de Chine.

FIGURE NO. 10.—LADIES' LACE HAT.—A picturesque little hat is here portrayed. It is made of black lace over a wire frame that is edged with jet. On the crown are disposed several rosettes of cerise ribbon, from each side of which at the front project jet ornaments; and at the left side a pretty bunch of Paradise bird aigrettes is secured. At each side toward the back is a broad loop of black satin ribbon that imparts the broad effect now so much admired. This hat is especially designed for dressy wear and may be assumed with several different gowns, the colors employed for its construction being such that they will readily harmonize. One color may be used throughout. The mode will be favored for mourning wear and rosettes of chiffon may take the place of the ribbon rosettes, and tips may be substituted for the aigrettes.

HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 451.)

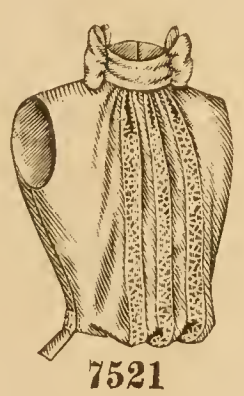
The illustration in the center of the page represents a dining-room. The floor is of handsomely polished hard wood. The ceiling and walls are tinted light-green and the pictures on the walls are framed to accord harmoniously with the other surroundings. The bay-window at the end of the room is beautifully arched and well proprotioned. The pure white Swiss drapery at the window is effective, though it is disposed in severe straight lines, but the Swiss is revealed with fine effect between the heavier portières of striped velours, the ground of which is green with horizontal stripes of golden-yellow. The Swiss curtains have sufficient fulness to insure a graceful fall from the pole at the top to the floor, and the velours portières are parted and caught back below the center with gilt chains. The fire-place is of good height and length and the brass andirons and other hearth appurtenances contribute a pleasing brightness. The mantel is classic in design and the mirror in the center reflects a handsome ornament of Dresden china; the side panels display tasteful wood carving, and the shelf at the top supports an artistic vase at each end and a decorated plate at the center. Around the table, which is of polished oak, are leather-covered chairs, and the green cloth covering the table falls in soft folds all round, while in the center is a Dresden china dish holding flowers. A settle of polished oak is placed between the mantle and bay-window. A flourishing palm is effective in its position, its broad green leaves standing out against the white background; and bronze pitchers resting on polished oak stands add an air of beauty and refinement.

At the top of the page is the buffet which should be included in the dining-room furniture. It is of polished oak handsomely carved and supports such ornamental and useful paraphernalia as are necessary to comfort, convenience and good effect.

The boudoir shown at the bottom of the page is in tints of white and terra-cotta, the rosewood furniture contributing an artistic finish and air of elegance. The walls are covered with terra-cotta cartridge paper and the ceiling is tinted cream-white; a frieze in gold, green and terra-cotta adds a pretty finish to the walls, which are hung with appropriate pictures tastefully framed in gold and white. The floor is covered with terra-cotta colored filling, and a Smyrna rug is laid at each side of the bed, which is of brass beautifully dressed with a lace spread and French bolster. A canopy composed of terra-cotta Liberty silk is draped effectively at the head of the bead and decorated with silk ball fringe; the drapery is held back by silk cord and tassels of rope-like twist. A tapestry-upholstered chair and lounge suggest comfort, and the bureau and writing desk are handsomepieces of furniture that contain the necessaries of the wardrobe and display ornamental and useful accessories of the toilette. The windows are hung with curtains of Irish point lace that are looped back with broad ribbon bands. The wall below the windows is panelled with hard wood, and completed at the top with a broad window ledge on which rests a vase of flowers that indicate a love of Nature, and an appreciation of the refinements that are suggested by the picture.

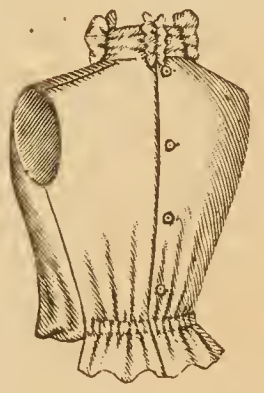


7521



7521

Front View.



7521

Back View.

MISSES' VEST, WITH FRENCH FRONT AND STOCK AND STANDING COLLAR. (COPYRIGHT.)

(For Description see Page 511.)

Styles for Little Folks.

FIGURE NO. 347 L.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 347 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7561 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and may be seen again on page 514 of this magazine.

Pink hemstitched chambray flouncing was here chosen to make the little dress, and ribbon decorates it simply but prettily. The mode is a generally becoming one and will be found very easy of development, as the short waist is simply shaped by shoulder and under-arm seams and closed at the back. The flouncing is cut with the hemstitching running vertically in the waist. The full skirt is gathered at the top and sewed to the waist, falling in pretty folds about the figure; and the hemstitching appears in three encircling rows above a moderately deep hem. The full sleeves are gathered at the top and bottom and completed with wristbands showing hemstitching. Bretelles cross the shoulders, starting from the lower edge of the waist in front and terminating at a corresponding depth at the back; they are gathered at the top and have hemstitched hems at their ends and lower edges, and the upper edge of each is concealed by a wrinkled ribbon, the ends of which are covered by a bow placed at the center of the front and back. The standing collar is closed at the back and is encircled by a ribbon that is secured at the left side under a dainty little bow. Single bretelles are here illustrated, but double bretelles are provided by the pattern, and may be used with elaborate effect.

Charming little dresses, both child-like and inexpensive, will be made up after this mode in China silk, fine nainsook, dimity, batiste, lawn or the pin-dotted challies that have cream-white grounds; and a trifling amount of satin or velvet ribbon will provide attractive and appropriate decoration. For best wear finely hemstitched nainsook or chambray flouncing may be selected, the hemstitching being dressy and effective.



FIGURE NO. 347 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7561 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



CHILD'S DRESS, WITH POINTED YOKE. (COPYRIGHT.)

(For Description see Page 515.)

FIGURE NO. 348 L.—LITTLE GIRLS' STREET TOILETTE.

(For Illustration see Page 514.)

FIGURE NO. 348 L.—This illustrates the jacket and Rob Roy cap of a Little Girls' outdoor toilette. The jacket pattern, which is No. 7563 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years old, and may be again seen on page 517 of this DELINEATOR. The cap pattern, which is No. 847 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and is differently shown on its accompanying label.

The jacket is an extremely jaunty style for small maidens, and its attractiveness is here emphasized by its development in bright-red cloth, with black braid and machine-stitching for decoration. The special feature of the jacket is a pointed cape-collar that stands out in points over the large sleeves in close imitation of the effects noted in many garments for ladies and misses. The fronts of the jacket lap widely and are closed in double-breasted style with button-holes and large, fancy buttons; they are connected by side-back gores with the back, which is shaped by a curving center seam, the center and side-back seams being discontinued at the waist-line to form the back into two square tabs. A rolling collar reverses the fronts above the closing in lapels that form notches with the rolling collar and extend beyond the rolling collar on a deep, fanciful collar, which lies smoothly all round, and falls in a point at the center of the back, on each shoulder and at each side of the closing. The quaint outline of the fancy collar is accentuated by the trimming, which consists of three rows of black silk braid applied at its outer edge. A single row of machine-stitching finishes the edges of the rolling collar and lapels and the front and lower edges of the jacket. A row of stitching follows the free edges of pocket-laps that cover openings to side pockets inserted in the fronts, and a row is made above each lap in tailor style. The leg-o'-mutton sleeves, which are shaped by inside seams only, fit the arms with comfortable closeness below the elbow, while stylishly bouffant above. Each sleeve is decorated in fanciful cuff outline with three rows of black braid, the effect being unique and pretty.

The Rob Roy cap matches the jacket and is decorated with two quills secured beneath a large, fancy button.

Dressy jackets for little folks are made of smooth-surfaced cloths in pretty shades of red, blue, brown and gray, with decorations of braid or stitching; while for ordinary wear, cheviot or plain or fancy rough-surfaced coating is selected, with stitching for a completion. Velvet or silk may be used for the fancy collar when plain cloth is employed for the remainder of the garment, and cuffs may be simulated with the contrasting fabric.

FIGURE NO. 349 L.—CHILD'S DRESS.

(For Illustration see Page 515.)

FIGURE NO. 349 L.—This illustrates a Child's dress. The pattern, which is No. 7553, and costs 10d. or 20 cents, is in seven sizes for children from one to seven years of age, and may be seen again on page 513 of this DELINEATOR.

Buff-colored lawn and all-over embroidery are here pictured in the little dress, which is prettily decorated with ribbon, edging and fancy-stitched bands. The dress is deeply hemmed at the bottom, the hem being headed by a fancy-stitched band; it is gathered at the top and attached to a V-shaped yoke of all-over embroidery shaped by shoulder seams and closed at the back. Included in the seam joining the yoke is a Bertha-ruffle of lawn, and above it is secured a second ruffle; both ruffles are decorated at their free edges with a fancy-stitched band. The full sleeves are gathered at the top and bottom and completed with wristbands of all-over embroidery decorated with a frill of edging. The neck is finished with a standing and a falling frill of edging, and the yoke is outlined with ribbon, which is prettily tied at the point of the yoke in a full bow having long, flowing ends.

So charmingly simple a mode as this will find many admirers, and the assortment of materials suitable for its development includes China and India silk, fine nainsook, lawn, dimity, organdy, gazine, mull, dotted Swiss, and for ordinary wear, gingham and cambric. Ribbon is at this season offered in every width and color likely to be desired for gowns of this description, and velvet ribbon is fully as popular as satin. Frequently bands of lace insertion or embroidery will be used instead of the fancy-stitched bands.

FIGURE NO. 350 L.—CHILD'S STREET TOILETTE.

(For Illustration see Page 516.)

FIGURE NO. 350 L.—This illustrates a Child's coat and Tam O'Shanter cap. The coat pattern, which is No. 7527 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen differently made up on page 516 of this magazine. The cap pattern, which is No. 6009 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and may be seen again on its accompanying label.



FIGURE NO. 348 L.—LITTLE GIRLS' STREET TOILETTE.—This illustrates Little Girls' Jacket No. 7563 (copyright), price 10d. or 20 cents; and Rob Roy Cap No. 847 (copyright), price 5d. or 10 cents.

(For Description see Page 513.)

Grosgrain silk in a dark, rich shade of Gobelin-blue is richly combined with brocaded silk in the present development of the coat, with feather bands for decoration. The short waist is shaped by shoulder and under-arm seams, and is closed at the center of the front. The deeply hemmed skirt is gathered at the top and joined to the waist, from which it falls in full, soft folds about the figure. The sleeves are in one-seam leg-o'-mutton style, and the fulness, which is collected in gathers at the top, is sufficient to make the little wearer a duplicate in style of her elder sister. The broad-shouldered effect is quaint and becoming, and the close effect below the elbow is perfectly comfortable. A feather band encircles each sleeve at the wrist. The deep, circular cape-collar of brocaded silk is smooth-fitting and is included in the seam with the stylish rolling collar, the ends of which flare prettily in front. The lower edge of the cape collar and the free edges of the rolling collar are decorated with a feather band.



7561

View without Frills.



7561

Front View.



7561

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 515.)

The side of the silk cap is gathered at the top and joined to a small circular center; it is also gathered at the lower edge and joined to a band, which, like the center, is stiffened with canvas. A large, flat, silk-covered button covers the center, and a feather band covers the cap band.

Simplicity of detail is noticeable in the newest coats for children, and a picturesque and artistic effect may be reached without an extravagant outlay. Light-weight cloth, cheviot, silk, whipcord, fancy coatings, etc., are the materials in general use for such garments, and frequently a cap of velvet or silk is associated with cloth or cheviot, while plain and brocaded silk are chosen for best wear. Astrakhan bands or ruchings of silk may be added by way of decoration.

FIGURE NO. 351 L.—CHILD'S COAT.

(For Illustration see Page 516.)

FIGURE NO. 351 L.—This illustrates a Child's coat. The pattern, which is No. 7533 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may be seen differently made up on page 515 of this magazine.

Light-tan and dark-brown cloth were here chosen to make the coat, and narrow gold braid provides effective decoration. The loose fronts and seamless back are joined in under-arm seams, and a broad box-plait is laid at the front edge of the overlapping front, the closing being made under the plait. The back is laid in a broad box-plait at the center, and both the fronts and back depend from a yoke that is closed on the left shoulder; under the yoke in front are yoke portions of lining that pass into the shoulder seams and close at the center of the front. Two ornamental tabs are included in the seam which joins the fronts to the yoke, and two similar tabs are disposed in the same manner at the back. The yoke and tabs are outlined with a double row of gold braid, and the standing collar is ornamented at its upper and lower edges with a single row. Large puffs that are gathered at the top and bottom cover the coat-shaped sleeves to the elbow, and below the puffs the sleeves are faced with the darker material and decorated at the wrist and a short distance above with two encircling rows of braid.

Pretty little coats will be made up in this manner in silk, camel's-hair, serge, cheviot, fancy wool suiting, whipcord and light-



7533

weight cloth. Two colors or two textures may be effectively united, and the decoration may consist of wide or narrow braid.

The hat is a fancy straw, with a moderately wide brim coquettishly bent, and its crown is encircled with field flowers and ribbon bows.

CHILD'S DRESS, WITH POINTED YOKE.

(For Illustrations see Page 513.)

No. 7553.—Lawn and all-over embroidery are daintily combined in this gown at figure No. 349 L, embroidered edging, fancy-stitched bands and ribbon imparting an air of elaboration that is very attractive.



7533

Front View.



7533

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

The dress may be made up with or without double bretelles of unequal depth; it is here represented developed in plaid pink gingham and white all-over embroidery. The front and back, which are shaped at the top to accommodate a pointed yoke fitted by shoulder seams, are joined in under-arm and very short shoulder seams, and are gathered at the top to fall from the yoke with pretty fulness. The dress extends to a becoming depth and is finished at the lower edge with a deep hem. It is closed invisibly at the center of the back. The bretelles follow the lower outline of the yoke and are gathered to fall in pretty folds; they are rounded at their front and back ends and their free edges are trimmed with narrow edging. An upturning and a downward-turning frill of similar edging separated by a tiny band forms a pretty finish for the neck. The full shirt sleeves are gathered at the top and bottom, and are finished with wristbands of all-over embroidery decorated at the bottom with tiny frills of embroidered edging.

All sorts of pretty woollens and cottons are appropriate for a little dress of this kind, and striped or checked gingham, plain or embroidered chambray, percale, etc., are specially well adapted to the mode, with lace edging for garniture.

We have pattern No. 7553 in seven sizes for children from one to seven years of age. To make the dress for a child of five years, requires five yards of gingham twenty-seven inches wide, with a fourth of a yard of all-over embroidery twenty-seven inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or five yards twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 514.)

No. 7561.—At figure No. 347 L in this DELINEATOR this dress is shown made of hemstitched chambray flouncing, with hemstitching and ribbon for decoration.

Pale-blue chambray was here selected for the dress, and embroidered edging and insertion supply pleasing decoration. The dress displays a quaintness that is very becoming to little girls. The full, straight skirt is deeply hemmed at the bottom and gathered at the top, where it is sewed to the waist, falling in soft, full folds about the figure. The short waist is shaped by shoulder and under-arm seams and is closed at the back. Crossing each shoulder are two bretelle frills of unequal depth, both of which are gathered at the top to stand out broadly over the shoulders; they are decorated at their free edges with a row of embroidery and headed by a flat band of insertion. The dress may be made with or without the bretelle frills, as illustrated in the small engraving. The full sleeves are shaped by one seam only, and are gathered at the top and bottom and completed with narrow wristbands of insertion decorated at the lower edge with a frill of embroidered edging. A row of insertion decorates the center of the front and conceals the closing at the back, and the standing collar is overlaid with a row of edging.

Little dresses that are made up in this style of all sorts of washable goods will prove serviceable and becoming, and their practical construction commends them to mothers who look for simple styles that have a dressy effect. Lawn, dimity, challis, batiste, and silk are favorite materials for the style.

We have pattern No. 7561 in eight sizes for little girls from one to eight years of age. For a girl of five years, the dress requires four yards and three-eighths of chambray twenty-seven inches wide, with half a yard of insertion two inches wide. Of one material, it needs five yards and three-fourths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

No. 7533.—A pretty combination of tan and brown cloth is shown in this coat at figure No. 351 L in this magazine, gold braid being used for decoration.

This dressy little coat permits of becoming combinations; it is here shown made of old-rose cashmere and darker velvet. The upper part of the coat is a round yoke shaped by shoulder seams and closed on the left shoulder, the front of the yoke lapping over short yoke-fronts of lining that are included in the shoulder seams and closed at the center of the front. The loose fronts and loose back are connected by under-arm seams, and a broad box-plait is arranged at the front edge of the right front, which is finished under the plait for an invisible closing with buttons and button-holes. A similar box-plait is formed at the center of the back; both plaits are narrowest at the top, widening gradually to



FIGURE NO. 349 L.—CHILD'S DRESS.—This illustrates Pattern No. 7553 (copyright), price 10d. or 20 cents.

(For Description see Page 514.)



FIGURE NO. 350 L. FIGURE NO. 351 L.

FIGURE NO. 350 L.—CHILD'S STREET TOILETTE.—This consists of Child's Coat No. 7527 (copyright), price 10d. or 20 cents; and Tam O' Shanter Cap No. 6009 (copyright), price 5d. or 10 cents. FIGURE NO. 351 L.—CHILD'S COAT.—This illustrates Pattern No. 7533 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 514.)

the lower edge. Included in the seam joining the yoke to the other parts are pointed tabs of velvet—two in front and two at the back —, the tabs meeting at their upper corners and flaring slightly below. These tabs are unique and ornamental, but the coat may be made up without them, as shown in the small engraving. The yoke is topped by a standing collar that closes at the throat. The coat sleeves are covered to the elbow with full puffs that are gathered at the top and bottom and droop and flare stylishly, and the sleeves are faced with velvet below the puffs.

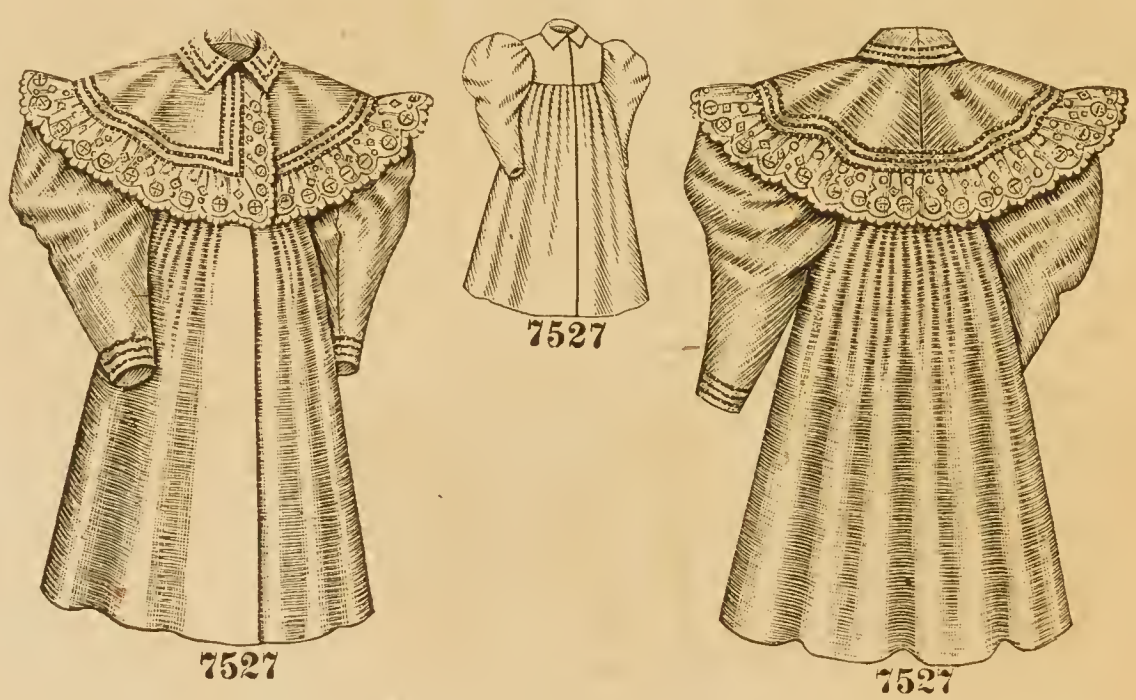
This coat is unusually attractive and is suitable for all the materials generally selected for children's coats, and particularly for silk, faced cloth and serge.

We have pattern No. 7533 in six sizes for children from one to six years of age. For a child of five years, the coat requires two yards of cloth fifty-four inches wide, and one yard of velvet twenty inches wide. Of one material, it needs four yards and seven-eighths twenty-two inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

No. 7527.—At figure No. 350 L in this DELINEATOR this handsome little coat may be seen made of plain and brocaded silk and stylishly trimmed with feather band.



Front View. *Back View.*

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

The coat is here pictured made of white piqué and dccorated with embroidery and fancy braid. The short waist, which is simply shaped by shoulder and under-arm seams, has a seamless back and is closed invisibly at the center of the front. The straight, full skirt, which is deeply hemmed at the bottom and at the front edges, is gathered at the top nearly to the front edges and joined to the waist. The neck is finished with a rolling collar which presents a center seam and has flaring ends. The stylish cape-collar is in circular shape; it has a seam at the center and, owing to its skilful shaping, droops in moderate ripples all round. The large leg-o'-mutton sleeves, which are fitted by one seam only, are gathered at the top and spread into graceful cross folds and wrinkles to the elbow, below which the adjustment is close; they are decorated with three rows of fancy braid. The cape collar is decorated with a drooping frill of embroidered edging headed by three rows of fancy braid, and two rows of similar braid adorn the free edges of the rolling collar.

The coat may be made of cashmere, camel's-hair, light-weight cloth or of such washable materials as piqué or marseilles. Lace or embroidery supplemented by narrow fancy braid will trim the coat prettily.

We have pattern No. 7527 in seven sizes for children from one-half to six years of age. For a child of five years, the coat requires five yards and five-eighths of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see Page 517.)

No. 7550.—Quaint and becoming is the coat here portrayed made of réséda cloth and darker-green velvet. The full fronts and full back are joined in under-arm seams, and are gathered at the top and joined to a shallow, square velvet yoke, from which they fall free in pretty folds. The front and lower edges of the coat are finished with hems, and the closing is made invisibly along the yoke and visibly with button-holes and buttons below the yoke. The

coat sleeves are covered to the elbow with full balloon puffs, which are gathered at the top and bottom and spread in picturesque fashion. They are faced below the puffs with velvet, and a velvet turn-down collar with widely flaring ends is mounted upon a standing band and forms a becoming neck-completion. The coat may be made up with or without bretelles, which fall in deep points upon the sleeves and in shorter points at the front and back. The bretelles extend to the lower edge of the yoke at the front and back, and are arranged on each shoulder in two tiny box-plaits, which spread in pronounced funnel folds or *godets* at each side of the deep points.

A pretty little top-garment for Spring may be developed by the mode in camel's-hair, serge, cloth, foulé, etc., either with or without velvet for the rolling collar, bretelles and cuff facings. A handsome garment for little folks may be made of pearl, tan, cardinal, electric-blue or biscuit corded silk throughout.

We have pattern No. 7550 in eight sizes for little girls from two to nine years of age. For a girl of five years, the coat needs two yards and an eighth of cloth fifty-four inches wide, with a yard and three-fourths of velvet twenty inches wide. Of one material, it requires six yards twenty-two inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7550

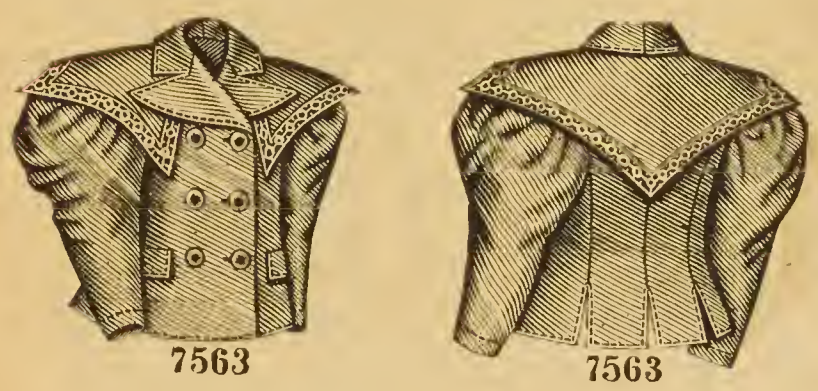


7550

Front View. *Back View.*

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see Page 516.)



7563 **7563**

Front View. *Back View.*

LITTLE GIRLS' JACKET. (COPYRIGHT.)

(For Description see this Page.)

with black braid and machine-stitching at figure No. 348 L. Exceedingly quaint is the little jacket, which is here shown made of old-blue cloth and trimmed with insertion and machine-stitching. It is quite short, reaching to just below the hips; and its loose fronts, which suggest the stylish reefer modès, are reversed at the top in pointed lapels that meet the rolling collar in notches. The closing is made in double-breasted style with button-holes and buttons. The adjustment of the jacket is simply performed by under-arm and side seams and a curving center seam, the middle three seams being terminated a little below the waist-line to form the back in square tabs. The fronts are provided with inserted side-pockets, the openings to which are covered with square-cornered pocket-laps finished at their free edges with a single row of machine-stitching. The one-seam leg-o'-mutton sleeves are of ample width at the top and smooth upon the forearm; they are finished above the lower edge with an encircling row of machine-stitching, and the fulness at the top is gathered to spread in quaint fashion upon the shoulders. Attached underneath the rolling collar is a cape collar which forms a deep point at the center of the back and on each shoulder, its pointed front ends falling with a decided flare below the lapels. The edges of the cape collar are decorated with a row of insertion, and all the remaining edges of the jacket are completed with a single row of machine-stitching.

The jacket is a pretty mode for developing the rough serges that are just now so much admired for little folks' top-garments. It will also make up attractively in tweed, cheviot, hopsacking, flannel, diagonal, etc., and may be trimmed with soutache or Hercules braid or machine-stitching.

We have pattern No. 7563 in eight sizes for little girls from one to eight years of age. For a girl of five years, the jacket needs three yards and five-eighths of material twenty-two inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7534 **7534**

Front View. *Back View.*

INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

INFANTS' DRESS.

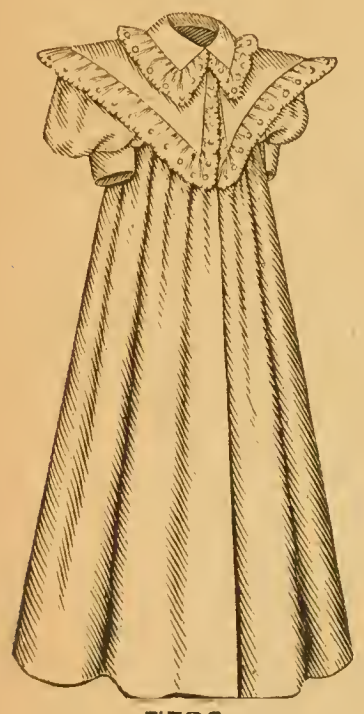
(For Illustrations see this Page.)

No. 7534.—The dainty infants' dress here shown is made of fine nainsook, with lace, feather-stitching and hemstitching for decoration, and is sufficiently pretty for best wear. The simple little waist is shaped with under-arm and shoulder seams and has pretty fulness drawn well to the center of the front and back by gathers at the top and bottom. The closing is made invisibly at the back. The full sleeves are finished with a narrow feather-stitched binding, from the edge of which frills of narrow lace edging droop prettily. A binding similarly stitched finishes the neck, and is decorated at the top with a standing frill of

narrow lace. The full skirt is finished at the bottom with a hemstitched hem and is gathered at the top and joined to the waist.

Little dresses of this kind are made of fine cambric, lawn, organdy or nainsook, and hemstitching, feather-stitching, lace or embroidery will provide appropriate decoration.

Pattern No. 7534 is in one size only, and, to make it, requires four yards and a fourth of material twenty-two inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



7528

Front View.

INFANTS' CLOAK. (COPYRIGHT.)

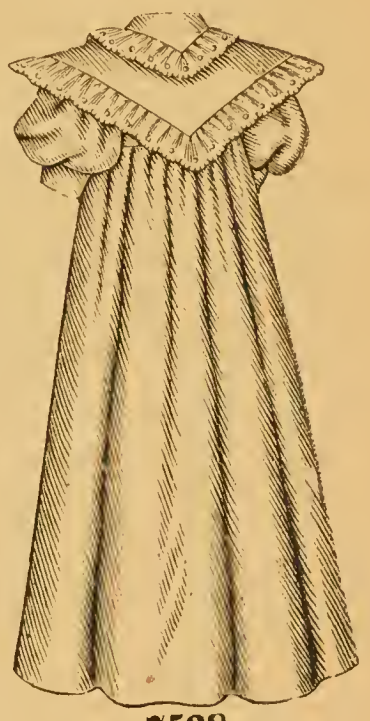
(For Description see this Page.)

INFANTS' CLOAK.

(For Illustrations see this Page.)

No. 7528.—This charming cloak for an infant is shown made of ivory-white cashmere. It is sufficiently long to be protective, and has a short waist shaped by shoulder and under-arm seams, and closed at the center of the front with button-holes and buttons. The top of the skirt is gathered and sewed to the lower edge of the waist. The full puff sleeves are made over coat-shaped linings. At the neck is a rolling collar that shapes a point at the center of the back and has pointed ends which flare prettily in front; and included in the seam with the rolling collar is a fancy cape-collar which is smooth at the top and shapes a point at the center of the back and on each shoulder, the ends flaring slightly in deep points in front. The edges of both collars are decorated with a frill of lace. Silk cashmere, Henrietta and flannel in all pale tints suited to babies will be selected to make the cloak, with lace for trimming.

Pattern No. 7528 is in one size only. The garment needs four yards and three-eighths of material twenty-two inches wide, or two yards and a half thirty-six inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eights fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7528

Back View.

INFANTS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)

Styles for Boys.

FIGURE NO. 352 L.—LITTLE BOYS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 353 L.—LITTLE BOYS' SUIT.

(For Illustration see Page 519.)

FIGURE NO. 352 L.—This illustrates a Little Boys' dress. The pattern, which is No. 7577 and costs 10d. or 20 cents, is in five sizes for little boys from one to five years of age, and is represented differently developed on page 520 of this publication.

The dress is a pretty style for small boys and is here represented made of plaid gingham and all-over embroidery. The short body, which is simply shaped by shoulder and under-arm seams, has a box-plait arranged at the center of the front between two backward-turning tucks, and a similar box-plait between two forward-turning tucks at the back, the arrangement of the plaits and tucks giving the effect of double box-plaits. The closing is made at the center of the back with button-holes and buttons. The skirt is arranged in kilt-plaits that turn toward the back, producing a box-plait at the center of the front; it is deeply hemmed at the bottom, and is joined to the body in a seam that is concealed by the belt, which is covered with all-over embroidery and passed under short straps arranged to turn upon the body from the joining of the skirt. The straps are covered with all-over embroidery and their pointed upper ends are secured beneath buttons. The full shirt-sleeves are gathered at the top and bottom and finished with wristbands of all-over embroidery, and the rolling collar, which is in two sections that flare widely at the front and back, matches the wristbands.

The dress is designed in a simple style that will be appreciated by busy mothers, and will make up very attractively in percale, gingham, chambray, linen, piqué, duck and various other fabrics devoted to little boys' Summer dresses. It may be developed in a single fabric, if preferred, and made fanciful by the addition of narrow washable braid.

The Tam-O'-Shanter cap is made of straw with a ribbon band.



FIGURE NO. 352 L.—LITTLE BOYS' DRESS.—This illustrates Pattern No. 7577 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 353 L.—This consists of a Little Boys' suit and sailor cap. The suit pattern, which is No. 7575 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years of age, and is shown in two views on page 519 of this DELINEATOR. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and may be seen again on its accompanying label.

The suit is in the present instance shown developed in an effective combination of blue-and-white striped and plain white Galatea, and will be a prime favorite for Summer wear. The trousers, which extend to the knee, are shaped by the usual darts and seams and are closed at the sides. Pockets having curved openings are inserted above the outside leg-seams, and the trousers are finished at the top with waistbands and attached by means of buttons and button-holes to the under-waist with which they are worn. The trousers are decorated at the outside leg seams with blue bone buttons.

The blouse is fitted by the usual seams on the shoulders and under the arms and is closed invisibly at the center of the front. The fronts are reversed by the sailor collar, which is covered with a facing of white Galatea and outlined with four rows of narrow blue braid; and the white shield, which is topped by a close-fitting standing band and attached underneath to the fronts with button-holes and buttons, is decorated with double cross-rows of blue braid applied above and below an anchor embroidered in blue Roman floss or Mediæval silk. The sleeves introduce a broad box-plait down the upper side of the arm, and are finished with square-cornered wristbands of white Galatea that are trimmed with two rows of blue braid, and closed with buttons and button-holes.

A band of white Galatea outlined at the top and bottom with similar braid is applied to the ample patch pocket at the left side. The blouse is turned under at the lower edge to form a casing for a tape that regulates the width about the waist, the fulness drooping in regulation fashion.

The cap, which is made of white flannel, suggests the Tam-O'-Shanter and sailor styles. The side is sewed to the circular crown, the band is sewed to the side, and the cap is set upon the head to produce the jaunty air of a veritable little Jack tar.

The handsome little suit will make up beautifully in linen, duck, Teviot and the various other fabrics that are used for small boys' Summer suits. The decoration may consist of braid, and a nautical design embroidered in Asiatic filo or embroidery cotton. The cap may match or contrast with the suit it accompanies.



FIGURE NO. 353 L.—LITTLE BOYS' SUIT.—This consists of Little Boys' Suit No. 7575, price 1s. or 25 cents; and Sailor Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 518.)

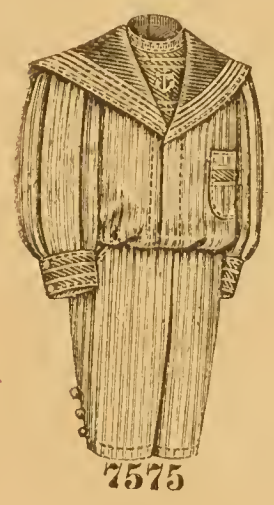
LITTLE BOYS' SUIT.

(For Illustrations see this Page.)

No. 7575.—Blue-and-white striped Galatea is attractively combined with white Galatea in this natty little suit at figure No. 353 L in this DELINEATOR, the nautical air being emphasized by a decoration of blue braid, white buttons and an embroidered emblem.

This picturesque little Summer suit for small boys is here shown made of blue-and-white striped and plain blue Galatea. The trousers extend to the knee, and are shaped by hip darts and the usual seams along the outside and inside of the leg. The closing is made at the sides, and pockets having curved openings are inserted above the outside leg-seams. The tops of the trousers are finished with waistbands and attached by button-holes and buttons to an under-waist. The trousers are completed with machine-stitching and a row of three buttons is placed at the bottom of each leg in front of the outside seam.

The blouse is shaped by shoulder and under-arm seams and closed invisibly at the center of the front. The lower edge is turned under for a hem, in which a tape is inserted to regulate the fulness about the waist, the blouse drooping in the usual fashion. The fronts are reversed at the top by the ends of the deep sailor-collar, which is covered with a facing of plain blue Galatea that extends down the front edges of the fronts to form underfacings; the collar is decorated at the edges with a row of stitching and four rows of narrow white braid. Between the ends of the collar is revealed a shield of plain Galatea, which is attached underneath to the blouse with button-holes and buttons. The shield is finished at the neck with a narrow band of plain blue that is closed at the back, and finished at the top and bottom with a row of machine-stitching; it is ornamented with double crosswise rows of white braid, between which an anchor is worked with Asiatic rope silk. The full sleeves are novel and pretty; they display a broad box-plait on the upper side extending from the top to the deep wristbands of blue Galatea, which are trimmed with two rows of white braid and closed with button-holes and white bone buttons below short openings at the outside seam. A patch pocket with round lower corners is applied to the left side of the blouse and decorated with a band of plain blue Galatea outlined at the top and bottom with a row of white braid. All the free edges of the blouse are finished with a row of machine-stitching.



Front View.

LITTLE BOYS' SUIT.

(For Description see this Page.)

Pretty little suits for Summer may be made up by the mode in linen, duck, piqué or striped Galatea, the collar being usually of contrasting color. Trimmings of washable braid and a wheel, star or other emblem worked in heavy Roman floss or some other washable variety of silk will usually be added.

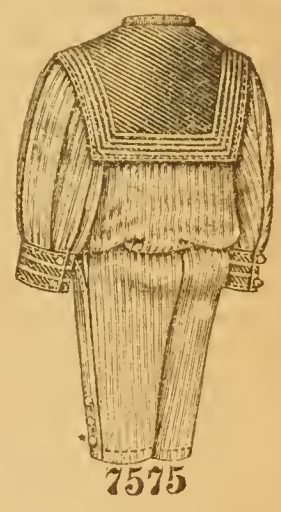
We have pattern No. 7575 in six sizes for little boys from two to seven years of age. For a boy of five years, the suit requires seven-eighths of a yard of plain with two yards and a half of striped Galatea thirty inches wide. Of one material, it needs three yards and five-eighths twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' DRESS

(For Illustrations see Page 520.)

No. 7577.—By referring to figure No. 352 L in this DELINEATOR, this dress may be seen prettily made up in a combination of plaid gingham and all-over embroidery.

Blue gingham was chosen in this instance for the dress, and white embroidery provides the decoration. The front and backs of the waist are joined in under-arm and shoulder seams; and a box-plait formed at the center of the front and a backward-turning tuck at each side of the plait gives the effect of a double box-plait. A box-plait and a tuck in the left back and a tuck in the right back produce the effect of a double box-plait at the center of the back, the closing being made through the plait with button-holes and buttons. The full sleeves are gathered at the top and bottom and completed with wristbands, that are decorated at the wrist edges with a frill of embroidered edging. At the neck is a rolling collar in two sections, which flare prettily at the back and front and are trimmed with embroidered edging to correspond with the wristbands. The skirt, which is joined to the waist, is laid in kilt-plaits all round, the plaits all turning backward to give the effect of a box-plait at the center of the front. The waist is encircled by a belt, which is passed under two straps in front and two straps at the back, and closed at the back with button-holes and buttons. The straps turn upward from the seam joining the skirt and body and have pointed upper ends that may be tacked under buttons or secured with buttons and button-holes; they are decorated with embroidered edging.



Back View.

LITTLE BOYS' SUIT.

(For Description see this Page.)

Galatea, piqué, Teviot suiting, flannel, serge and many light cotton fabrics will make up attractively in this way, and lace or embroidered edging will provide suitable and pretty decoration.

We have pattern No. 7577 in five sizes for little boys from one to five years of age. For a boy of four years, the dress requires three yards and five-eighths of material twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or

two yards and a half forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' BLOUSE.

(For Illustrations see this Page.)

No. 7578.—This is a very handsome blouse to accompany a best suit of cloth, fine woollen suiting, duck, piqué, Galatea, etc. For its development sheer white nainsook and all-over embroidery were chosen, with insertion, fancy-stitched bands and embroidered edging for decoration. The fronts, which join the back in shoulder and under-arm seams, are arranged in a group of very small forward-turning tucks at each side of the closing, which is made at the center underneath a band of insertion that is arranged upon the edge of the left front and decorated at its side edges with a frill of embroidered edging. The lower edge of the blouse is turned under and stitched to form a casing, in which a tape is inserted to draw the edge closely about the waist, the fulness drooping in regular blouse style. The sailor collar, which falls in deep, square outline at the back and has long square tab ends that flare widely at the front, is made of all-over embroidery and decorated at the edges with a frill of embroidered edging surmounted by a feather-stitched band. The shirt sleeves are shaped by inside and outside seams; they are finished with deep, rolling cuffs, which are also formed of all-over embroidery and trimmed with an upturning frill of embroidered edging and a feather-stitched band.

Any of the finer varieties of cambric, nainsook, lawn, etc., are appropriate for blouses of this kind, and if a less elaborate development than the one selected in the present instance be desired, the collar and cuffs may be of the same fabric as the blouse, and rendered fanciful by frills of Hamburg or Swiss embroidery. Flannel, outing cloth, gingham and percale will be chosen for school wear.

We have pattern No. 7578 in seven sizes for little boys from two to eight years of age. To make the blouse for a boy of five years, calls for a yard and three-eighths of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery thirty-six inches wide. Of one fabric, it needs three yards twenty-two inches wide, or two yards and five-eighths twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



7577
Front View.



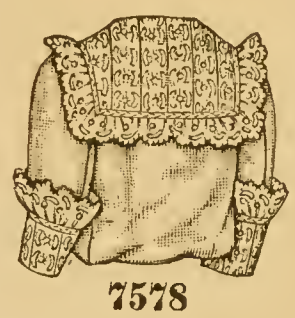
7577
Back View.

LITTLE BOYS' DRESS. (COPYRIGHT.)

(For Description see Page 519.)



7578
Front View.



7578
Back View.

LITTLE BOYS' BLOUSE. (COPYRIGHT.)

(For Description see this Page.)



7576
Front View.



7576
Back View.

LITTLE BOYS' SACK APRON.

(For Description see this Page.)

LITTLE BOYS' SACK APRON.

(For Illustrations see this Page.)

No. 7576.—This apron is thoroughly protective, as it covers the dress with which it is worn, and for its development checked gingham was chosen, with narrow embroidered edging for decoration. The front and backs are joined in shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. Straps included in the under-arm seams draw the fulness at the waist-line of the back slightly to the figure; they are crossed at the center and secured with a button-hole and button, the ends being pointed. The full shirt sleeves are gathered at the top and bottom and finished with wristbands decorated at the edge with a tiny frill of edging; and similar edging trims the edges of the fancy rolling collar, which is in two sections that are deep and square at the front and back and curve prettily over the shoulders, the ends flaring slightly. Patch pockets of ample size and having pointed lower edges are applied to the front and decorated with edging.

Aprons of this kind form a really important part of a small boy's wardrobe, and to keep him looking tidy a number of them will be required. Not the least attractive feature of this apron is its simplicity, which will render its development and laundering an easy matter; and this is an important item to the woman who must do her own work as well as dressmaking. Striped, plaid and plain gingham, seersucker, cambric and all sorts of cotton goods used for aprons are adaptable to the mode, and narrow white or colored embroidered edging will form the most appropriate decoration. If a more fanciful effect be liked, the collar and wristbands may be cut from a contrasting fabric or two colors may be used.

We have pattern No. 7576 in six sizes for little boys from one to six years of age. For a boy of five years, the apron needs two yards and a half of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.

TO OUR CONTRIBUTORS.—We are again ready to inspect Fancy Work and useful articles in Knitting, Netting, Tatting and Crochet, with a view to their publication in the DELINEATOR at our regular rates for such work.

To insure inspection and possible acceptance, all work submitted must be either new, or original with the sender, and accompanied by correct directions.

Write the directions upon one side only of your paper, with the lines far enough apart to allow sufficient space for making any necessary changes in the manuscript.

As far as possible follow the method of abbreviations and general arrangement used in those departments of fancy work in the DELINEATOR in which the particular class of work wanted appears.

Work is often returned as "unavailable" because of the carelessly written or incorrect directions accompanying it.

Work previously sold to other periodicals must not be sent us.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

ILLUSTRATED MISCELLANY.

STYLISH LINGERIE.

(For Illustrations see Pages 521 and 522.)

The fascinating accessories that give a stylish and, frequently, an elaborate finish to waists are composed of lace and velvet, or ribbon and lace, with jet, gilt or silver ornaments. Sometimes flowers and exquisite jewels supplement the unique decoration on chiffon, mull and materials of that character.

FIGURE NO. 1.—FANCY YOKE.—This yoke has a standing collar covered with velvet that is arranged in two outstanding loops at each side; it is closed at the back under frill-finished ends and decorated in front with a large gilt buckle. The yoke is composed of velvet tabs, to the free edges of which is gathered a deep frill of chiffon, that falls with the effect of full caps on the shoulders. The tabs are overlaid with point de Gène lace in a handsome open-patterned design, and the dressy effect obtained by this combination will be acceptable to blonde or brunette, as it is not difficult to make and various suitable combinations of color may be arranged.

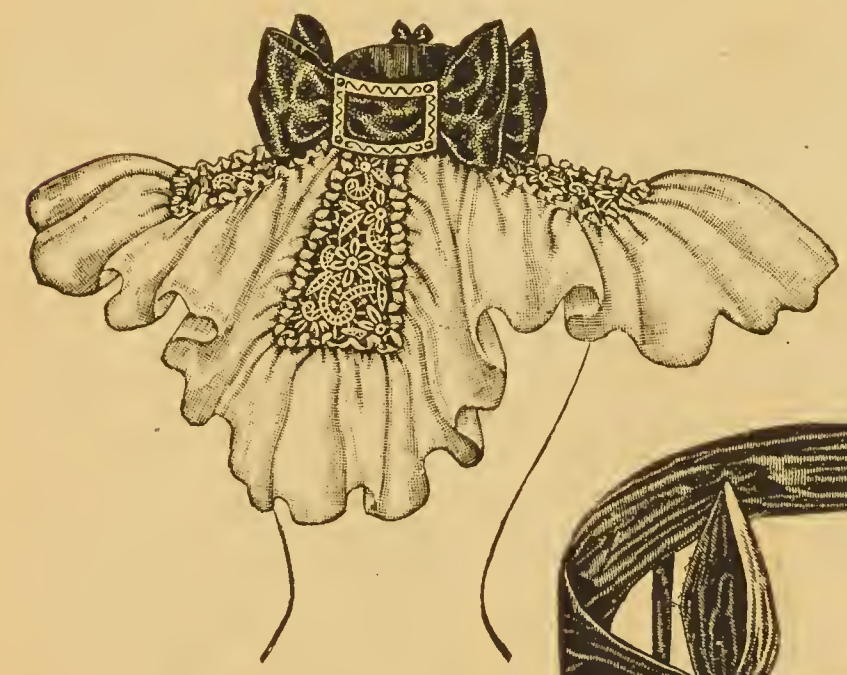


FIGURE NO. 1.—FANCY YOKE.

FIGURE NO. 2.—CHEMISETTE.—Pink-and-white percale is shown in this chemisette, which has a short cape back and a broad, rounding front, the latter showing a box-plait down the center decorated with a stud. It is topped by a high collar, which is encircled with a tie arranged in a band-bow in front corresponding with the material in the chemisette. The stripes run crosswise in the chemisette, and the high collar is cut bias.

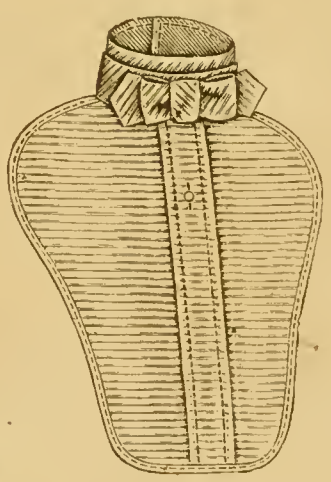


FIGURE NO. 2.—CHEMISETTE.

FIGURE NO. 3.—MOIRÉ BELT.—A unique idea that will be acceptable to sensible women is shown in this belt, which has a skirt lifter attached at each side of the front and back. The belt is made on a band that is stiffened with canvas, the bow at the left side concealing the closing; the bow at the right corresponds with the one on the left—and both have one upright end resembling a rabbit's ear and two downward-turning loops. The skirt lifters may be made of velvet, braid or elastic, and garter clasps at the lower ends will prove satisfactory for securing the uplifted skirt.



FIGURE NO. 3.—MOIRÉ BELT.

FIGURE NO. 4.—FANCY V-YOKE.—A unique example of the tasteful mingling of lace, chiffon and insertion is shown in this yoke, which has a V-shaped center-piece formed of alternate rows of chiffon and lace insertion outlined with a doubled frill of yellow chiffon arranged to fall with jabot effect, and this again is outlined with heavy point de Gène lace that is laid in plaits at its upper edge to fall in graceful folds. The high collar is encircled by a band of chiffon laid in upturning folds, and a flat bow of ribbon matching the chiffon is ornamentally placed at the waist-line.

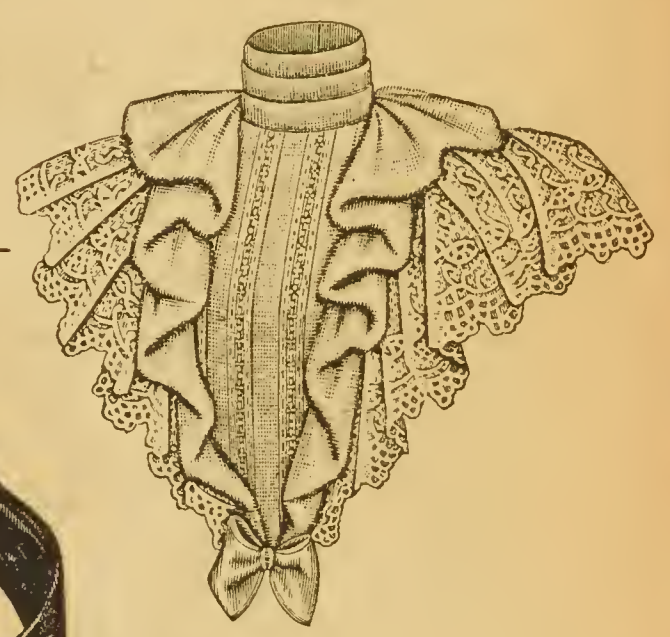


FIGURE NO. 4.—FANCY V-YOKE.

FIGURE NO. 5.—JET COLLAR-ORNAMENT.—An effective neck decoration that may be used on a black silk or over a dress waist of any color is here shown. The cut-jet glistens beautifully and is in strands of small and large beads separated by sections of

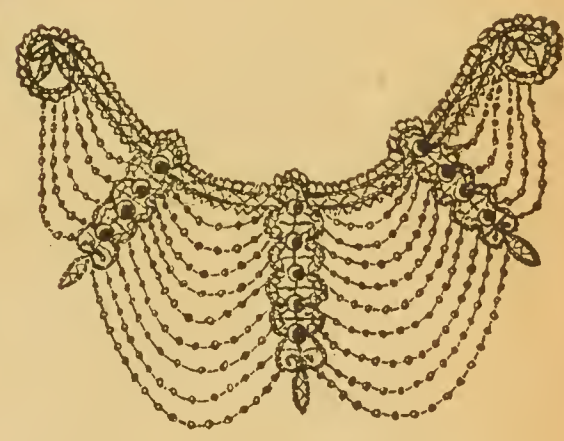


FIGURE NO. 5.—JET COLLAR-ORNAMENT.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Stylish Lingerie," on this Page.)

large cabochons that are outlined with a fanciful design composed of very small beads. Ornaments of this kind, which are all made to fasten at the back, may be purchased at a moderate price.

FIGURE NO. 6.—FANCY SQUARE YOKE.—This yoke admits of becoming combinations, for though lace and ribbon are in this instance united, velvet and ribbon, or chiffon and silk may be pleasingly associated. The yoke as here pictured was cut from point de Gène lace. The neck is completed with a standing collar covered with lace and decorated at the top and bottom with a ribbon band. A full frill of lace falls over the shoulders and is narrowed and terminated at the end of the yoke. Ribbon bands start from each shoulder and are carried down the front to the waist-line, where they all meet and terminate under a full bow with long, flowing ends. The lower edge of the yoke is outlined with



FIGURE NO. 6.—FANCY SQUARE YOKE.



FIGURE NO. 8.—DRESSY YOKE.



FIGURE NO. 9.—FANCY FICHU.

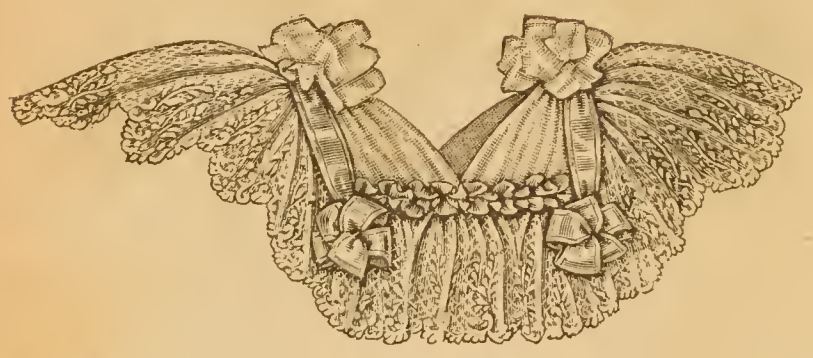


FIGURE NO. 7.—DECORATION FOR A LOW-NECKED EVENING WAIST.

a band of ribbon, over the center of which is fastened a rosette bow.

FIGURE NO. 7.—DECORATION FOR A LOW-NECKED EVENING WAIST.—Light-blue chiffon and satin ribbon are here combined with white lace to form a charming garniture for an evening waist. The chiffon covers the shoulders in soft folds, being caught in gathers under a *chou* on each shoulder and collected at the lower edge in shirring that cause wrinkled folds, a V effect being produced by the arrangement. The lace ruffle is gathered at the top and droops deeply over each shoulder being narrower at the front and back. Ribbon is formed in a mell plaiting across the front at the top of the lace frill, and ribbon bands decorate each side, being carried from under ribbon rosettes at the lower corners to the *choux* on the shoulders.



FIGURE NO. 10.—FANCY VELVET STOCK.

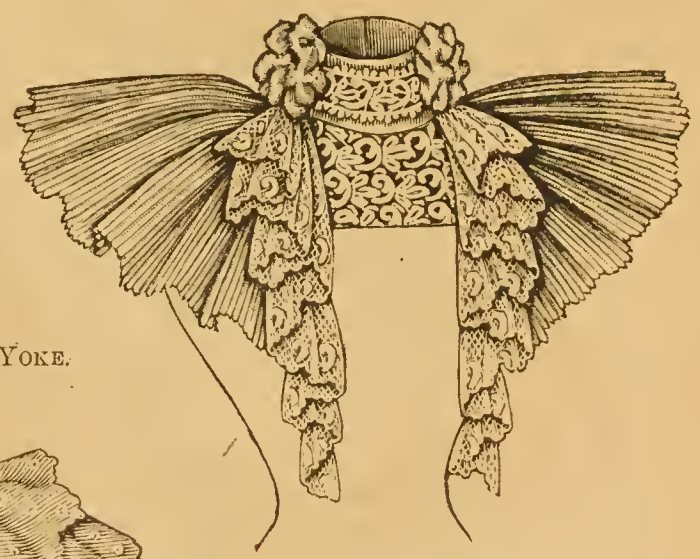


FIGURE NO. 11.—FANCY COLLAR.

(For Descriptions of Figures Nos 6, 7, 8, 9, 10 and 11, see "Stylish *Lingerie*," on Pages 522 and 523.)

FIGURE NO. 8.—DRESSY YOKE.—White lawn finely tucked was used in the making of this dressy accessory, and lace edging, embroidered beading and ribbon provide a dainty decoration. The lawn is shaped to form a deep point at the center and extends to the shoulder and arm's-eye seams, its free edges in front being outlined with lace edging. It is topped by a high standing collar that is encircled by a wrinkled stock of lawn shirred at each side to form an outstanding loop and closed at



FIGURE NO. 7.—COMBINATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No 7481; 13 sizes, 28 to 46 inches, bust measure, price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 525.)

the back. A bow of ribbon is tacked at the waist-line over the deep point of the yoke, and the long, flowing ends which fall from the bow droop low on the skirt. A dainty bow is fastened at each side of the front and several rows of beading through which narrow ribbon is run are applied at intervals.

FIGURE NO. 9.—FANCY FICHU.—Pale-pink dotted Swiss was selected for this fichu, which is sufficiently long to cross below the bust or at the waist-line, as desired. Its free edges are decorated with a double frill of Swiss having an embroidered edge.



FIGURE NO. 8.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-FITTED COAT.—(Cut by Pattern No. 7526; 14 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 10.—STYLISH COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7562; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURE NO. 10.—FANCY VELVET STOCK.—Leaf-green velvet and English violets compose this stock, which is made over a stiffened silk band, the velvet being softly wrinkled and formed into outstanding loops at each side, and also at the back, where the closing is made. A bunch of violets is placed at each side of the front and back, adding a pretty touch of contrasting color.

FIGURE NO. 11.—FANCY COLLAR.—A becoming and dressy appearance may be given any plain waist by the addition of this adjunct, which consists of a high silk collar covered with point de Gène lace insertion in open-work pattern, a square yoke effect of silk being arranged in front below the standing collar and covered with lace to correspond with it. Accordion-plaited silk falls deeply over the shoulders, tapering gradually to the bust, where it terminates; and a jabot of Valenciennes lace falls from the neck straight to the waist-line. A soft pouf of silk is placed at each side of the standing collar.



FIGURE NO. 9.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7512; 10 sizes; 20 to 38 inches, waist measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 11.—LADIES' DOUBLE-BREASTED BASQUE, WITH CHEMISETTE.—(Cut by Pattern No. 7491; 14 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 8, 9, 10 and 11, see "Dressmaking at Home," on Pages 525 and 526.)

DRESSMAKING AT HOME.

(For Illustrations see Pages 445 and 522 to 525.)

The observant student of fashions will not fail to note the picturesqueness and artistic beauty which are distinguishing features of the new street and house dresses, wraps, jackets and skirts.

In the decoration of waists there is abundance of novelty, and there is no diminution in the size of the bouffant sleeves or of the stylishly flaring skirts, which present straight lines but show a careful and graceful distribution of fulness.

Jackets and capes are standard garments, and in the designing of all new modes of this kind due regard is shown for the accommodation of the full dress sleeves, which must not be crushed lest their stylish effect be marred.

Jet, lace, chiffon, ribbon, braid, etc., are selected for the decoration of street and house dresses.

FIGURE NO. 1.—DECORATION FOR A LADIES' BLOUSE-WAIST.—Changeable taffeta silk showing violet and green was chosen to make this blouse-waist, and satin ribbon of a deeper violet hue decorates it prettily. The fulness in the fronts is collected in gathers at the top and in shirrings at the bottom at each side of the closing, which is made under the box-plait at the center. The plait is decorated with ribbon rosettes, and the standing collar is covered with a wrinkled ribbon that is gracefully bowed at the back. Ribbon bands cross the shoulders, their ends being decorated with dainty rosettes. The leg-o'-mutton sleeves are each banded at the wrist with ribbon laid in an upturning fold. About the waist is a wrinkled ribbon formed in two loops at each side of the front. Pattern No. 7491, price 1s. or 25 cents, was used in the construction of the basque.

FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' ROUND YOKE-WAIST.—Pink-and-white zephyr gingham, all-over embroidery and pink silk were chosen to make this waist, and embroidered edging decorates it tastefully. It is a stylish mode by which to develop either silk or any of the numerous washable fabrics. The round yoke, to which the full back and fronts are joined, is outlined with edging; the standing collar is covered with a crush collar of silk that closes at the back; and the full sleeves are finished with embroidery. The waist is encircled by a silk belt. The design was furnished by pattern No. 7495, price 1s. or 25 cents.



FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7475; 14 sizes; 28 to 48 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURE NO. 3.—DECORATION FOR A LADIES' BLOUSE-WAIST.—Figured taffeta and darker plain silk were selected to make this waist, which is shirred in V outline at the top and at sufficient distances apart to give the effect of soft puffings, while the bottom droops in regulation blouse fashion. The high collar is covered with a stock collar of silk that is decorated at each side with a rosette bow, and the waist is encircled with a twisted belt of silk adorned at the sides with dainty rosettes. The unique feature of the mode is presented in the sleeves, which are in leg-o'-mutton style, with ample fulness at the top collected in gathers and in bournouses that are faced with plain silk. Additional fulness is collected in plaits on the forearm at the seams, and below the elbow the adjustment is close. The mode is suitable for silk and other goods. The design was provided by pattern No. 7538, price 1s. 3d. or 30 cents.



FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7509; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

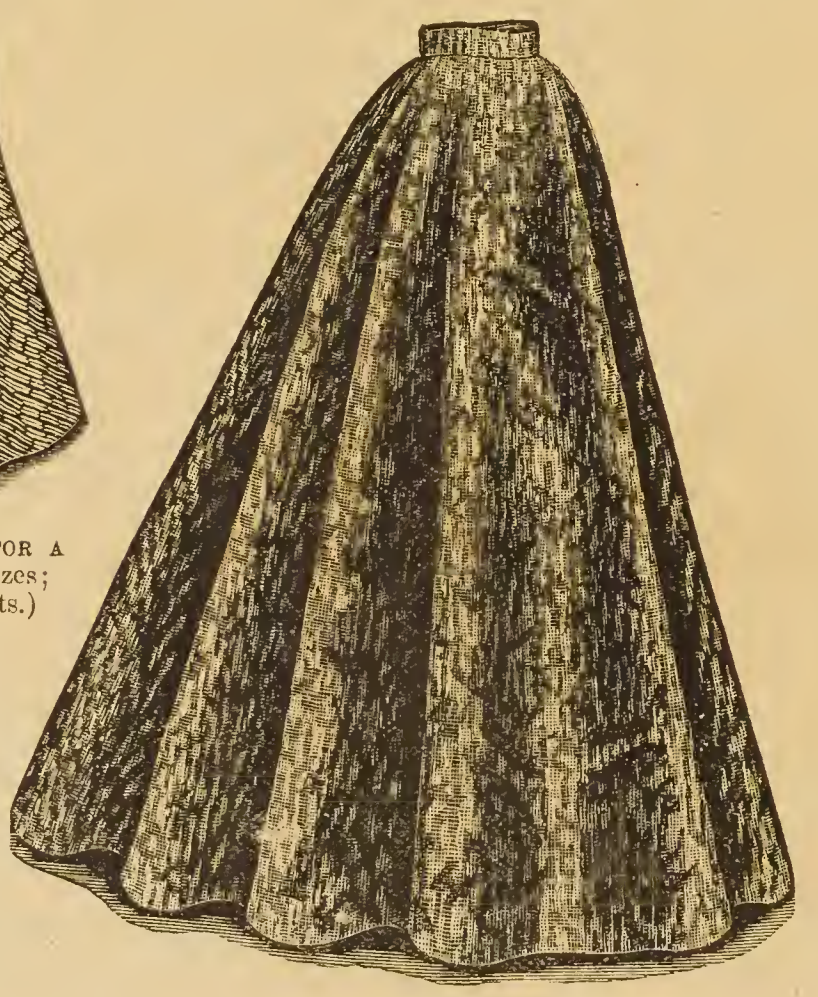


FIGURE NO. 14.—LADIES' *Godet* SKIRT.—(Cut by Pattern No. 7571; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 12, 13 and 14, see "Dressmaking at Home," on Page 526.)

FIGURE NO. 4.—LADIES' EVENING WAIST, WITH FRENCH FRONT.—For evening wear this waist will be effective and becoming. For its present development lavender *gros de Londres* was chosen, with jet and moiré ribbon for decoration. The waist is cut low and square at the neck. The front is formed in box-plaits at the top and droops characteristically at the bottom. The short bouffant sleeves are supported by linings and are gathered at the top and bottom to stand out broadly in the fashionable manner. Jet bands cross the shoulders and are secured under a rosette bow of ribbon at each side near the arm's-eye. A long jet

fringe ornament falls from beneath the rosette, the jet strands reaching to within a short distance of the waist-line. The ribbon that outlines the square neck terminates in a bow at the center of the front. The waist may match or contrast with the skirt with which it is worn. Pattern No. 7565, price 1s. 3d. or 30 cents, was used in the construction of the waist.

FIGURE No. 5.—LADIES' FANCY BLOUSE.—Lemon-colored figured organdy and silk were selected to make this blouse. The fronts and back are full, and above them on the lining is applied a full, square yoke that is shirred to form a succession of vertical puffs. The lower edge of the yoke is followed with plaited ornamental sections of silk, at the center of which is placed a spread bow that is ornamented with a silver buckle. The standing collar is covered with a Princess stock of silk shirred to form an outstanding loop at each side; it is closed at the left side and decorated in front of each loop with a silver buckle. The *gigot* sleeves have abundant fulness at the top and are decorated below the fulness with ribbon formed at the center in a broad bow that is secured with a buckle. The waist is encircled by a silk belt that is bowed in front and tacked under a buckle that corresponds with those on the sleeves and collar. The design was furnished by pattern No. 7480, price 1s. or 25 cents.

FIGURE No. 6.—COMBINATION AND DECORATION FOR A LADIES' BLOUSE.—The yoke style of blouse-waist is very popular, and the one here pictured developed in black silk, with yellow ribbon and écru-tinted point de Gène lace for decoration, is a favored mode. At the top of the waist is a yoke suggesting an inverted V outline, and to it are gathered a full back and fronts. The full sleeves are completed with cuffs of silk overlaid with lace, and the standing collar is covered with lace to match the yoke. The waist is encircled by a ribbon belt that is completed with a bow in front, and the yoke is outlined with ribbon that terminates in a pretty bow at the center. Challis, silk and a great variety of cotton fabrics may be developed by the mode, which is included in pattern No. 7525, price 1s. 3d. or 30 cents.



FIGURE No. 15.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7564; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Description see "Dressmaking at Home," on Page 526.)



FIGURE No. 1.—CROCHETED BAG.

FIGURE No. 7.—COMBINATION FOR A LADIES' BASQUE-WAIST.—Fern-green faced cloth, cream-white China silk and green moiré were selected for the development of this waist. The Eton jacket-fronts are very effective, opening as they do over a full vest of silk that is finished with a standing collar and tucked to square yoke depth, the fulness below the tucks drooping with blouse effect. The sailor collar which completes the basque-waist is of moiré, and below the full puffs the coat sleeves are faced with moiré to correspond with the collar. The pattern by which the basque-waist was shaped is No. 7481, price 1s. 3d. or 30 cents.

FIGURE No. 8.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-FITTED COAT.—Biscuit cloth was chosen for the coat and chemisette, white moiré for the vest, and brown silk for the revers facing and rolling collar, the decoration being embroidery done in shaded brown silks. The fronts are reversed in lapels by a rolling collar which they join in notches, and open over a pointed vest. The vest is closed in double-breasted style and turned back in revers that meet a rolling collar in notches. The chemisette is heavily embroidered to correspond with the border on the coat and the decoration on the bouffant *gigot* sleeves. Less elaboration will result in a tasteful garment, as the shaping is in perfect style and the opportunity for contrast will be acceptable to those who desire a color combination. The garment was cut by pattern No. 7526, price 1s. 6d. or 35 cents.

FIGURE No. 9.—DECORATION FOR A LADIES' SKIRT.—This style of skirt is well suited to materials of narrow width; it is represented made of old-rose taffetta and decorated with iridescent bead trimming. The front-gore is quite narrow at the top and is without darts, as are also the side-gores, which break into graceful folds a short distance from the belt and meet the two back-gores, that are gathered at the top and fall in roll-



FIGURE No. 2.—FANCY BOX.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 527.)

ing folds to the lower edge, where the skirt is decorated with a border of iridescent bead trimming. Linen lawn, challis and organdy will make up satisfactorily by the mode, which was provided by pattern No. 7512, price 1s. 3d. or 30 cents.



FIGURE NO. 3.—FANCY BAG.

FIGURE NO. 10.—STYLISH COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Lavender silk dotted with black and plain white silk are associated in this costume, and black lace insertion provides appropriate decoration. The waist has a French front of white silk, and the six-gored skirt has three *godets* at the back that stand out in stately, tubular folds. The ornament at the center of the front of the waist, which presents the effect of a box-plait, is overlaid with lace insertion to correspond with the revers. The revers frame the full French front, which droops slightly with blouse effect. The shaped belt and high collar are overlaid with lace. The costume is exceptionally dressy and was cut by pattern No. 7562, price 1s. 8d. or 40 cents.

FIGURE NO. 11.—LADIES' DOUBLE-BREASTED BASQUE, WITH CHEMISETTE.—Fancy cheviot is pictured in this basque and chamois-colored cloth in the chemisette, which may be omitted if not desired. Machine-stitching provides the finish. The basque is made with arched sides, notched fronts and a coat-tail back, and the fronts are reversed above the double-breasted closing to form revers that meet the rolling collar in notches. The chemisette is finished with a standing collar. The sleeves are in mutton-leg style. The basque may be worn with any of the plain skirts now fashionable. It was cut by pattern No. 7494, which costs 1s. 3d. or 30 cents.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Scotch cheviot and ivory-white faced cloth were selected to make this stylish costume, and it is effectively decorated with brocaded silk, braid and velvet. The vest is closed at the center, topped by a high curate collar, and decorated with braid arranged in vertical rows quite close together. The loose fronts of the jacket are rolled back in lapels that are faced with brocaded silk and meet the rolling collar, which is inlaid with velvet. The four-gored skirt flares moderately at the bottom and stands out with stylish fulness at the back. The costume was cut by pattern No. 7475, price 1s. 8d. or 40 cents.

FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Brown-and-écru striped cloth was combined with white cloth in the development of this costume, the decoration being embroidery wrought with heavy silk. The basque presents the features usually admired in tailor suits, plain but bouffant *gigot* sleeves, and fronts that are turned back in broad revers by a rolling collar, with which they are notched. The revers are faced with white cloth to match the double-breasted vest, which is topped by a standing collar. The decoration is embroidery exquisitely wrought in brown and écru tints. The skirt is composed of three pieces, with *godets* at the back, and is unadorned. Serge and other materials of like weave will make up attractively in this manner. The pattern by which the costume was shaped is No. 7509, price 1s. 8d. or 40 cents.

FIGURE NO. 14.—LADIES' GODET SKIRT.—Black silk crépon with high lustre was selected to make this skirt, which is of ample width and graceful expansion at the bottom. The front is sufficiently wide to extend well across the hips and is fitted with perfect smoothness at the top without darts. The front breaks into modified ripples a short distance from the top, and the three *godets* at the back are interlined with crinoline to preserve the rounding, tubular folds in which they fall. Silk, crépon, novelty goods and many sheer fabrics will be fashioned in this stylish manner, the mode being included in pattern No. 7571, which costs 1s. 3d. or 30 cents.

FIGURE NO. 15.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Pearl-gray and black silk are tastefully combined in this costume, and jet Vandykes, jet fringe and silk contribute effective decoration. The pattern used for developing the mode is No. 7564, price 1s. 8d. or 40 cents. The skirt flares in the fashionable way and is plainly completed. The bodice has a French back with plaits at the bottom, and a blouse front with a box-plait formed at the center. Over the standing collar is adjusted a full stock of silk, with a soft rosette disposed at each side, and below it falls a many-pointed sailor-collar that is edged with jet Vandykes. Bands of silk are carried in soft folds down the front under the box-plait, to a little below the bust. A black silk sash encircles the waist and is gracefully bowed at the center of the front, the ends being prettily trimmed with fringe, which also falls over the box-plait from the standing collar. The *gigot* sleeves are trimmed at the wrists with Vandykes.



FIGURE NO. 4.—HANDKERCHIEF-CASE—CLOSED AND OPEN.



FIGURE NO. 5.—CROCHETED BASKET.

(For Descriptions of Figures Nos. 3, 4 and 5, see "Artistic Needlework," on Page 527.)

Artistic Needlework.

(For Illustrations see Pages 525 and 526.)

Figure No. 1.—Crocheted Bag.—For the thousand and one little things of the toilette that all women possess all sorts of



Figure No. 1.—Fancy Pen-Wiper.

receptacles are required. In a pretty bag fashioned after the present design odds and ends of all kinds may be stowed away, and when suspended from a hook in some corner of a room, it will prove quite as ornamental as it is useful. The bag is made of old-rose silk, and over it is a cover made of white silk crocheted rings. A heading is crocheted round the top, and through it are run old-rose satin draw-ribbons for closing the bag. Each set of ribbons is finished with a bow. Brass rings are used as a foundation for the crocheting, the instructions for making which are given in "The Art of Crocheting," price 2s. or 50 cents.

Figure No. 2.—Fancy Box.—Two sides of this box are covered with wide pale-green satin ribbon, and the remaining two with old-rose ribbon, the edges being joined the depth of the box with fancy stitching done with green silk. The ribbon ends, which extend beyond the top of the box, are turned under and sewed to form casings, in which old-rose silk cords tipped with tassels are inserted to draw the top close. Various floral designs are painted in water colors on all four sides of the box, with effective results. Silk could be used instead of ribbon, and a design could be wrought in each side with embroidery silk.

Figure No. 3.—Fancy Bag.—Blue and ivory satin are associated in this dainty bag, which may be used as a receptacle for anything that its owner wishes to place therein. The bag proper is made of blue satin. The top is turned under deeply and stitched twice to form a casing for draw ribbons, also of blue satin, that are arranged in bows at the ends. Five triangular sections of ivory satin are applied about the bottom. Upon each is painted a floral device in delicate colors and round the side edges is frilled Italian lace. Designs may be embroidered instead of painted, if one is more skilful with the needle than with the brush.

Figure No. 4.—Handkerchief-Case—Closed and Open.—This dainty case is made of pale-blue satin covered at the center with cream point de Gène lace between two large bows matching the silk, the bows being placed some distance from the ends. Round the edge is frilled fine white Valenciennes lace, and to each long edge at the center is tacked ribbon, which is bowed to close the case.

To the inside of the case, as shown in the small view, are adjusted ribbon straps under which to slip the handkerchiefs. A layer or two of wadding placed between the outside and lining and sprinkled with sachet powder, will give a delicate perfume to the contents of the case.

Figure No. 5.—Crocheted Basket.—A triangular receptacle for "rings and things" is here shown supported by three twisted brass rods that meet at the top under a bow of old-gold satin ribbon. The basket is made of cardboard covered on the inside with a puffing of old-gold surah silk and smoothly on the outside with similar silk. Over each side hangs a triangle of white silk crocheted rings. The corners of the basket are fastened to the rods some distance from the bottom with ribbon tied in bows.

The Work-Table.

(For Illustrations see Pages 527 and 528.)

Figure No. 1.—Fancy Pen-Wiper.—Since the egg is symbolical of Easter, it is frequently called into requisition for ornamenting gifts that are distributed during that season. In the present instance part of an egg was used in decorating a pen-wiper, converting the always useful gift into a very pretty one. The pen-wiper is circular in shape, and is made of several layers of dark-red flannel pinked all round the edge, the inner leaves, which are intended for service, being a trifle smaller



Figure No. 2.—Fancy Ornament.



Figure No. 3.—Fancy Box.



Figure No. 4.—Fancy Hanging-Shelves.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Pages 527 and 528.)

than the upper and lower ones. The head of a nun is adjusted on the pen-wiper for ornamentation. The face is made of half an egg cut lengthwise, and the features are painted upon it. The forehead is covered with a white muslin band, and another band is drawn smoothly down each side of the face and crossed under the chin. Meeting this band

is a deep collar that rests on the pen-wiper. A black cross is painted at the overlapping edge of the collar. Over the head is thrown a veil of black nun's-vailing reversed at the top to show the head-band and falling in the folds usually seen in a nun's veil. The ornament is very attractive and may be easily reproduced.

FIGURE No. 2.—FANCY ORNAMENT.—Another pretty Easter offering in which the egg figures prominently is illustrated in this ornament, which may be placed wherever it will look best, in my lady's chamber or elsewhere. It also offers suggestions for favors at an Easter entertainment. A small egg is cut in half lengthwise and painted to represent a face. The hair is also painted, and on the head is placed a hat of pink crêpe paper, the trimming being flowers, also made of paper. Round the neck is a wide, double frill collar and under the chin is tied a large bow, which, like the collar, is made of paper. Any preferred color of paper may be used. Paper is preferred to silk because it stands out more stiffly.



FIGURE No. 5.

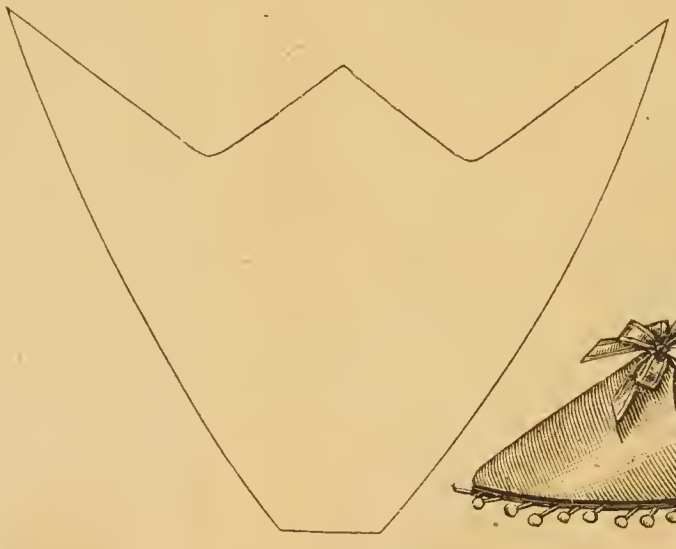


FIGURE No. 6.

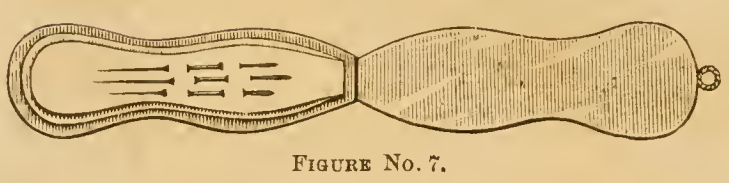


FIGURE No. 7.

FIGURES NOS. 5, 6, 7 AND 8.—NECESSAIRE, AND SECTIONS FOR MAKING IT.

FIGURE No. 4.—FANCY HANGING-SHELVES.—These pretty shelves may be hung either in a boudoir or a living room and are useful for holding odd bits of bric-à-brac and the like. The shelves are cut from glass in graduated sizes, and upon each is painted a graceful spray of flowers. Three long gilt chains support the shelves, which are each fastened at the ends to the outside chains under bows of yellow satin ribbon. The third chain, which hangs at the back, is fastened at the center to the shelves, all the chains meeting at the top under a large bow of ribbon. Any pretty design could be painted on the shelves, which a glazier could cut in the required shape. The ribbon could be selected to correspond with the prevailing color in the design.

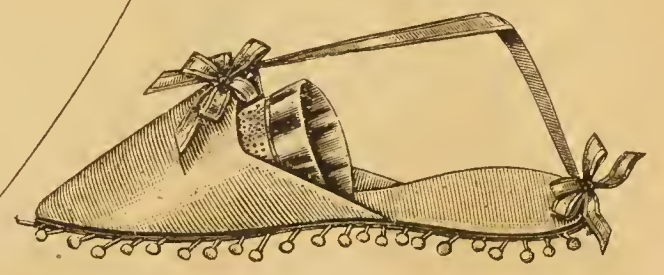


FIGURE No. 8.

FIGURES NOS. 5, 6, 7 AND 8.—NECESSAIRE, AND SECTIONS FOR MAKING IT.—Daintiness and practicability are combined in this compact little article, which, as its name implies, is necessary to the needlewoman. It is shown in the shape of a slipper, which provides an admirable case for a thimble, while in the edge of the sole are thrust pins and under the sole is adjusted a needle-book. The slipper itself is made of light-blue corded silk.

Figure No. 5 shows the shape of the sole in its actual size. The sole is cut from pasteboard and covered smoothly with silk.

The vamp is pictured at figure No. 6; it is also cut from

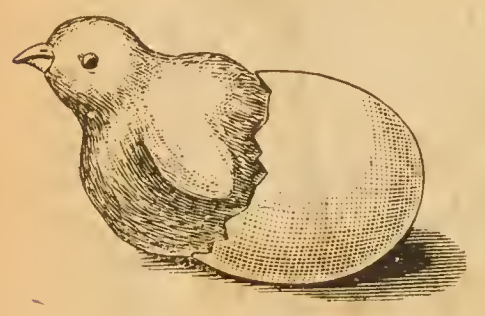


FIGURE No 9.

FIGURE No. 3.—FANCY BOX.—A pretty receptacle for trinkets and odds and ends of all kinds is represented in this box, which is round in shape, and is covered with four upright frills of old-rose crêpe paper. Inside the box, at the top, is placed a disc of cardboard on which are sewed frills of lace paper, that stand fluffily about a small bisque doll's head, whereby the lid can be lifted. Over the box is fitted a cover, which is sufficiently deep to admit the head when shut down. The cover is lined with paper disposed in rays, which meet under a rosette also of paper, and is edged with lace paper. The outside of the cover is covered with frills and a rosette of paper is fastened on the head. The cover need not be let down unless desired, since it is added more to produce a realistic effect than for actual use.

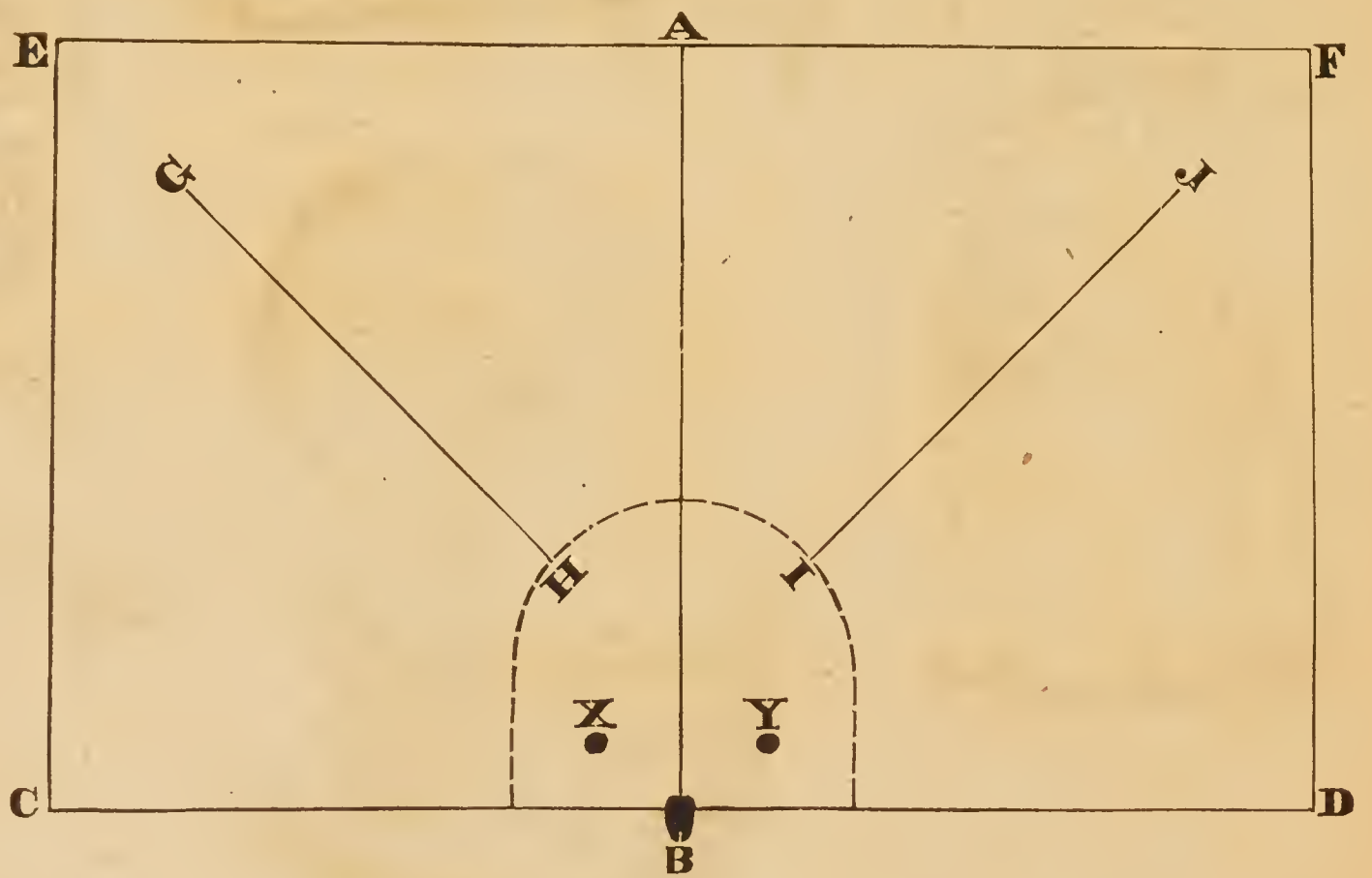


FIGURE No. 10.

FIGURES NOS. 9 AND 10.—EGG WITH CHICKEN, AND DIAGRAM FOR SHAPING IT.

(For Descriptions of Figures Nos. 5, 6, 7, 8, 9 and 10, see "The Work-Table," on Pages 528 and 529.)

pasteboard and covered carefully, like the sole; and the edges are then sewed neatly to the corresponding edges of the sole, a suspension ribbon matching the silk being fastened to the point at the top of the vamp and to the heel under pretty bows.

As figure No. 7 is shown the needlebook, which, like the other part, is made of pasteboard and covered. The book is composed of two parts, and on one of the covers are fastened two leaves of flannel for holding needles. A loop of cord is fastened at the loose end of one of the covers, which is closed over a button secured at the end of the other cover. When finished the book is sewed under the sole.

At figure No. 8 the necessaire is shown completed.

FIGURES NOS. 9 AND 10.—EGG WITH CHICKEN, AND DIAGRAM FOR SHAPING IT.—A pretty little Easter token is here represented by a small chick emerging from a broken egg shell. The chicken may be made to appear very life-like, as shown at figure No. 9, if constructed as explained below.

Figure No. 10 shows the section for shaping the chicken, in its actual size. It is made of an oblong piece of light-yellow jeweller's cotton five inches long and three inches wide. Little jet beads are sewed on the cotton at X and Y to represent the eyes and a gathering string is run at the dotted lines. Fold the cotton at A and B, and sew two sun-flower seeds in the fold at B, to represent the bill; then sew edges B, C and D together for the breast, pull the gathering string close to form the head, and stuff the head with cotton. Sew a little fold in the cotton at G, H I and J to form the wings. Stuff the body with cotton and place it in the broken egg shell, which may be properly balanced so that it will stand upright by placing shot wrapped in cotton in the bottom of the shell. The cotton should be fluffed a little at the wings and neck to prevent the stitches from showing.

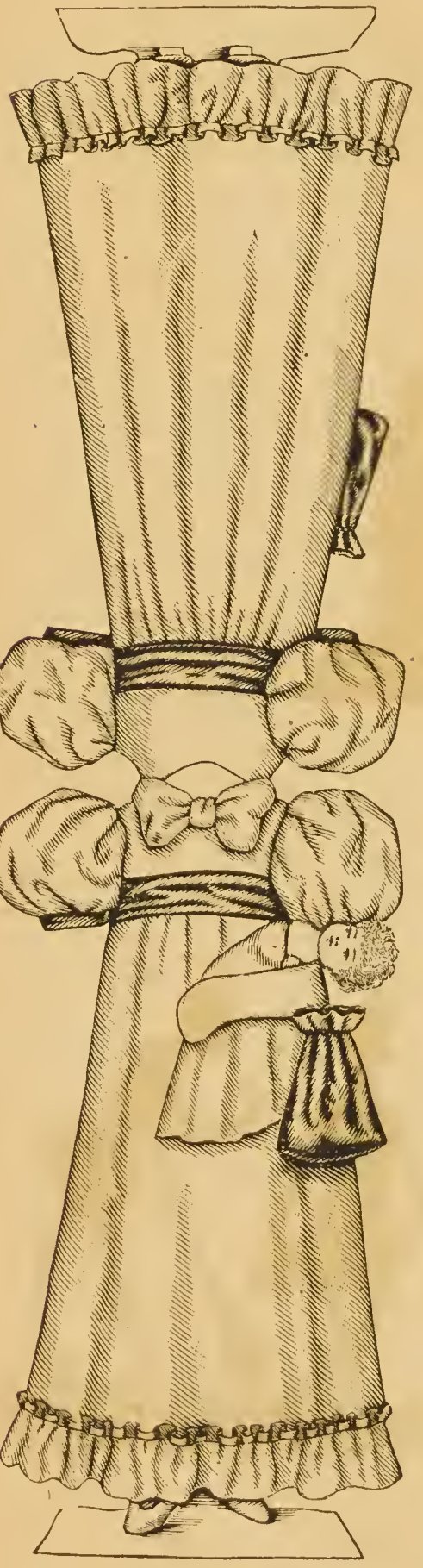


FIGURE No. 1.



FIGURE No. 2.

FIGURES NOS. 1 AND 2.—EMPIRE PAPER DOLL.



FIGURE No. 3.

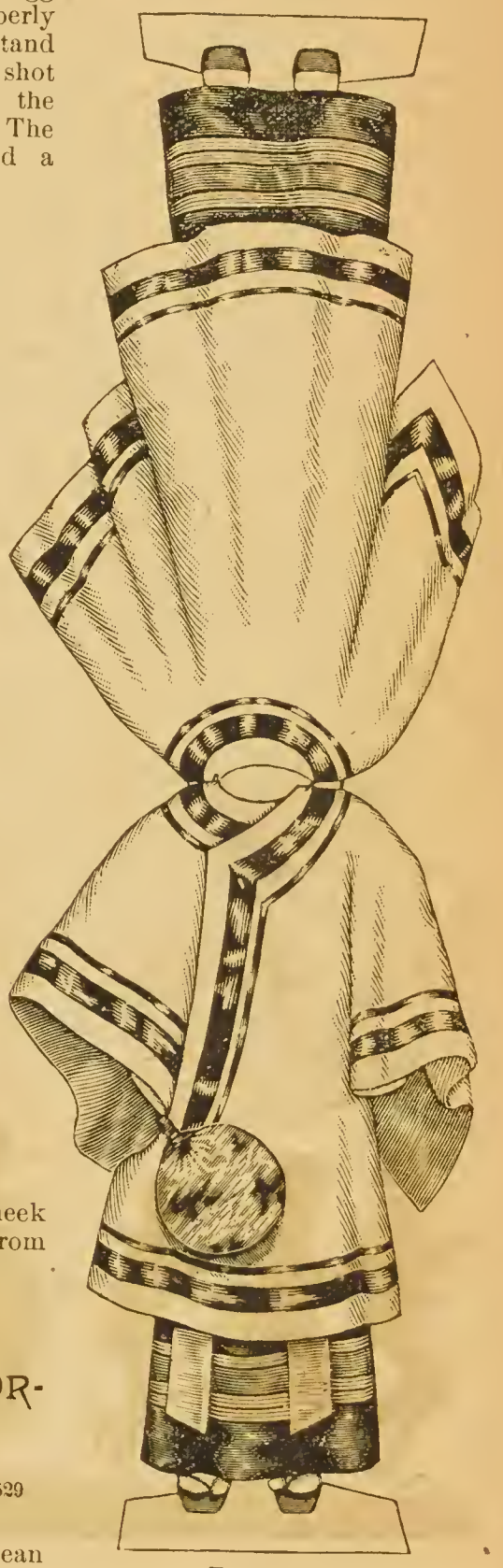


FIGURE No. 4.

FIGURES NOS. 3 AND 4.—CHINESE PAPER DOLL.

CHILDREN'S CORNER.

(For Illustrations see Pages 529 and 530.)

Years ago, as mamma can tell you, paper dolls were little girls' favorites. These paper people never went entirely out of fashion, but they were at one time not in great demand; now, however, they have again come to the front, and many charming possibilities in the way of dress have been lately discovered. The new paper dolls are quite up to date in the matter of clothes, and can hold their own with their dignified sisters in bisque or wax.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Pages 529 and 530.)

We have here two paper dollies, dressed respectively in Empire and Chinese fashions. The doll pictured at figure No. 2 is to be clothed in an Empire gown, shown at figure No. 1, which is very short-waisted and has a long, scanty skirt trimmed at the bottom with a self-headed ruffle. The neck is cut low and is decorated in front with a flat bow, and the sleeves are short and puffed. A full belt is arranged about the waist, and from it at the right side hangs a pocket, which adds to the quaintness of the costume. Dolly carries a doll in her left arm. Her hat is large and flaring and is trimmed with a feather. Do you want to know how to create a doll just like this one? Trace the head and costume separately on tracing paper, and

transfer them to a heavy-bodied paper that may be easily creased, and upon which painting may be done with water colors. The doll and costume are then cut out as illustrated and painted with any colors that please the fancy. When all is completed, the back of the hat is bent down, and the doll's head is slipped through the opening made at the neck of the costume, which is bent over it at the shoulders. The sections at the feet are then bent, one forward and one backward, or else held apart, so that dolly may stand. You will find this very interesting work and easy to do.

The Chinese doll is shown at figure No. 3 and the costume at figure No. 4. Proceed precisely the same as for the Empire doll and you will meet with the same success. The Chinese dolly wears a tunic and a full skirt and she also carries a fan. Very bright colors should be used in this instance. You could make several dolls of each kind and dress them in variously tinted costumes.

Most of you are familiar with these shadow pictures. Aren't they funny? At figure No. 5 is shown a remarkably tall and slender woman arranging her hair. She does not go about it very gracefully, but then she is all angles, and we cannot expect much grace or beauty under such conditions.

At figure No. 6 is portrayed a fond mamma wheeling baby in a perambulator. Baby is wide awake and seems to be enjoying his ride.

The graceful little folks pictured in the group at figure No. 7 seem to be having a very good time. Big sister in the chair seems to be acting the carriage, baby is coachman and the three children are his horses. They all look happy, don't they?

At figure No. 8 we see a poor missionary with grip-sack and umbrella, hemmed in by two fierce-looking cannibals. Each of the savage men carries a huge, dangerous-looking club, and in addition to his scanty attire, there is a nose ring. This class of people actually pierce holes in their nose for nose rings as you do in the lobes of your ears for ear-rings. It seems to me that these gentlemen are persuading the unhappy white man to do something very mueh against his will, and their intention, no doubt, is to dispateh him quickly and make merry over his remains.

Do you remember what I told you about these silhouettes in the DELINEATOR for December, 1894? Some of you may not have read that article, so I will repeat what I then said. If you would like to reproduce these pictures with living models, and that would be very jolly, the room in which the tableaux are to be shown must be darkened. Build a stage or platform, and in front of it adjust a white sheet of some loosely woven fabric, suspending it from the ceiling and allowing it to fall to the floor of the stage. The performers must be posed behind the sheet, between the latter and a lighted lantern having a funnel-shaped reflector, which will be found most praetieal for the present purpose; for the light must show the figures in outlines or silhouettes against the sheet, in the same way as a shadow is produced on a blank wall when a light is held behind the objeet itself. A curtain is necessary, and it should be easily and quickly drawn back as the subjects are announced. Considerable practiee is needful on the part of the performers to represent the various characters correctly, but a great deal of amusement may be derived from such an entertainment, which you may announce to your friends as "Shadow Tableaux."



FIGURE NO. 5.



FIGURE NO. 6.



FIGURE NO. 7.



FIGURE NO. 8.

FIGURES NOS. 5, 6, 7 AND 8.—SHADOW PICTURES.

(For Descriptions of Figures Nos. 5, 6, 7, and 8, see "Children's Corner," on this Page.)

STYLES FOR GENTLEMEN.

(For Illustrations see Page 531.)

The illustrations in this department for the current month include three styles of half-hose, a flat and a knot scarf, two flaring-end scarfs and four patterns of suspender webbings.

FIGURES NO. 1 AND 2.—GENTLEMEN'S FLARING-END SCARFS.—The scarf shown at figure No. 1 is made of white silk figured with small crescent shapes in a quiet shade of red. This shape is known as the Euston.

At figure No. 2 is pictured a scarf with ends that flare somewhat more than those of the one at the preceding figure. The material chosen for this scarf is black silk showing figures in self and clusters of bright-red dots.

FIGURE NO. 3.—GENTLEMEN'S FLAT SCARF.—This shape is known as the Wimbledon, and is made of blue silk figured with uniquely disposed dots and groups of short dashes in ciel-blue. The scarf is very narrow at the top and is neat and stylish.

FIGURE NO. 4.—STYLES IN SUSPENDER WEBBINGS.—The fashionable widths of the new webs are inch, inch and a quarter and inch and a half, and the grounds run to light colors, such as mauve, sea-green, lavender, corn and white. The illustrations present a good general idea of the trend of popular taste so far as patterns are concerned.

FIGURE NO. 5.—GENTLEMEN'S HALF-HOSE.—The three styles

of half-hose shown at this figure represent the prevailing taste. The first sock is of navy-blue lisle thread, and a handsome effect is produced by well spaced red bars and heel and toe tippings in red. The ankle is woven vertically.

The sock in the center of the group shows a hair-line pattern. The stripes are black and raised, and when the sock is upon the foot the red of the ground shows attractively through them. The ankle, heel and toe are tipped with black, and pairs of red stripes are woven near the top and lower part of the ankle.

The last of the group is a sock of Bedford cord in a russet shade. These hose are warranted stainless, and, owing to their peculiar weave, are sure to be both cool and durable.

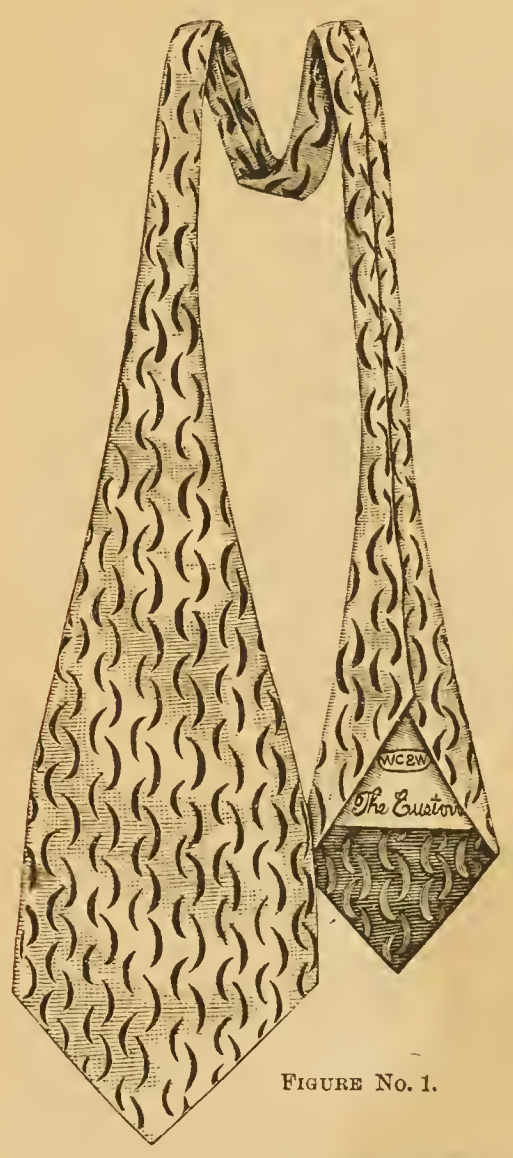


FIGURE No. 1.

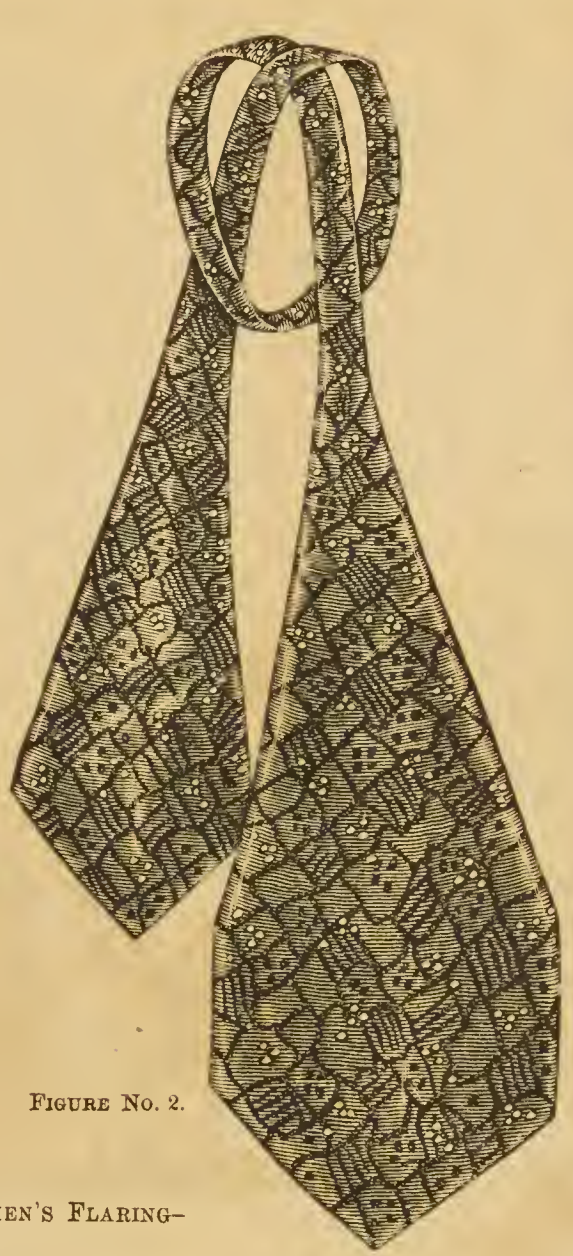


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—GENTLEMEN'S FLARING-END SCARFS.

FIGURE No. 6.—GENTLEMEN'S KNOT SCARF.—Black-and-white satin woven in interlinked bars is pictured in this scarf, which is called the Mistela. Three folds in the knot and two at the top of the apron characterize the shape, and the ends flare.

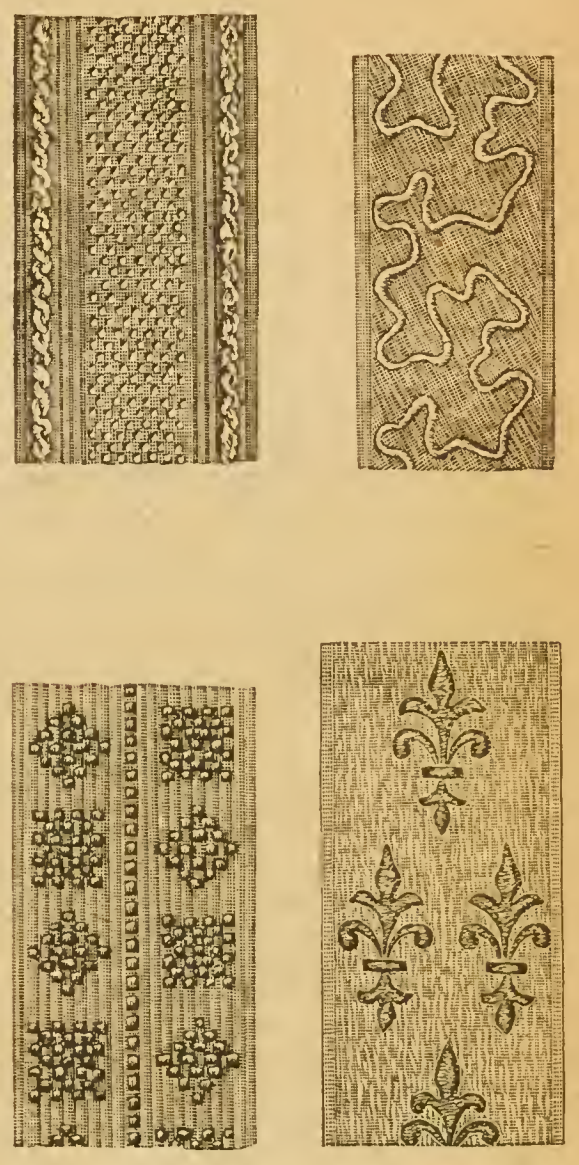


FIGURE No. 4.—STYLES IN SUSPENDER WEBBINGS.

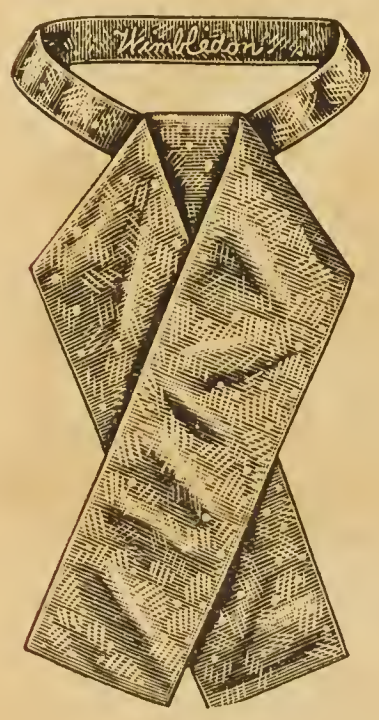


FIGURE No 3.—GENTLEMEN'S FLAT SCARF.



FIGURE No. 5.—GENTLEMEN'S HALF-HOSE.



FIGURE No. 6.—GENTLEMEN'S KNOT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Pages 530 and 531.)

FANCY STITCHES AND EMBROIDERIES.

Pretty and serviceable table-mats to be placed under lamps or large vases are made of velvet, satin, cloth, felt or plush, and the decoration is frequently braid, silk embroidery or bullion embroidery.

At figure No. 1 one-quarter of a design is shown in full size. The braid is couched on with gold thread, and the spangles overlap and form the circles that are clearly portrayed. Some fascinating novelties may be made with this design, which to many will be a pleasing change from the silk and linen effects that are also popular. It is a good design for bullion embroidery, but great care should be taken to avoid stretching the bullion when it is cut in small pieces and stitched to position. The bullion should be worked across the design, and either one or a variety of tints may be employed. For a small table in the boudoir, sitting-room or library, velvet in a shade that harmonizes well with the surroundings may be chosen for the cover, which must, of course, be shaped to extend to the edges of the table; and either gilt, silver or bronze braid may be used to work the design, or bullion may be chosen. Iridescent effects are brought out so exquisitely in bullion, which comes in all the metallic tints, that ivory or cream white felt or cloth is sometimes selected for the cover, and such delicate hues as pink, green and bluet for the embroidery. A white table-cover is more appropriate for the boudoir than for the library, but equally attractive results may be achieved on dark shades of velvet, plush or cloth.

The table mat illustrated at figure No. 2 is made of ruby-red velvet decorated with gold braid and spangles. The design is the same as that shown in part at figure No. 1.

The prudent housewife is always careful to lay a table cover or mat under a lamp that is to rest on a highly polished stand or table. It is not a difficult task to make these dccorative accessories, but it requires patience and painstaking. Such articles make charming gifts, for they are both useful and ornamental, and the toil and loving thought lavished upon them greatly enhance their value.



FIGURE NO. 1.—ONE-QUARTER OF DESIGN, IN FULL SIZE, FOR TABLE-MAT.

FASHIONABLE DRESS GOODS.

Never before, perhaps, were the accepted textiles more perfectly adapted to the reigning fashions than they are at the present time. Skirts are models of severity and stateliness, while bodices are exactly the reverse, displaying a grace and a freedom of outline that are truly fascinating; and these widely contrasting characteristics are most admirably brought out and emphasized by the latest products of the loom.

With a very few exceptions, all classes of goods are soft and pliable. Such textiles would at first appear hardly suitable for making the new skirts, but their flexibility causes them to yield readily to all of Fashion's caprices, while any stiffening or support that may be needed can easily be contributed by means of substantial linings.

There is as usual a vast assortment of materials from which to choose for one's Spring outfit, but crépon will most frequently be selected for "best" wear. This fabric is to be commended for its elegance and its durability. It is rather loosely woven, but it is generally made with an under-surface of webbing, which though very sheer, serves to strengthen the goods proper without adding materially to their weight.

The designs and color blendings in the new crépons are legion and all are attractive. In some cases the crinkles are woven crosswise and succeed one another like the undulations of the sea, the goods being as lustrous as silk; but in most instances the crinkles run vertically. In one class they produce the effect of very pronounced welts and are striped *en bayadère* with silk lines, which are yellow on a blue surface, *ciel* on black, and green on purple. The last-named combination, by-the-bye, has lost none of its popularity.

In another style of crépon the crinkles present an appearance of *plissés*. Sometimes the colors are solid and sometimes contrasts are made with silk lines running up and down the goods. There is yet another variety in which the indentations are less regular and the colors are solid, and still another that has crinkles in the form of puffs, and between them narrow, straight stripes.

A silk-mixed novelty that is not crinkled, though its surface is suggestive of such a weave, presents long wave lines that are both striking and handsome. A brown-and-green ground is marked with black waves that are patterned after the Greek conception of wave lines seen in ornamental drawing; and in another sample the colors associated are bronze and navy-blue, the wave lines being of the latter hue.

An exceptionally tasteful crépon was used in conjunction with heliotrope chiffon and a darker shade of velvet in the development of a stylish promenade costume for Easter. It has a black surface formed into crinkles that suggest *plissés* and diversified by heliotrope silk lines that stand out from the sombre ground with an almost metallic lustre, crossing the crinkles and reaching from one selvedge to the other. The skirt of the costume is formed of six gores, curves gently and naturally at the front and sides by reason of the ingenious shaping, and falls at the back in a trio of *godets* that widen toward the bottom. In the bodice the tasteful triple combination is successfully effected. The French back is laid in plaits at the center of the lower edge, the plaits gradually disappearing as they spread upward. A French front of chiffon is revealed between great revers of velvet that taper to points at the bottom and contrast artistically with the more delicately tinted tissue. The soft front has at the center an applied ornament that looks like a tapering box-plait, and droops with pouch effect at the bottom over a velvet bow, which conceals the ends of a velvet band that overlies the lower edge of the bodice. The neck finish is a soft collar of velvet with rosettes at the sides, and the sleeves are of the *gigot* order, standing out voluminously above the elbows and fitting closely below. The hat supplementing this charming costume is a novel shape in yellow chip trimmed with black tips and violets, and the gloves are tan Suèdes.

Black crépon is obtainable in the same designs as the colored varieties, and makes very handsome skirts, which look as well with fanciful bodices of colored silk, chiffon or crêpe as do skirts of moiré or any other silken fabric.

Youthful and even mature party-goers bestow the most emphatic admiration upon perforated crépon, which is an entirely new production. This unique variety has a silk warp and is not crinkled coarsely like some of the novelties above described; and the eyelets are wrought in the form of ovals, circles, wheels, sprays and other pretty devices. A contrasting color is invariably introduced beneath, and it is naturally chosen to harmonize with the hue of the crépon.



FIGURE NO. 2.—TABLE-MAT.

(For Description see "Fancy Stitches and Embroideries," on Page 532.)

Among novelties not of the crépon order is a fabric resembling étamine that is traversed by rows of open weaving like drawn-work which suggest perforations. Silk taffeta in harmonizing tints will frequently be used beneath this material, which is shown in the fashionable solid colors.

Then there is a silk-mixed weave not unlike velours but of very light weight. In a specimen that is certain to develop very daintily the cords, which imitate those seen in velours, are woven in an admixture of gray and blue, and over the surface are strewn gray silken dots that are decidedly improving. Another example has finer cords blending old-rose and réséda, and is marked with indefinite figures in which the two hues are skilfully intermingled to produce an iridescent appearance. Illuminated effects are also carried out in these goods, which will unite happily with either silks or tissues.

Mohairs continue to ascend in the scale of fashionable fabrics. In solid colors they will often be chosen for business, shopping, travelling and general utility dresses, while the figured varieties will be devoted to more elegant purposes. Delicate shades of blue and pink and a light golden-brown tone are mingled on a white ground in a blurred effect resembling warp printing, and over the surface run short, disconnected wave lines of white silk that are almost zigzags. This particular fabric will be an appropriate choice for dressy costumes.

Scotch cheviots having rough surfaces are now offered in checks of various styles, and very smart gowns are fashioned from them, usually by severe modes. Checked novelties are popular, and some rather extreme devices are to be noted in them. Thus, in a certain Scotch weave the checks are large and are broken through, leaving the material as open as any of the pierced fabrics in vogue. Heather and other mixtures are seen in these Scotch goods.

Tailor suitings in pin-head checks and hair-line stripes give great satisfaction for morning promenade gowns.

Solid-hued and two-toned whipcords showing double lines are very stylish, especially for ladies' going-away toilettes,

which may be made simply or with moderately fanciful bodices.

Plaid taffetas will play an important part in the Spring and Summer fashions, and will be chiefly used for waists. The clan colors are less frequently observed in them than fanciful combinations, which are arranged to suit all types and complexions.

Chené taffeta and *gros de Londres* will be largely made up in entire suits in conjunction with chiffon, spangled net or lace. In some patterns of *gros de Londres* the figures are rather dark and very uncertain, but an enlivening fabric or trimming may be appropriately introduced.

Corah Cachemire is a printed silk of the China or India order, figured with Oriental devices in the beautiful medley of colors from which it takes the latter part of its name.

Silk crépon with Pompadour figures is extremely dainty for waists, as are also intaglio silk crépon, in which the crinkles are deeply sunken, and gauffré crépon showing chené figures.

Benares crêpe with broché figures in self is already a favorite for dancing gowns, and many Summer wardrobes will contain dresses made of it for evening functions at country hotels.

A novelty silk shows taffeta in solid colors, either with or without figures, puckered between straight rows of satin. The fabric is called plissé crépon and is principally used for waists.

A rival of chiffon for bodices is chiffonnette, which resembles silk mull, though somewhat softer, and has a white ground enlivened with embroidered pink, blue, yellow, or white dots.

The array of cottons is no less extensive than that of silks or woollens, being so generous, in fact, that it will be very sure to perplex and embarrass the purchaser who has not quite "made up her mind." Not unlike Madras is the "Johnson" handspun cloth, a new cotton of domestic weave that is displayed in solid and mixed colors, and also in stripes. Shirt-waists and entire dresses will be developed in this stylish fabric, which is really washable, the colors being perfectly fadeless. In the mixed handspuns white is intermingled with navy, ciel or robin's-egg blue, or with cardinal, réséda, pink or tan. The same range of colors is displayed in one of two striped varieties, white appearing in the form of minute pin-points in addition to fine stripes. The other striped material shows a solid navy-blue ground striped with double lines that are narrowly or widely spaced. These striped handspuns will be found exceptionally desirable for morning and shopping toilettes. The solid-colored weaves are very handsome and are produced in a number of colors. In pale-pink, blue or green they will often be used for blouses and even for gowns to be worn at Summer Outdoor *fêtes*; and in navy-blue, cardinal, tan or mode they will make smart yachting, outing and bicycling suits.

A stylish outing suit was fashioned from navy-blue handspun and pink-and-white striped dimity, the latter being used for the shirt-waist. The skirt is formed of six gores and hangs at the back in three *godets*, which assume as graceful a pose in this textile as in serge or any other soft woollen. The shirt-waist is full, and its closing is made with silver studs through a box-plait applied upon one of the edges. The collar is in rolling style and will admit the wearing of either a Windsor or four-in-hand scarf; and about the waist is clasped a belt of black silk ribbon having a silver buckle. The blazer is made with coat-plaits and laps, at the back below the waist-line, and ripples slightly over the hips. The fronts are reversed in lapels which form notches with a rolling collar, and flare sufficiently to show the shirt-waist, although they may be closed just below the lapels, if desired. A round pocket-lap conceals a pocket on each hip. The sleeves are in *gigot* shape. The mixed and striped varieties of handspun are likewise available for such styles.

Some of the newest Swisses have colored silk dots and lines, others show beautifully tinted but vaguely patterned flowers that seem to fade from view as one looks at them, and others again are broadly striped. A pretty Swiss with a batiste finish has a pale-gray ground powdered with black pin-dots, and, when made up, will be by no means the sombre-looking fabric that its description would seem to suggest.

Linen batistes are shown in the natural unbleached hue and are either plain, or prettily marked with solid or lace strips or with embroidered silk dots, which are *ceil* in one instance, navy-blue in another, bluet in a third and cardinal in a fourth, the dots harmonizing with the ground in every instance.

Sateen is much liked, and so are Galatea, Bengal cord, which belongs to the Galatea family, and Teviot, which is of lighter texture than Galatea, though not unlike it in weave. Teviot is striped and dotted and doubtless has a promising future before it.

ARTISTIC GARNITURES.

Embroideries rival laces both in beauty of design and in fineness of texture, and the two classes of garniture are deemed equally desirable for decorating dressy woollen and silken gowns. The new embroideries fully merit the distinction conferred upon them, being wonderfully rich and graceful, and so filmy and pliable that they accede to fanciful disposals as readily as the lightest laces.

The batiste embroideries are most highly favored, and among them may be found many novelties. One group of these trimmings are wholly écru or butter-colored, and are elaborated with medallions of various shapes or other pretty designs, and finished with edges that more closely resemble lace than they do embroidery. Other écru batiste embroideries have eyelets worked with black or blue silk, and more or less fanciful edges; and in still others the decorations are white and contrast very charmingly with the écru grounds. Insertions corresponding with the various edges are, of course, provided.

The effectiveness of embroidery as a decoration for silk is clearly manifested in a toilette of navy-blue taffeta figured with pink and green flowers in chené effect, its trimming being contributed by écru batiste insertion and edging, both of which display a very open and lace-like wheel pattern, and edges fancifully wrought to correspond. The skirt is made with three *godets* at the back and one at each side of the front, and the sides and front between the single *godets* fall in natural ripples. The bodice has a smooth-fitting back with a box-plait down the center, and a front consisting of a pointed yoke and a drooping, blouse-like lower portion that is also ornamented with a box-plait. Three rows of insertion are applied diagonally to the yoke, and a single row overlies the box-plait in front. The sleeves are of the regulation *gigot* shape, and a cap of embroidered edging flows gracefully over each from the shoulder. A narrow, shaped belt finishes the bottom of the waist, and over it is adjusted a row of insertion. At the neck is a full collar of the goods that is formed in a spread bow at the back.

Irish-point embroidery, which is generally wrought in Vandykes, may also be used on dressy gowns, and personal taste may govern its disposal on both skirts and waists.

Very dainty trimming for dimities and other washable goods is supplied by nainsook embroidery showing small patterns in pink, blue, heliotrope, yellow and other light colors. An especially charming sample of this garniture is designed with three serpentine stripes composed of the minutest of light-yellow blossoms, above a narrow, lace-like edge, and would look well on a navy-blue dimity or batiste striped with yellow, or even on a challis of suitable coloring.

Nainsook ruffling is a genuine novelty, and is offered in numerous pretty patterns and in both white and écru, for the decoration of silk ginghams, organdies and Swisses. It is embroidered near the bottom, and from the edge falls fine Valenciennes lace matching the ruffling in tone and applied with little fulness. In some instances the edges are cut in points or scollops, which the lace outlines very prettily; and sometimes dots are worked all over the ruffling, while just at the edge is an open design.

Dotted Swiss and nainsook embroideries with fancy edges are adaptable to all sorts of cottons and are used as frequently upon children's as upon ladies' gowns.

Appliqué embroideries have no solid grounds and are designed in separable points or in points that depend from bands resembling beading. All styles of dress goods favor these handsome trimmings, and satisfaction is certain to result from their application in every instance.

English eyelet embroidery is employed in many ways. The edging and insertion are used to trim all sorts of garments, and

the all-over embroidery is often chosen for yokes, sleeves, vests and even entire bodices, and is frequently made up over a color. The eyelets are of every conceivable shape and look very like needlework.

One of the most admired laces is a point gaze patterned after the eyelet embroidery, with eyelets that are more or less elaborate devices finished with feather-edge loops, which contribute not a little to the elegance of the designs. The lace is sold as a piece fabric for bodices, as well as in edgings and insertions. Berthas, epaulettes, jabots and all sorts of frills are made of this and, in fact, all the softer laces, among which are the much-favored point lièrre, point appliqué and Régence laces.

Régence lace, an entirely new variety, has a large-meshed net bearing appliquéed figures, which, as well as the edge, suggest the familiar Renaissance lace. The tone is a soft cream shade, and the lace is in every way an unusually effective trimming. A pretty set in Régence lace comprises five graduated straps for skirt decoration, and a pair of shoulder straps, the back ends of which meet, while between the front ends are arranged three graduated bands.

A similar set is offered in Florentine lace, which is a fine variety of Medici and is especially desirable for enriching gowns of moiré antique, satin or any other material of the same elegant class.

Dancing gowns of crêpe, silk mull or chiffon may be beautifully adorned with a crêpe lisse flouncing upon which are appliquéed lace figures.

Vandykes of Duchesse lace are new and are devoted to a number of uses. Yokes and collars are formed of them, and are usually made up independently, so that they can be worn with any number of bodices. Occasionally, however, they are applied permanently, and then soft surah or chiffon is introduced in puffs between the Vandykes. A pretty idea is to hold up the fulness of sleeves by fastening Vandykes at the shoulders and again at the elbows, one or two of the points being used on each sleeve. Duchesse Vandykes are applied with excellent effect upon the box-plaits which are now so stylish in fancy blouse-waists, and lace medallions are effectively used in the same way.

Vandykes of point Venise lace in a very deep shade of écru known as leather-color are deservedly popular for decorating crépons and other woollens. They are applied in panels on skirts and in various ways on bodices.

Russian lace in its natural unbleached shade is so heavy that it has the effect of passementerie. Capes, collars, yokes and a variety of other adjuncts are fashioned from pointed edgings of this variety, very many of the designs inviting such use. There are also galloons of Russian lace elaborated with jet and translucent stones that imitate emeralds, sapphires, topazes and other gems. These brilliant trimmings will be chiefly favored for bodice decorations.

Galloons of gold gauze are also resplendent with mock jewels and are particularly handsome and enlivening upon dark-hued or black crépon gowns.

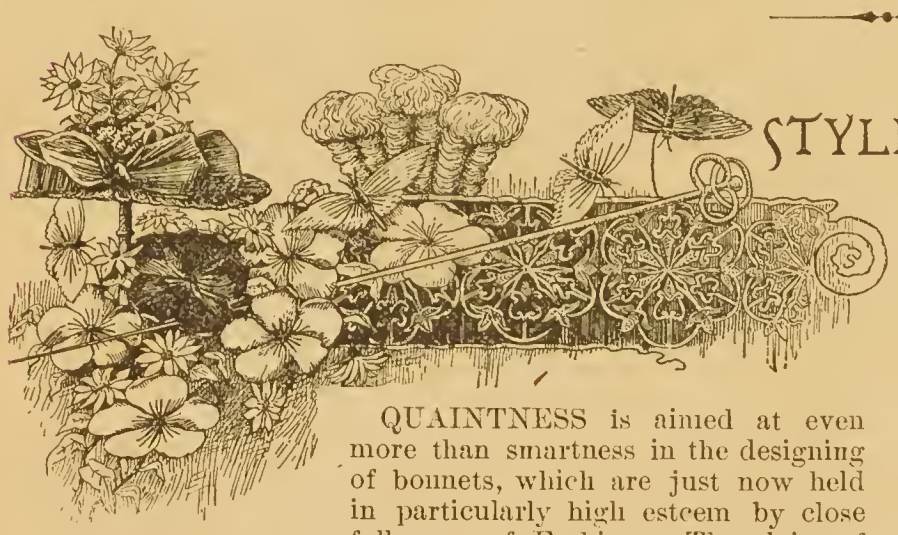
Spangled trimmings are once more enjoying great popularity, and there is less of tawdriness about the new *paillettes* than there was about those of former seasons. In jet passementeries spangles are mingled with *cabochons* and beads, and on net or grenadine galloons they are sometimes arranged in layers to suggest scale armor, or are applied among beads in the form of rosettes. For the rosettes either jet or colored spangles are used, the list of colors obtainable including such dainty shades as rose, réséda, heliotrope and bluet.

A grenadine galloon showing rosettes of green *paillettes* against a background of jet beads, and a handsome jetted net butterfly were chosen to ornament a church toilette of black silk-warp crépon designed for a woman of very conservative taste. The gored skirt is made with the fashionable trio of *godets* at the back and easy curves at the front and sides, and two galloons are applied diagonally from each side-gore to the center of the front just above the lower edge, where the galloons meet under the butterfly. The back of the bodice is laid in three side-plaits at each side of the center, where a band of galloon is placed. The front is shirred several times at the top in the outline of a shallow, pointed yoke, and falls with pouch effect over a full belt of the goods that is adjusted in two outstanding loops at the back. Two bands of galloon are secured at each side of the front to fall from the shirring loosely over the blouse-like portion, and their lower ends are fastened beneath the front to preserve the drooping effect. The *gigot* sleeves are draped at the shoulders in butterfly fashion, and below the elbows they cling to the arms with the approved closeness. The collar is soft like the belt, and is made with shirred, outstanding ends at each side. This stylish toilette is accompanied by a hat of black chip trimmed with black ostrich tips and ivy leaves, a black silk parasol with a fancy handle, and tan glacé gloves.

Jet medallions in wheel and other shapes look as well as lace ones upon box-plaits. When such plaits are not included in a blouse design, they may be simulated with black satin ribbon extending from the neck to the lower edge, and medallions may be used to trim. These dainty ornaments are also in order for collars, upon which they are usually applied at the sides.

Garnitures that have the admired blouse effect are vastly popular for plain bodices, and are of many kinds. One rich specimen is formed of straps of black satin ribbon that are studded with brillant jet *cabochons*, outlined at their long edges with jet, and held together with chains of fine jet beads. The blouse is round-necked, and on the shoulders are fastened satin bows that also sparkle with *cabochons*. Another pretty blouse garniture includes a blouse of fancy fish-net, and a yoke of black satin ribbon crossed in lattice fashion and sown with *cabochons*. The ends of the lengthwise rows of ribbon are each shaped in a point and tipped with a jet tassel, and jet pendants swing at intervals from the meshes of the net.

Yet another ornament of this class displays rows of black lace in alternation with chains of fine beads, and, being high at the neck, is provided with a jet collar. Any of these garnitures may be arranged over a material that contrasts in hue with the bodice upon which it is applied.



STYLISH MILLINERY.

QUAINTNESS is aimed at even more than smartness in the designing of bonnets, which are just now held in particularly high esteem by close followers of Fashion. The claim of matronly women to an exclusive right in these dignified head-coverings is disputed by maidens, who don them on all sorts of occasions and find them very becoming.

Many of the latest bonnets are unique and picturesque as well as decidedly artistic. The open-crowned variety has long held almost absolute sway, and it is still very much admired; but it now has a formidable rival in the Dutch bonnet, which is only affected by youthful women. This shape is worn so far off the face as to leave visible the straight, white parting of the hair almost to the crown, the shallow structure being practically supported by the coiffure. It fits the head closely in front, extends deeply over the ears, and is slightly hollowed at the back. The trimming is placed toward the back and is disposed with a very broad effect that emphasizes the odd beauty of the style.

A very pretty Dutch bonnet is formed of black net thickly sown with spangles. At the back is a very large Alsatian bow composed of double loops of black satin ribbon, and at the ends are bunches of yellow roses, which will look particularly well against raven locks. At the center in front is a jet butterfly that seems quite ready for flight. The Dutch bonnet never has strings, and is usually secured with long hair-pins thrust through the shape and well into the coiffure; and a short veil is often worn.

Another bonnet of the same class is of riveted jet. Tufts of

black silk roses are fixed at the ends, and toward the back at each side are *poufs* of new-pink velvet, while a black aigrette rises high at the left side.

An airy-looking toque that is suitable for both day and evening wear has for its shape simply a brim of jetted net, the design requiring no crown. In front is adjusted a large jet butterfly studded with imitation turquoises that give an effective touch of color, and at the back black velvet rosettes nestle into the full arrangement of net.

Winged creatures and effects that suggest them are much in vogue for adorning both large and small hats, and the great assortment of such trimmings that is now displayed includes birds of all kinds, riveted jet butterflies, wings made of various materials, and gauzy bows fashioned to look like wings or butterflies. On a dainty bonnet that is better suited for evening than for day wear, a large, fluttering butterfly is cleverly imitated by means of a bow of white gauze embroidered with gold. The bonnet is made of net and is in the shape of a Marie Stuart cap. In front are secured several white gardenias, and above them stands a rather broad coronet of riveted jet. At the back is disposed the dainty bow, and below it is a half-circle of the pretty white flowers, which rest with charming effect upon the hair. Gardenias are among the most popular flowers used in millinery.

Wings of riveted jet lend a distinctive charm to a handsome jet toque. Four wings project from the hat at regular intervals in front, and two more are added at the back. Beneath the wing on the right at the back is a bunch of white roses, beneath that on the left is a bunch of red roses, and a soft black Paradise aigrette is added at the left side. In front is a Rhinestone crescent placed in an upright position with its horns pointing toward the front. This is a particularly artistic *chapeau.*

Black hats are well liked, and as usual most women find them becoming. A large black hat has a bell-shaped crown of rough straw, and a straight brim composed of fans of lace and straw braid used in alternation, the brim narrowing toward the back. Jetted net is draped in soft folds about the base of the crown and caught at the back, front and sides with jet-and-Rhinestone pins; and at each side of the crown two ostrich plumes are placed a short distance apart to nod in opposite directions.

The bell crown, which is wider at the top than at the base, is much in vogue at present with broad brims. It is notably effective in a picturesque Gainsborough of black shirred lace. Four rows of jet *cabochons* glitter on the brim, and at the edge stands a frill of the lace that proves a delightfully soft face-trimming. Black satin ribbon is folded about the crown and holds a frill of lace that stands fluffily and prettily above the crown, materially lessening its severity. Loops of riveted jet are slipped over this frill at each side, and at the left side are adjusted five black plumes that fall of their own accord in different directions, and also a black aigrette. The brim is rolled at the left side, and underneath is applied an elaborate ornament composed of *cabochons* that will look well against either dark or light hair. At the back a small black tip is arranged to fall on the knot of the coiffure.

An attractive result is attained with cream lièrre lace on a large hat having a brim of shaded green rough straw, and a crown formed of violets that are loosely laid upon a net foundation. The brim is entirely veiled with lace, which is disposed at each side of the front in a projecting loop, and a long end that is wired to stand out like a wing. At the base of the crown in front is a knot of green velvet that supports an upright crescent of Rhinestones. Under the brim at each side are white gardenias, and the hat is to be worn sufficiently off the face to show the floral garniture effectively. Either a black or a white veil may accompany this pretty confection.

The same variety of lace was used in the decoration of a sailor hat of burnt straw. The crown is moderately high and square, and the broad brim is rolled enough at the left side to show a trimming of pink roses and violets, which are applied directly upon the brim and will give color to the face. Upon the brim in front is a bow of wired turquoise satin ribbon, in which the wire is run through a cord in the process of manufacture, a convenience that will be greatly appreciated by every milliner. At each side of the bow the lace lies in soft cascades upon the brim, and at the left side of the back are more roses and violets.

The fluffy face ruffle of net appears to decided advantage on a large hat of rough butter-colored straw, being in this instance a double frill of fine black point d' esprit net with an edge finish of narrow black satin ribbon. Upon the brim in front stands a bow of leaf-green taffeta ribbon, and the remainder of the brim is trimmed with pink roses and shaded purple lilacs, while a rose-bud and a small bunch of the purple blossoms are adjusted underneath the brim at the back to fall upon the hair.

Not unlike a walking hat in outline is a medium shape in rough green-and-brown mixed straw. In front are laid folds of royal purple velvet, and at each side is perched a shaded green bird. Between the birds the crown is almost hidden by a mass of green leaves, more leaves are clustered at each side of the back, and a bunch of violets is arranged among those at the left side, some of the pretty blossoms straggling on the hair. The color harmony in this hat is exceptionally fine.

Leaves are very generously used on hats, and, unlike natural Spring foliage, many of them are tinged with brown, red or purple, or even with a white bloom that looks like a light frost. On a toque formed of large bluets a bunch of leaves showing a deep purple sheen is arranged to stand in aigrette fashion at each side. Crossing the back is a scarf of écru lace that is formed at each side in a loop and short end.

Leaves are also conspicuous on a sailor hat of black rough straw that has a brim facing of pink rough straw. In front are pink and yellow roses and a quantity of leaves tinged with glowing red; at the back are more leaves and a bunch of pointed ends of shaded green-and-purple ribbon; and a pink rose-bud is fastened under the brim at one side toward the back.

Foliage trimming contributes a large share of beauty to a Continental shape in black rough straw. Heavy écru lace is applied to the crown, and also to the under side of the brim, which is rolled and tacked to produce a square shape rather than the triangular effect that characterized the historic *chapeau.* At the left side is an American Beauty rose with an abundance of foliage enlivened with a shading of brown and purple; and at the back stands a cluster of leaves without a flower.

Another jaunty Continental hat is of coarse golden-brown straw. Over it is draped a black lace veil, which is disposed to stand in aigrette fashion at the left side, a Rhinestone buckle catching the lace at the bottom of the upright arrangement. A tuft of shaded pink chrysanthemums is at the left side and a tuft of white ones at the right side.

Still another hat of the same type is of rough black straw, partially veiled with écru lace that is caught here and there with jet buckles. A pink rose-bud rises at the right side, and on the opposite side is a bunch of black tips, in the midst of which stands a black aigrette. The jaunty Continental shape is to be worn well back on the head and is particularly becoming to a youthful face.

A gown of black crépon may be stylishly supplemented by a well designed hat of fine black chip. A broad-brimmed example of this kind is deserving of special mention. On the brim is laid a shell trimming of broad black satin ribbon, and at the left side near the back are shaded Magenta silk flowers circled about a tall and fluffy black aigrette. At the back the brim is bent up at both sides under similar flowers, between which is a Rhinestone crescent that fits over the knot of hair.

Stately orchids give a rich and unique appearance to a large hat of black shirred point d' esprit net finished with a fluffy frill at the edge. The brim is very broad at the sides, and the crown is pointed. At the left side is a bunch of double violets, and over them nod a white and a shaded purple orchid of rare beauty. A large Rhinestone ornament is at the right side, and under the brim is a twist of soft purple velvet that is disposed in erect and drooping loops at the left side. The decoration under the brim will be especially effective against light hair.

A very pretty contrast is achieved on a black Neapolitan hat of medium size, with violets and Nile-green taffeta ribbon figured with chené pink rose-buds. The crown is covered with violets, and all round it stands a frill formed of the Neapolitan braid, between which and the brim is arranged a twist of the ribbon that is disposed in a bow at each side. While extremely artistic, this hat is so simple that the veriest amateur should find no difficulty in reproducing it.

Rather severe is a small hat of rough green straw composed of a pointed crown, and a brim that is turned up very high at the left side. Under the brim are close folds of light-green velvet, which is formed in loops and laid against the reversed portion of the brim. At the right side in front is a bunch of yellow-centered black silk buttercups, and at the back are clustered white flowers of the same description. A hat of this kind would appropriately accompany a bride's travelling toilette of green cloth or crépon, small shapes being at all times preferable to large ones for travelling. With the hat could be worn either a black chiffon or a black Tuxedo net veil.

MODERN LACE-MAKING.

COLLAR IN MODERN LACE.

FIGURE No. 1.—The collar here represented is one of the most fashionable garnitures of the present period. As will be observed, a deep notch is formed on each shoulder, which permits the fulness of the sleeve to assume and retain its proper outlines, the collar points falling on both sides of it. The collar is also shaped at the closing so that the double box-plait used in forming the popular blouse effect will be fully disclosed when the collar is worn over a blouse-front waist.

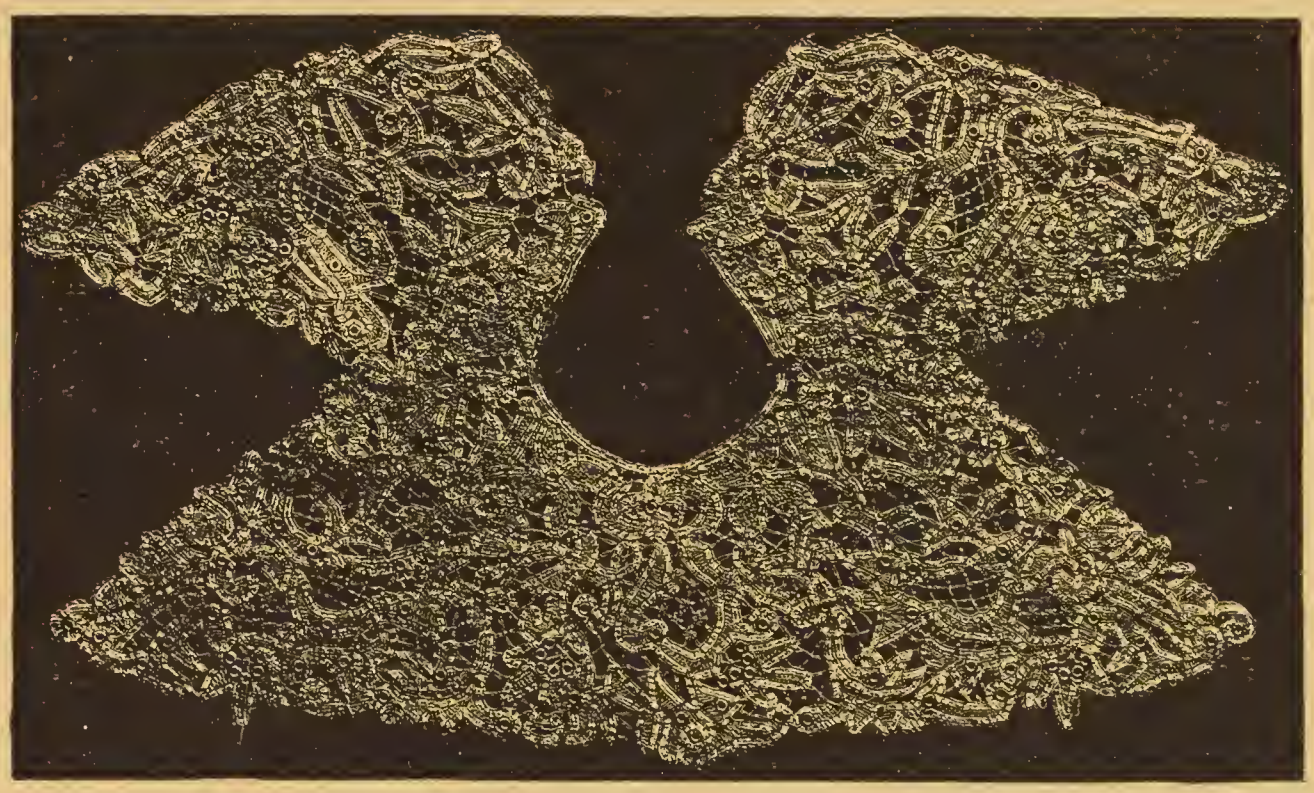


FIGURE No. 1.—COLLAR IN MODERN LACE.

The collar may be made of fine or coarse braids and shows a white or écru tint in its materials. As illustrated it is of the Bruges variety of lace intermingled with the Battenburg. The filling-in stitches belong to the former class and the rings to the latter, while the braid may be selected from the braids used for point or Honiton laces or the finer Battenburg.

Purchased ready made or made to order, a collar of this description is an expensive addition to one's toilette accessories. The materials for making such a collar require but a small outlay—say from five to seven or eight dollars—, and if a lady makes the collar herself, and does it well, the completed article will be worth at least four or five times the cost of the materials. Many ladies adopt this plan, buying the materials and design from a professional lace-maker and devoting their spare time to the fascinating work of making the collar for themselves. Our new book, "The Art of Modern Lace-Making," price 2s. or 50 cents, gives illustrations of hundreds of stitches generally used for filling in, special cuts and instructions for the stitches seen in this collar being included in the number.

OBLONG DOILY IN POINT LACE.

FIGURE No. 2.—This exquisite doily is especially pretty for laying over a satin toilet cushion. It is made of fine point-lace braid arranged in an antique design, and is mainly filled in with a fancy point de Bruxelles stitch. Bar stitches, however, appear in the outline portions of the design and throw the pattern into bold relief, thus disclosing its true beauty. A fine picot edge is sewed to the border outline and provides a pretty finish for a dainty article. As illustrated, the doily is about one-third smaller than its actual size. The design may be enlarged by a clever worker; or a professional lace-maker will for a moderate sum provide the design in the size desired.



FIGURE No. 2.—OBLONG DOILY IN POINT LACE.

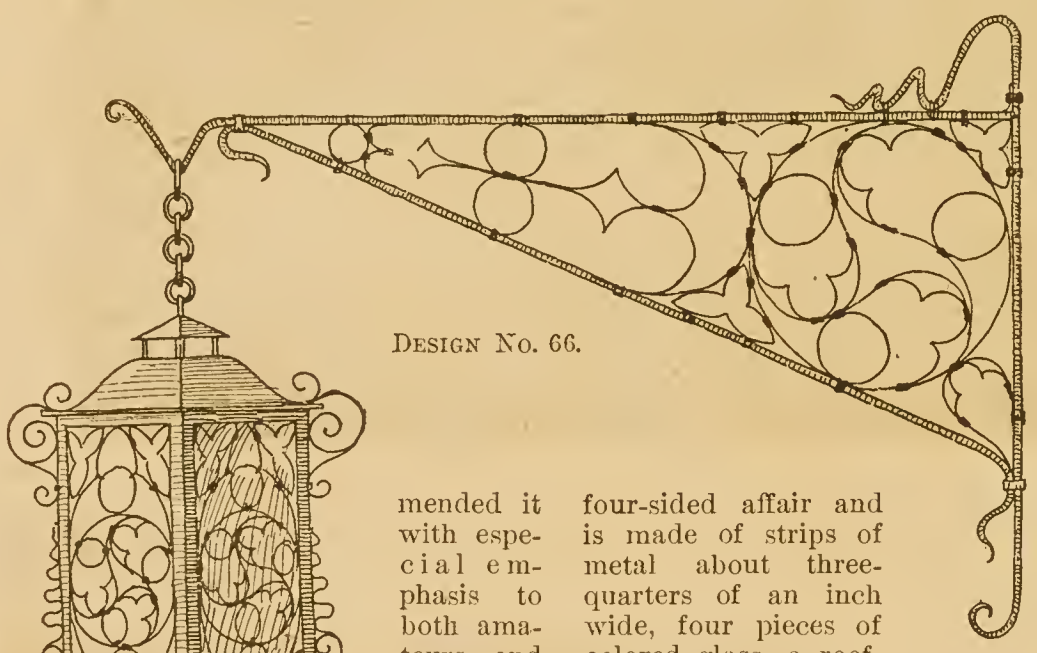
For the information concerning the collar and doily represented above, our thanks are due Miss Sara Hadley, lace-maker and designer, No. 923 Broadway, New York City.

Venetian Iron Work.

PART X.

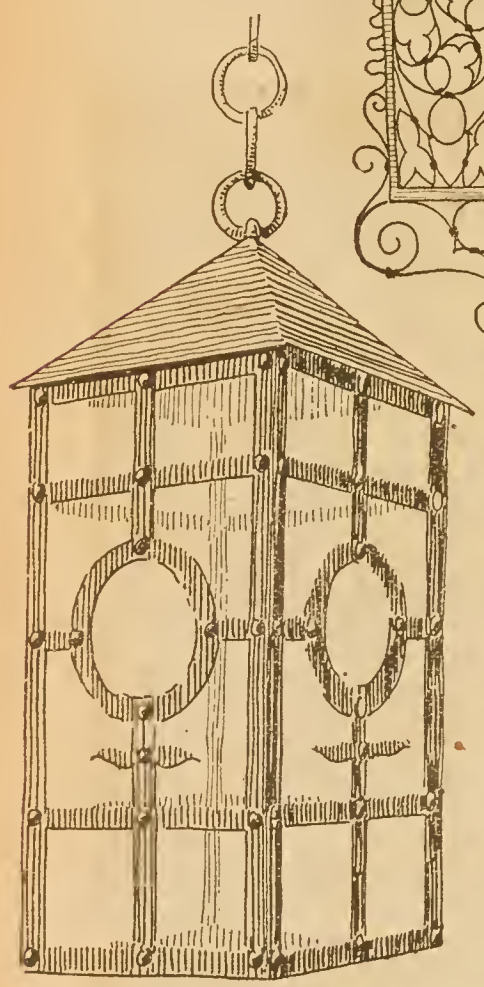
BY J. HARRY ADAMS.

Lamps and lanterns have long been favorite subjects with artistic designers, and countless examples are to be found, made at various periods of the world's history, that are really masterpieces of mechanical skill combined with the decorative art. The idea of making lamps, lanterns and brackets in Venetian iron work is comparatively new, and its novelty and the great variety of beautiful designs that are available have commended it with especial emphasis to both amateurs and adepts in this branch of skilled endeavor.



DESIGN NO. 66.

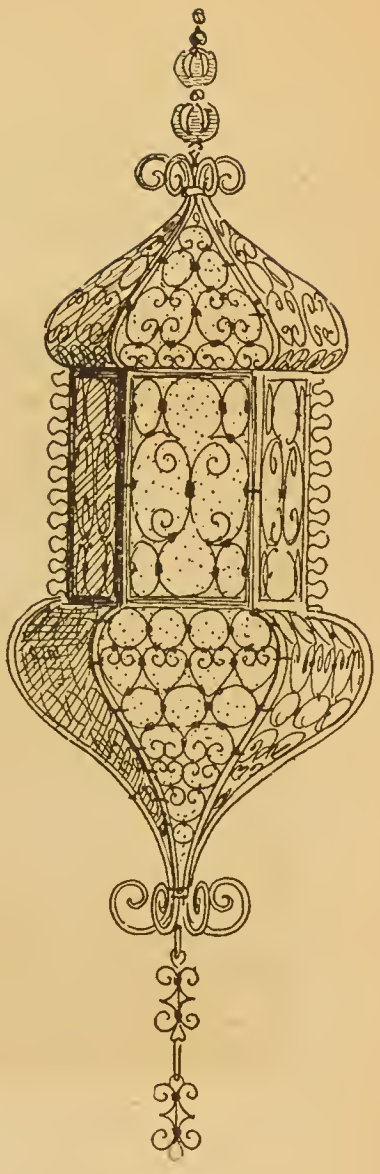
The designs presented this month show the wide range of shapes and devices that can be developed by the clever worker, and they may be taken as fairly representative of the principal styles in which lamps and lanterns have been fashioned by the world's most cunning craftsmen. Every one of the patterns given can easily be varied to such an extent that it will practically become entirely different, and ingenious novices will doubtless take pleasure in thus following the suggestions which it is our object to offer.



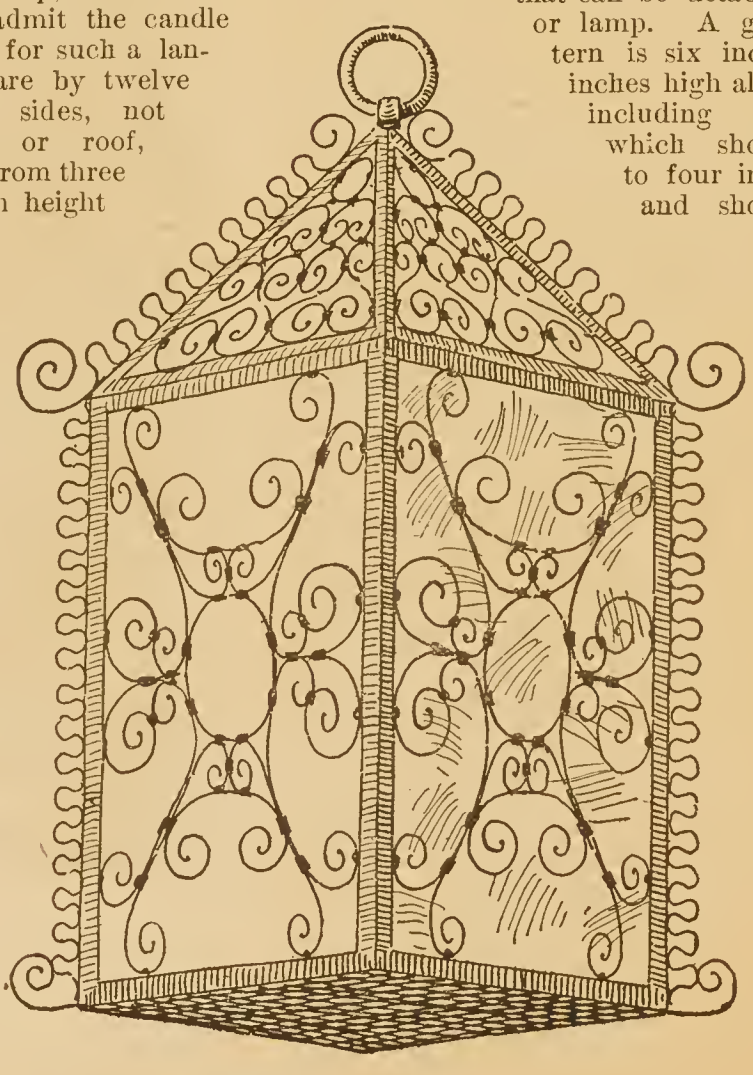
DESIGN NO. 65.

Thin, soft sheet iron, cut into strips varying from one-eighth to three-eighths of an inch in width, according to the size and style of the grille-work to be made, should be used for most of the lamps and lanterns, while for the brackets strips of heavy sheet-iron about three-eighths of an inch in width should be employed, although they must not be so stout that they cannot be easily bent with the pliers. The light grille-work over the glass in some of the lanterns, and also that in the body portions of the lamps must be of strips an eighth or three-sixteenths of an inch in width, and the iron must be so thin and soft that it can be bent with the fingers as well as with the pincers.

A very simple lantern that can be arranged for burning a candle or an oil lamp is shown at Design No. 65. It is a four-sided affair and is made of strips of metal about three-quarters of an inch wide, four pieces of colored glass, a roof-like top, and a bottom to admit the candle that can be detached or lamp. A good size for such a lantern is six inches square by twelve inches high along the sides, not including the top or roof, which should be from three to four inches in height and should



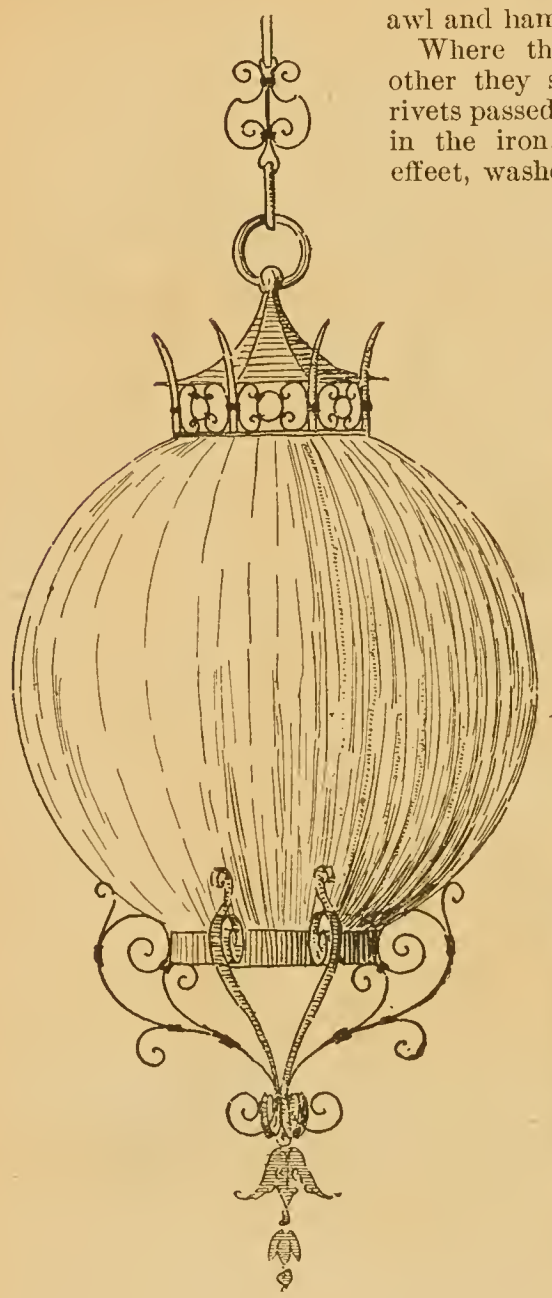
DESIGN NO. 67.



DESIGN NO. 68.

be fastened to the sides by means of soft pieces of metal riveted to both the top and sides with small copper tacks passed through holes made in the metal with an awl and hammer.

Where the strips cross one another they should be united with rivets passed through holes punched in the iron, and to improve the effect, washers of sheet-iron about

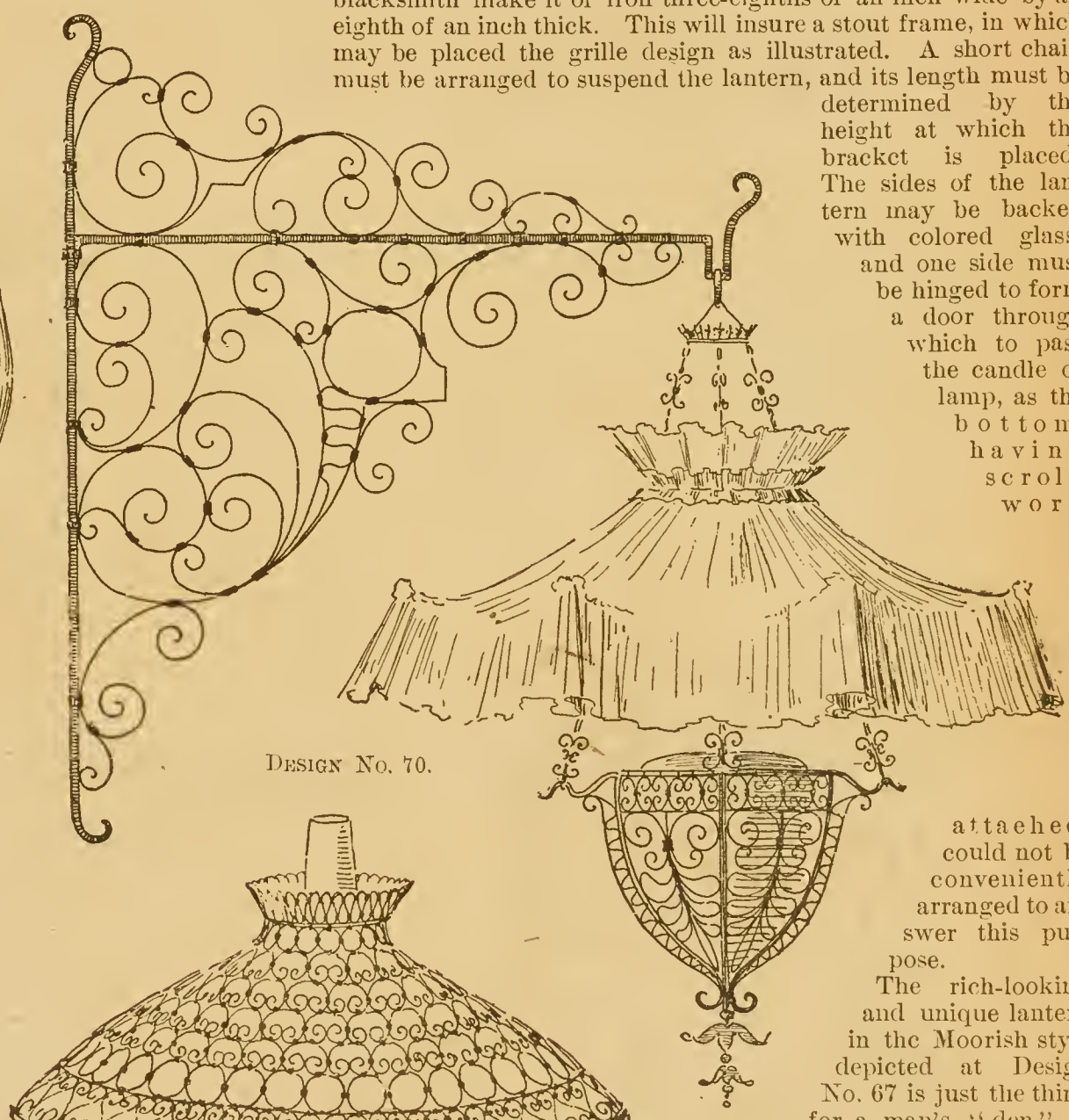


Design No. 69.

half an inch in diameter may be placed under the heads of the copper tacks that serve as rivets. The glass used for the sides may be of a light-amber, pink, soft-green or orange shade. The lantern is intended to be attached to a bracket or hook, and a chain must be secured to a ring at the apex for suspension. The chain must be of such a length that the lantern will hang high enough to clear the heads of persons passing beneath, unless it is to occupy a corner or some wholly unfrequented spot. The glass sides should be fastened in with small metal clasps riveted to the frame-work.

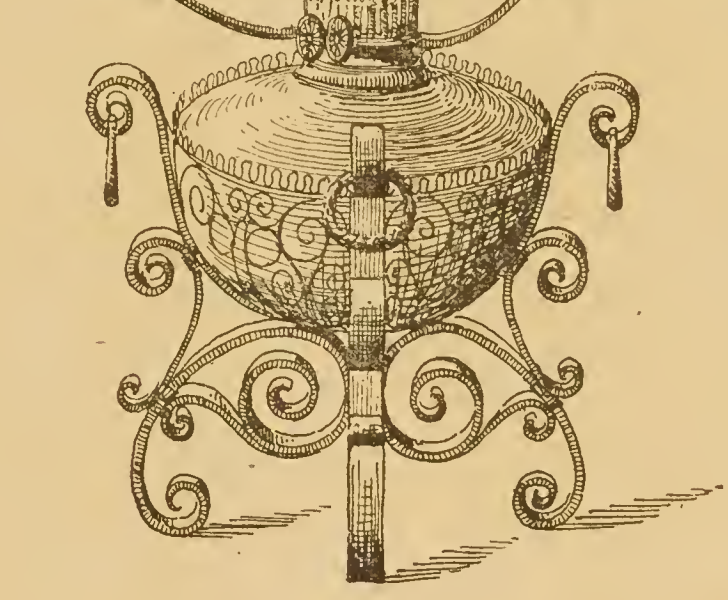
The central part of the bottom may be arranged with a trap door so devised that it may be removed with the lamp or candle seonce secured upon it. For this purpose the central piece must be provided with two projecting ears which, when the center is turned after being in position, will slide into hooks fastened to the stationary bottom. The hooks and ears must be made of heavy metal, so they will not bend and allow the bottom to drop. A few coats of Berlin-black will dress the iron nicely, and they should be applied both inside and outside the frame-work before the glass is put in place.

Design No. 66 shows a pretty lantern and bracket in the Gothic style that will be decidedly ornamental wherever placed. The body part of the lantern may be made about eight inches square and twelve or thirteen inches high, and the scroll work underneath will then make the total height in the neighborhood of eighteen inches. To be in proper proportion, the bracket should be about two feet long, and eighteen inches high at the inner end. It should be made of heavy sheet iron strips fully a quarter of an inch wide. The frame-work of the bracket should be very strong, and it will, perhaps, be best to have a blacksmith make it of iron three-eighths of an inch wide by an eighth of an inch thick. This will insure a stout frame, in which may be placed the grille design as illustrated. A short chain must be arranged to suspend the lantern, and its length must be determined by the height at which the bracket is placed. The sides of the lantern may be backed with colored glass, and one side must be hinged to form a door through which to pass the candle or lamp, as the bottom, having scroll-work



Design No. 70.

attached could not be conveniently arranged to answer this purpose.



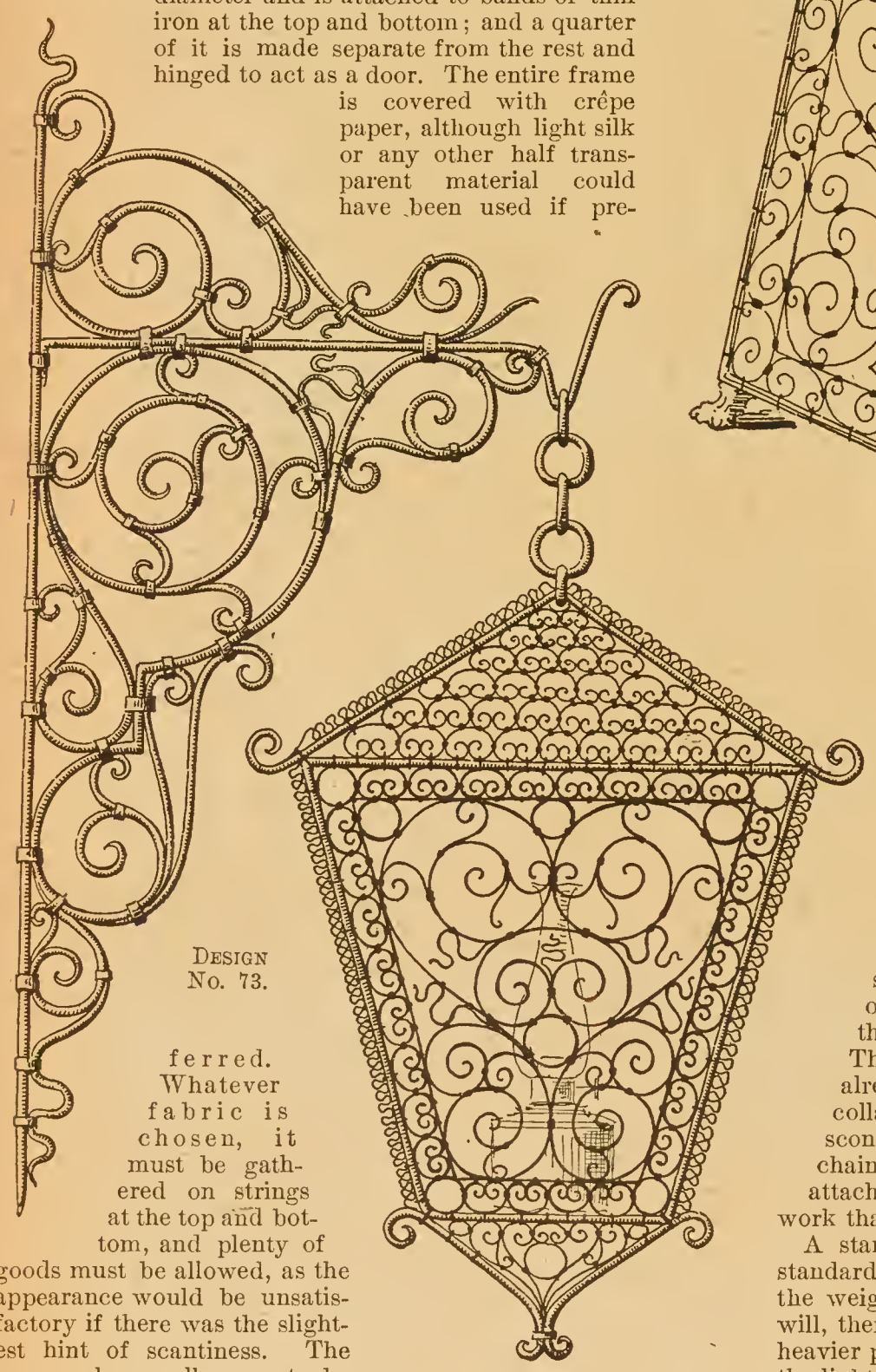
Design No. 71.

The rich-looking and unique lantern in the Moorish style depicted at Design No. 67 is just the thing for a man's "den" or smoking-room. It can be constructed in almost any size desired, but the design will, perhaps, show to best advantage if the total height, not including the chain, is made twenty-four inches, and each of the six sides four inches wide and six inches high. One of the sides must be provided with hinges and a clasp, to be used as a door; and, if desired, glass may be secured to all the sides. The interior may be arranged to receive either a lamp or a candle, or if electric light is available, a bulb or small globe may be suspended in the center of the lantern, the wire being carried through the top and tied to the frame-work so that the bulb will be just midway between the top and bottom of the plain sides. The links forming the suspension chain are made practically according to designs and directions to be found in Parts IV. and V., and the inverted flowers at the bottom are of the same order as those described in Parts II. and III. After the usual coats of black are applied, the iron work will be very effective in con-

trast with dark-amber or orange-colored glass back of the sides.

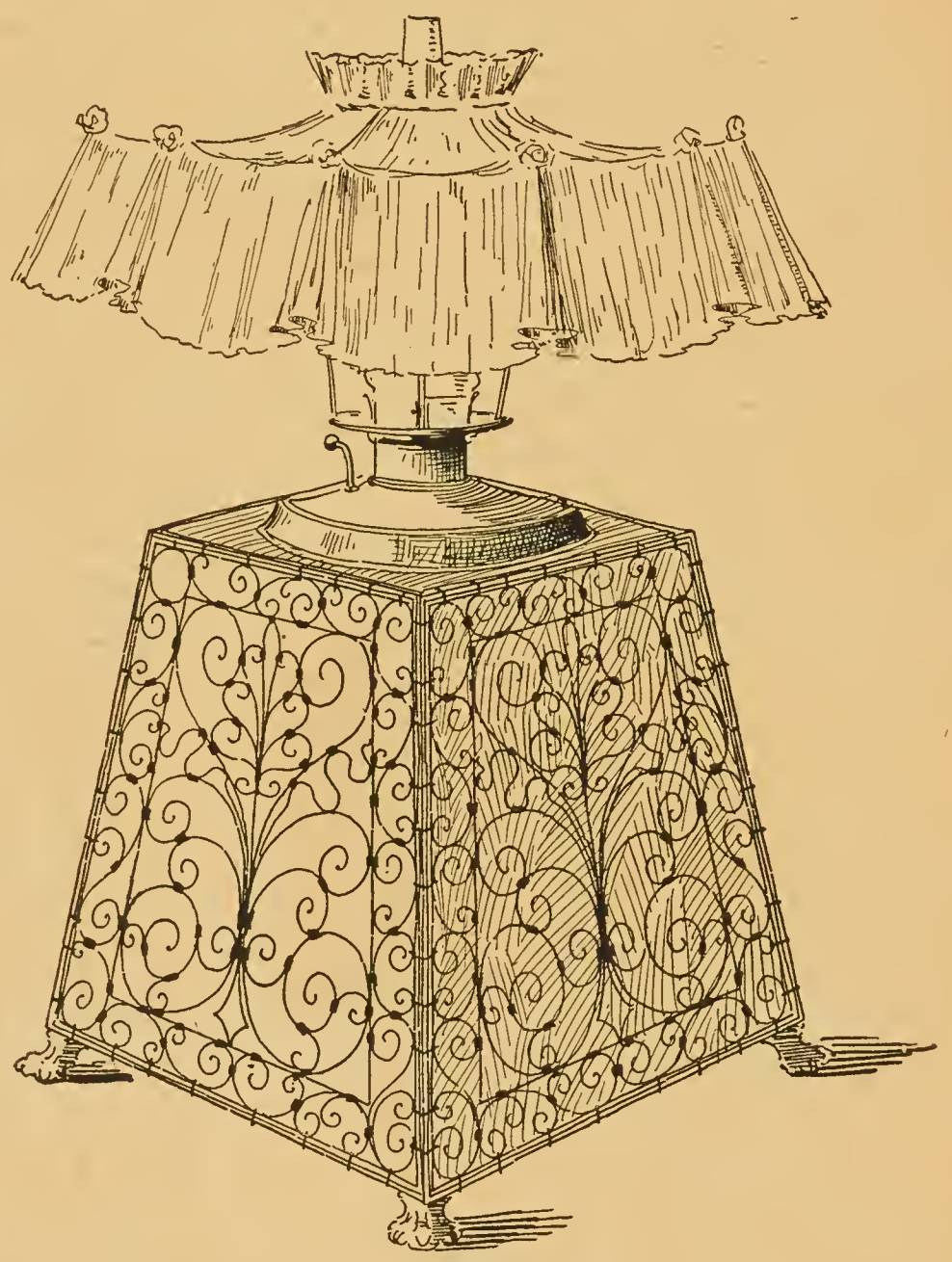
Design No. 68 displays a plain and substantial lantern having four oblong sides, all of which are patterned alike. The model from which the drawing was made is eight inches square and twelve inches high, not including the top, which is about five inches high, measuring to the bottom of the ring. The bottom may be arranged as described at Design No. 65, and plain or colored glass may be used in the sides. The frame angles for the lantern must be made according to the directions given for picture-frames in Part VI, and must be fastened together with copper rivets, or copper tacks with the points cut off quite close to the heads. Along the four corners arrange serpentine edging as pictured, and at the top secure a stout ring, to which may be attached a wire or chain. This lantern would look well in a front piazza, and if gas is used, the top of the lantern could be adjusted about a pipe dropped from the ceiling, in such a manner that the burner would be about half-way between the top and bottom.

An odd and original idea is illustrated at Design No. 69. The balloon-like globe of this lantern is made of crêpe paper arranged over a frame-work of wire, to which are secured the decorative parts at the top and bottom. The frame-work is about twelve inches in diameter and is attached to bands of thin iron at the top and bottom; and a quarter of it is made separate from the rest and hinged to act as a door. The entire frame is covered with crêpe paper, although light silk or any other half transparent material could have been used if preferred. Whatever fabric is chosen, it must be gathered on strings at the top and bottom, and plenty of goods must be allowed, as the appearance would be unsatisfactory if there was the slightest hint of scantiness. The iron-work scrolls must be bent as illustrated, and the chain and flowers must be fashioned as directed in previous papers. The covering of the globe may be of any light tint, although pink or orange will be found most effective. A small oil lamp or an electric bulb may be used for lighting.



Design No. 73.

The hanging lamp and bracket shown at Design No. 70 are especially appropriate for a dining-room or hall, and should be planned in the size best adapted to the place allotted to them. It will generally be found advisable to make the bracket about twenty inches long and twenty-five inches high, with the extension arm fastened seven inches below the top. If necessary, have a blacksmith shape the back-bone and attach the arm with a graceful hook at the end; it will then be an easy matter to lay out a plan on paper according to the pictured design (enlarged, of course) and fill in the scroll-work above and below the arm.



Design No. 72.

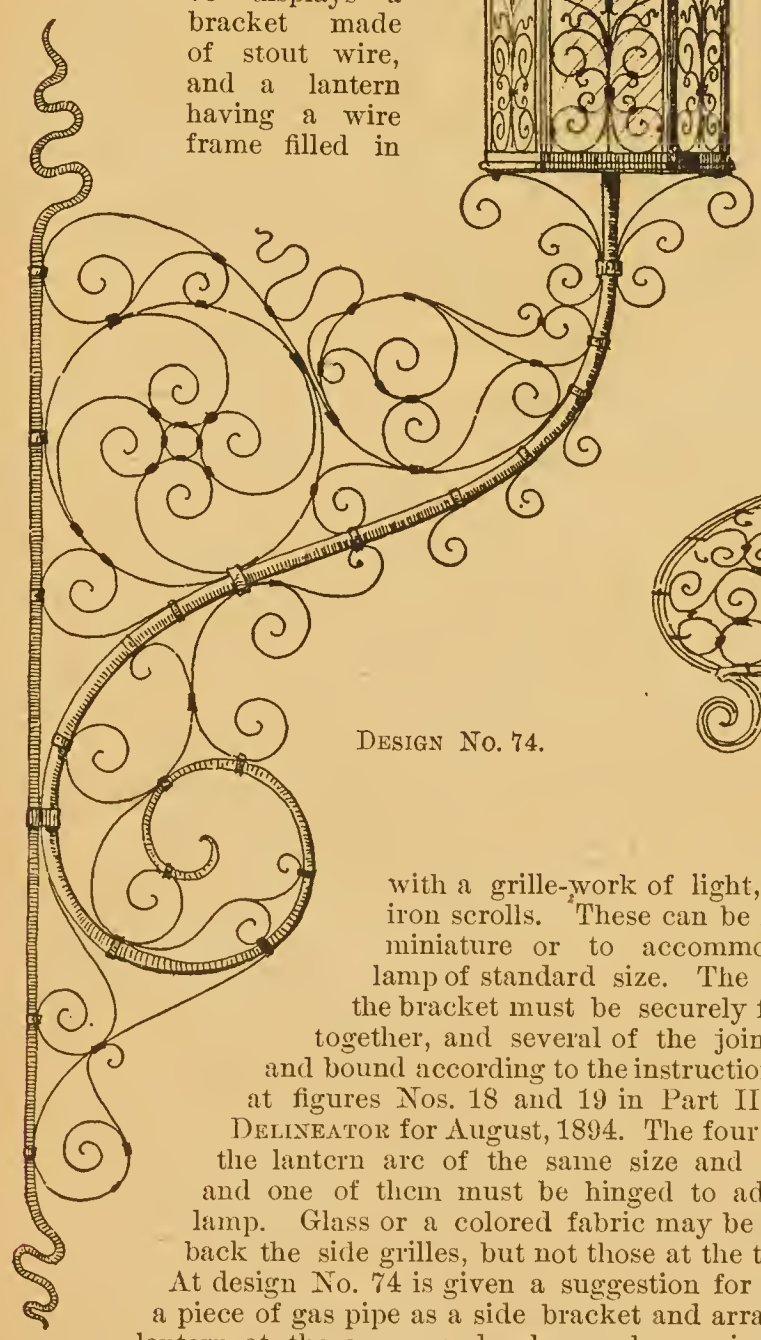
The grille sconce to hold the lamp should be about six inches in diameter and eight inches deep, and to each of the four ribs must be added a serpentine edging, and to the bottom inverted flowers made as previously described. The supporting chains may be made by any of the designs already given, and they must be carried up to a small collar at the top. Procure a central-draft lamp to fit the sconce, add a burner and chimney, and arrange upon the chains a large paper or silk shade. The bracket may be attached to the casing of a doorway or to any other woodwork that is conveniently situated.

A standing table lamp is pictured at Design No. 71. The standard portion or feet must be quite strong to safely sustain the weight of the filled lamp fount, shade and burner, and it will, therefore, be advisable to have a blacksmith work out the heavier parts of the base, to which the amateur can easily attach the light scrolls. Some time and patience will be required to make the shade, which should be shaped over some rigid form. If a glass or china shade is to be placed underneath the grille, it may be used as a mould or body upon which to fit and arrange the small scrolls; and even when it is intended to back the shade

with some light-hued fabric, the shade from another lamp may be taken as a guide. A central-draught metal fount and burner will be most satisfactory when a table lamp is needed for reading and sewing, and it can be purchased at any lamp store for a comparatively small sum. Such lamps are usually to be had with a japanned finish, but if a brass one is selected, it may be painted black to accord with the iron work.

A more elaborate standing lamp may be produced by following Design No. 72, which is in reality quite simple, as the sides are all alike and can be made over the same pattern. Such a lamp may be seven inches square at the top, nine inches square at the bottom, and about ten inches high including the claw feet. Inside the grille-work sides must be gathered some light-hued plain or figured material to give an appearance of solidity, and the frame must be provided with a wooden bottom, to which the claw feet may be easily secured. The addition of a powerful lamp and a large, pretty shade will produce a most attractive and useful piece of furniture for the library, sitting-room or hall.

Design No. 73 displays a bracket made of stout wire, and a lantern having a wire frame filled in with a grille-work of light, narrow iron scrolls. These can be made in miniature or to accommodate a lamp of standard size. The parts of the bracket must be securely fastened together, and several of the joints fitted and bound according to the instructions given at figures Nos. 18 and 19 in Part II, in the DELINEATOR for August, 1894. The four sides of the lantern are of the same size and pattern, and one of them must be hinged to admit the lamp. Glass or a colored fabric may be used to back the side grilles, but not those at the top.



DESIGN NO. 74.

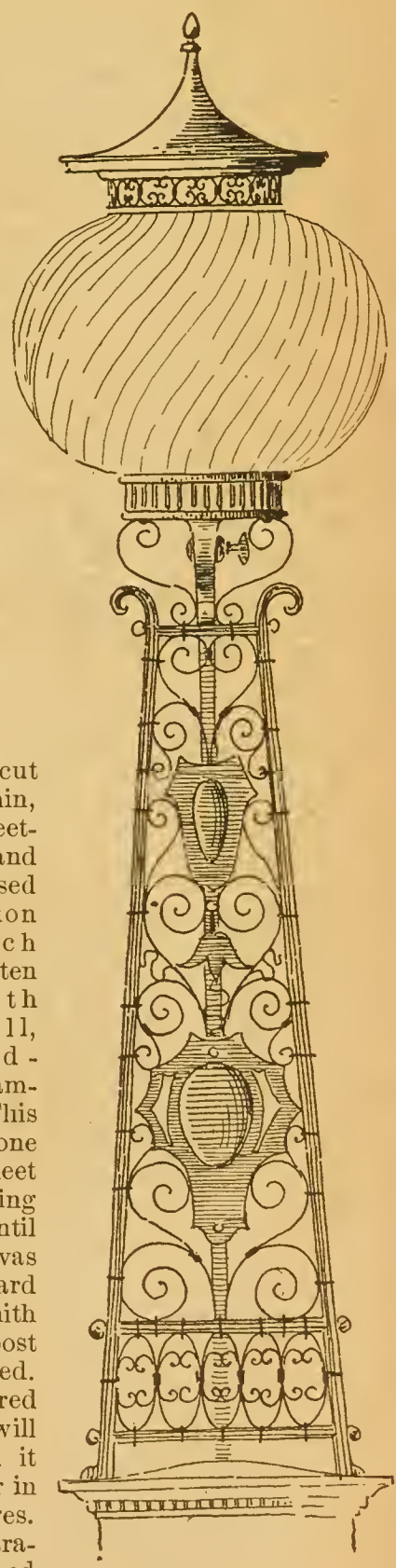
At design No. 74 is given a suggestion for treating a piece of gas pipe as a side bracket and arranging a lantern at the upper end, where a burner is placed. A lantern of this pattern could be added to any brass side-bracket, whether movable or stationary. Definite dimensions cannot be given, but for a bracket of ordinary size the lantern should be about twelve inches high and eight inches wide, and may be either square or six-sided. In this size the scroll-work in the sides will be particularly effective. Glass may be used behind the grille-work or not, as preferred.



DESIGN NO. 75.

Design No. 75 is a substantial one for a banquet-lamp, the total height of which should be in the neighborhood of thirty inches. The drawing shows one complete side, and the other three are like it. In executing a pattern of this nature especial care should be taken to bend and fit the scrolls accurately and fasten them securely.

An artistic standard for a newel-post is displayed at Design No. 76, being a four-sided structure having a gas-pipe at the center and topped by a twisted globe of opalescent glass that is surmounted by an iron-work cap and pinnacle. The dimensions of the standard and globe must be determined according to the size of the newel-post, and also the height and breadth of the hall. The two shields pictured were cut from thin, soft sheet-iron, and the raised medallion on each was beaten up with a small, round-nosed hammer. This was done by laying the shaped piece of sheet metal on a soft board and beating the part intended to be raised until the proper degree of relief was obtained. The frame or standard should be made by a blacksmith and securely fastened to the post before the scroll-work is added. A milk-white, amber, pink or red globe will be very pleasing and will soften the light agreeably, and it may be obtained from any dealer in lamps, chandeliers or gas-fixtures.



DESIGN NO. 76.

It will be seen from the illustrations and the suggestions offered that a person possessed of moderate skill and ingenuity can do much toward making a home artistic and beautiful at a comparatively small outlay. Of course, patience and application to the work are required in carrying out elaborate designs.

THE SOCIAL CODE.

BY MRS. ROGER A. PRYOR.

SECOND PAPER.

FIRST CALLS.—VISITS.—INTRODUCTIONS.

Having settled to our own satisfaction the style of visiting-card we propose to adopt, we naturally reach the question, Upon whom have we the right to make first calls? To this the answer is, in general terms, only upon those in our own sphere to whom we have been properly introduced.

Understand, we are treating exclusively of the etiquette which governs ceremonial intercourse. We do not trespass upon the sacred province of love and friendship. The visits of friend to friend, of lover to lady, are enshrined, like Brunhilde, within a holy circle, and we have no right to enter therein. Only a few years ago a delicious book appeared, entitled *The Gentleman*. After prescribing a routine for every step of a gentleman's life—how he should walk, sit, eat, drink—the generous writer tells him in what fashion he should propose marriage. "Should the lady of your choice accept you," it is gravely stated, "it would become your duty immediately to take her in your arms!" The rules which guide us in love and friendship have little to do with society regulations and limitations. They draw their inspiration from that higher life which takes its laws from a source beyond the stars. We are thinking now only of the conventional life, that life in which we touch one another's hands and pass on, as the tiny ant, whose ways we are bidden to "consider and be wise," touches with extreme antennæ his pilgrim fellows, all toiling uphill under heavy burdens.

I repeat, we can make first calls only upon those to whom we have been properly introduced, We may offer all sorts of courtesies in crowds or on journeys—we are even permitted to save one another's lives, but we positively must not call with the warrant only of our own ambitions or wishes. We must have met in social life the persons whose acquaintance we covet, or must have some claim upon them through mutual friends or, perhaps, have accepted an invitation to a dinner or reception given in their honor.

In such a case as the last-mentioned it is expected of us that we pay our respects to the guests of honor, the entertainment having been given expressly that we might know them. But meeting a lady at a sewing-class for the poor, or at the house of a clergyman, whose doors are open to all the parish, or even at an ordinary reception, gives us no right to make a first call, unless, indeed, the lady whom we wish to know gives us her card or invites us to "come some Friday" when she is "at home," etc. This rule applies equally to gentlemen, who rarely venture to make a call uninvited.

Society is very stern about these matters. It has learned to protect itself from the multitude swarming around wealth and social position, seeking recognition from selfish motives only. Few, very few, of this multitude are capable of making much return for such recognition. And then, people unaccustomed to ceremonious society are far more sensitive to slights than those who live much in the world. They are never embraced tenderly enough to meet their own views. They take offence very easily, because, not being quite sure of their position, they are watchful lest others should wish to "cut" them and throw them off. If such a one calls and her card is not immediately returned, she is unhappy. She "looks the other way" when the delinquent meets her in public. Having been effusive and gushing, she is now reserved and "offish." All this is unpleasant. Society loves to have things move on oiled wheels. Who can stop the machinery because some pretty creature has had her feelings hurt? There is really no time for "'splaining and 'spounding, 'fending and proving," as a wit once told me.

So, should there be perfectly delicious people living near you whom you really must know in order to be happy, there is but one of two things to be done. You may make yourself so charming that the fame thereof will pervade the atmosphere like a subtile fragrance, and reach the aristocratic senses of the queens of your heart. Or else, like a skilful general—like Becky Sharpe, you may plan a campaign. Slow and careful approaches, pickets thrown out, reconnoissances made, and weak points discovered (these especially) will enable you yet to blow your bugles upon the ramparts of the citadel. Never despair. Faint heart never won fair lady? Oh, yes, it has, many and many a time! The heart has nothing to do with it. It is the head that wins, every time, depend upon it.

But, to return to the practical details of fashionable intercourse. The rule just given has exceptions. In Washington, for instance, we must make first calls upon the families of the Supreme Court justices, cabinet officers, senators, representatives and foreign ambassadors. Also, in any city, we are allowed, if we so desire, to make first calls upon the mayor, all clergymen, and persons of distinction who may be visitors to the city or its neighborhood. Such calls reverse the order which rules abroad. It is not the commoner making his devoir to rank; it is the courtesy of the power that has created, and means the respect and honor in which we hold the men to whom we have entrusted our interests. It would be well if some who hold high office would remember this and abate somewhat of their exclusiveness. Even the great Washington himself, to whom we owe more than to any other man, had many and stern reminders that he was not the lord but the servant of the people.

VISITS.

An ordinary call should not be prolonged through an entire afternoon, unless a special invitation has been received. A hostess rises when a guest is announced, and she gives her undivided attention to the latest comer (unless other people are present and conversation becomes general), until another visitor enters, when the preceding one withdraws, the hostess again rising and following the visitor at least to the door of the drawing-room. When taking leave some persons seem utterly unable to get away. They stand and make desultory remarks until the poor hostess is half frantic; or else they withdraw to a corner and sit silent spectators while others are received, as if they were taking an object lesson in such things or witnessing a little drama enacted for their benefit by the hostess and her visitors.

When the room is filled and the guests know one another, it is, of course, a compliment to the hostess if they collect in little circles for a brief chat, and show that they are enjoying the visit; but when they rise to take leave, they must accomplish that feat quickly and not fill half a dozen minutes or more with exhaustive enquiries about every absent friend of the family. If you are racked with anxiety about little Mary, who has had the measles, and small Jack, who was bruised by a fall from his bicycle, enquire after the condition of those members of the family *at first*, and not when you are taking leave and other people are waiting to make a short visit and depart. It is always so much harder to leave a room than to enter it, but it will become well nigh impossible, supposing you to be sensitive or shy, if you manage to attract every eye by standing twenty minutes before you go.

A man is not now allowed to take his hat and cane into a drawing-room. He had as well retain his umbrella. These appendages must be left in the hall. This is unfortunate for very awkward and shy men. Since they cannot fold up their arms and legs and leave them behind in bureau drawers, they really have nothing to comfort themselves withal. The conscious feet have an irresistible desire to shuffle, and the wayward hands to assume wind-mill attitudes. Ladies are more fortunate. They have muffs, tiny fans and card-cases to finger and

play with. We have all heard of the eloquent man who could do nothing without a string in his hands—We all *know* the man who seizes a button before he can talk. Madame de Staël was always furnished with a bit of palm or a bay-leaf which she held while conversing. A man's hat was a great comfort to him in old times. He has even been known to place within it heads for conversation—and once, that I heard of, a form for a proposal of marriage! Now, poor fellow, unless he writes in shorthand on his cuffs he is totally without prop or defence!

As to the conversation during such brief visits, in that is a golden opportunity for the man or woman of tact and versatile talent. Anybody can harangue, or read an essay, or exploit a special fad or hobby. Anybody can chatter; but how many of us can pass, "like a bit of flame," from one to another, or turn, like a many-facetted gem, a scintillating flash in every direction? This is possible! This made the charm of the French *salon*, and makes the charm to-day of one or two tiny drawing-rooms (we do not say "parlor" any more since hair-dressers and manicures have set up their "parlors")—one or two tiny drawing-rooms that I wot of, which have never yet been described in the society columns of the newspapers.

But as it is not given to all who visit and receive visits to be wits—to be flame-like or gem-like, a few hints may be useful, even in the difficult art of "making conversation." Let us suppose you to be a hostess, receiving your friends upon a "day at home." I think, nay, I am sure, that it is better not to choose Sunday for this "day." You may hang your latch-string outside the door on the Sabbath day for a few dear old friends—homeless men who have no firesides, or young men away from their families. An evening cup of tea or good coffee, a wood fire, a shaded lamp, cheerful talk to close the day, and maybe the scent from a few violets let loose to whisper gently of bygone sweetness—these are fitting things for the sacred day; but let the great, ceremonious world come to you on some other day.

Upon your day at home, you will be in your drawing-room at four o'clock or earlier. Your lamps will be lighted, and shaded with soft lace or chiffon, and your wood fire blazing. A small Chippendale or bow-legged table will be placed near your seat, and on it a silver or copper kettle ready to be lighted, a tea-pot, two or three thin, pretty cups, sugar and cream, slices of lemon (very thin), a little cut-glass flask of good rum, and a plate of sweet biscuit, fancy cakes or thin bread and butter. A shelf beneath the table will hold extra cups and more cakes or bread and butter, which will be concealed by the lace-edged scarf or cloth of hemstitched linen. It is the fashion now to be very dainty; abundance is deemed brutal. People do not "feed" or even eat during a formal call. They do not drain a chalice or full cup. They may condescend to nibble a *marron* or sweet biscuit as a sentiment, a "bread and salt" sentiment. And they really do little more than "kiss the cup"; they sip a little hot tea, flavored with a thin slice of lemon and a teaspoonful of rum, from a bit of egg-shell china that is not more than two-thirds full.

A hostess should always rise from her seat and advance to meet an in-coming guest. It is now no longer the fashion to omit introductions. The hostess mentions the name of the entering lady or gentleman to some one near her, or to two or three if no more are present, and at once enters into conversation upon some subject they all may hold in common. It is hard to believe that a hostess has permitted a guest to find her own seat and, after greeting her, has resumed a conversation which was interrupted by her arrival, ignoring her wholly. And yet it has been done, and *is* done all the time.

There ought to be some little introductory remark, such as, "We were talking about the last Winter and how much we miss Madame Calvé this year," or, indeed, anything that will put the new guest (especially if the latter is a stranger) quite *en rapport*. But unfortunately, the truth of the matter often is that the conversation already on the *tapis* has been of such a character that intrusion is awkward. The subject is a personal one—perhaps whether Mrs. Claggett's domestic unhappiness will soon reach a crisis, or whether that Mrs. Billion will really have any difficulty in getting into society, or what on earth Sir Frederick Verisopht could see in that pug-nosed Peggy Rustic, who didn't even have the saving grace of a little money. Or, if the individuals are not of a calibre for such flights, the rudeness may be simply the result of a culpable indifference to the feelings of others that is due to dulness or pride.

Personalities are never in good taste, or even safe, in ordinary intercourse. "My dear," said a wise chaperon, "never let yourself go! Never trust yourself to talk about anything but literature and flowers." "Mayn't I discuss politics and religion?" laughed the débutante. "My dear!" was the answer. "People have been burnt at the stake for talking politics and religion!" One American authority declares that we must "avoid the big D's;" not the "big, big D" of Sullivan's opera, of course, but Dress, Diseases and Domestics. That is a very good rule as far as it goes; but there is subject matter for bright talk in dress. We have always in this changeful clime the ever-shifting topic of the weather, when the case is desperate. In the city, where so many interesting events are constantly happening, there is never any difficulty. The main object is not to pass the moment or "make conversation," but to ensure a pleasant visit to each person who has taken the trouble to call. In order to do this one must have tact, discretion, a knowledge of human nature, and above all, kindness.

I was once dining *en famille* with a friend. A card was handed in soon after dinner, upon which was written awkwardly, "Aaron Judd, Pennsylvania." "You had better see him," quoth I. "He comes, perhaps, to see your husband on business."

"Show him up," said my friend; and a long-limbed, strapping, farmer-looking lad entered. Making a low bow he seated himself.

"Did you wish to see Mr. Blank?" asked my friend.

"Yes, I want to see him particler," answered the stranger.

"He is not in at present. Will you leave a message with me?"

"I ain't got no message from nobody. I guess I'll wait for him."

The situation was ludicrous. Here was a fine son of the soil, manly, well dressed, and with an independent air; possibly a good client attracted by the fame of my friend's eminent husband. But what interests could we have in common with him? Nevertheless, we at once essayed the task of entertaining him.

"I had the pleasure," said our hostess, "of dining with your governor the other day. Such a charming person!"

"I ain't got nothin' against Governor Pattison," answered he solemnly.

"Perhaps you are a Republican," I ventured.

"I didn't say that neither," was the laconic reply.

My friend here came to the rescue. "I always enjoy a journey through Pennsylvania," she said, "I wish I knew the country better, but my errand has always been to Philadelphia."

To this there was no response; but I never knew our hostess to surrender. Seizing the poker she broke up a fine lump of coal in the grate and sent the sparks flying up the chimney.

"I recognize all we owe to Pennsylvania whenever I have a good fire," she exclaimed.

The fountain was at once unsealed as if by magic. The awkward lad poured forth a dissertation upon coal which was most instructive. He told us we were not using the most delightful kind, and he gave us useful information about values. Presently our hostess left the room for a moment, and he turned to me, gave me an impressive but respectful wink (if a wink can ever be respectful), and said slowly: "She tried me on the governor; she tried me on politics; she tried me on the lay of the land—but when she got me on *coal*, I was *thar!*"

It appeared later that he *was* a client, and a good one, too. But the circumstance impressed me with the fact that we can always, if we are clever, discover some point where interests are mutual, even with the plainest and strangest of people.

All this presupposes that we are amiable enough to wish to be pleasant. Some people do not desire to be agreeable. Others go to another and still more unworthy extreme, and their passionate desire to amuse leads them into the treachery of ridiculing guests to whom they have been civil, and for whom they have affected some measure of friendship. "My dear, how do you stand that woman?" asks Mrs. A of Mrs. B as Mrs. C leaves the room. "Oh, my dear, I put up little ejaculatory prayers for fortitude," says Mrs. B, the traitress, who has just listened with tender sympathy to old Mrs. C's catalogue of dyspeptic miseries and has entreated her to call again.

Now this double-dealing is infamous. Even if such things are winged with wit, they are still infamous, being malignant and deceitful. I believe it was Talleyrand who said that "he who suppresses a bon-mot deserves canonization." But truly we may pass lightly over this, since wofully few are the bon-mots that come in our way in these days. I am afraid we would canonize the man or woman who uttered them and anathematize any human being who could be suspected of suppressing them.

Bare-faced flattery and effusive politeness are as unfortunate as rudeness. Frederika Bremer satirized overdone courtesy years ago when she told of the amiable individual who followed an old lady about, entreating to be permitted to relieve her of

her tea-cup. At last the dame, weary of pursuit, surrendered the cup with a sigh. "Take it, then, if you must," she said, and the unhappy ingénue found that it was full!

As to flattery—by all means say pleasant and complimentary things; but *be* kind if you wish to *appear* kind. Think well of your neighbor and fear not to encourage him by letting him discover that you are thus favorably impressed. Only remember that nothing is so unpardonable as want of delicacy, except, indeed, want of sincerity. Study the best manner of saying ordinary things. "I hope you will forgive me for not calling earlier; I really could not come sooner," says a rather thoughtless woman; and then she takes offence because her friend replies: "Oh, don't mention it. I had not observed it. It makes no difference." Now, the apolgy should have been so framed as to express a sense of loss on the part of the delinquent, not of injury to the person slighted; as thus: "I have been so unfortunate! I have had no opportunity to see you for so long!" One might give a hundred instances of the unhappy ways in which people make ordinary remarks.

To sum up, let us go to the root of the matter and perceive that "civilization in its highest sense demands the subordination of self," and a great deal of tact in the manner in which we express that subordination. This will always be easy if our fundamental principle leads us to desire the happiness of others rather than applause for ourselves.

INTRODUCTIONS.

A few simple rules govern introductions. Gentlemen must always be presented to ladies (who need not rise if they happen to be sitting), except in the case of clergymen or of the President or Vice-President of the United States. Young girls must be presented to older and married ladies and must rise when presented. The precedence of age and rank are observed in introductions between men.

Introductions should be made easily and gracefully. There should be no flourish of trumpets, no show of great formality. I have been introduced by people who made me feel as if I were under drill and the words of command were, "Ready! Aim! *Fire!*"

Surely it is a simple thing to mention the names of two people to each other. Supposing Mrs. Vincent is with you and the Messrs. Irving enter: You will present the elder "Mr. Irving, Mrs. Vincent;" and the second "Mr. John Irving," not repeating Mrs. Vincent's name. So solicitous were the citizens of a far away district I once visited to be strictly impartial that the form was thus: "Mrs. Vincent, take the acquaintance of Mr. Irving. Mr. Irving, take the acquaintance of Mrs. Vincent." Introductions should never be accompanied by compliments or items of personal history. Fancy standing before a stranger while your friend assures her that you are "the most charming fellow in the world" or, "the distinguished author." What a weight is at once laid upon you with such a character to sustain! It is not in good taste to say "I am very happy to meet you." It is better to offer your hand with a genial and reassuring smile and say nothing until there is some opening.

Names should be pronounced distinctly; we too often hear only our own names. Said Madame Le Vert to a Richmond lawyer, "Pray, sir, how do you spell your name? It is a little peculiar." "J-o-n-e-s, Madame! Kindly suggest to me some other way," he replied. This poor little story has appeared from time to time anent introductions, but it originated with Madame Le Vert and Mr. James Afred Jones, of Richmond.

A gentleman should not be introduced to a young lady (unless, indeed, the introducer is a close friend of the lady's family) without her permission or that of her chaperon. If a young lady chances to receive an introduction in the absence of her chaperon, she should seek an early opportunity to present to the latter her new acquaintance.

In cities people are very rarely introduced on the street; but if you should meet two persons, one of whom is a lady of your acquaintance, and you should be introduced to the other, never stop for the compliments of the occasion. Turn and walk with them a short distance. A gentleman never stops a lady to talk to her on the street; he retraces his steps and walks with her until he has finished his communication.

If a gentleman is presented to a lady when wearing his hat, he does not content himself with touching it as if he were a soldier saluting an officer, but removes it entirely. The "gentleman of the old school," of whom we hear sometimes, though less often as the century draws to a close, remains uncovered during all the time that he is talking to a lady. That, however, is no longer required. After a man "doffs his bonnet" he may put it on again. Nor is it any longer expected that a gentleman shall remove his glove to shake hands with a lady. The English society papers have recently discussed this point at length, and it would seem that the spirit of the age inclines rather to the idea that a man could with more reason crave pardon for his uncovered hand than say, "Excuse my glove." In France the uncovering of the head is accomplished with a great flourish.

I repeat, all introductions should be made as easily and gracefully as possible, and should never be accompanied by items of personal history. Let the introduced persons enter upon a voyage of discovery, and their talk will be sure to interest them.

Ladies should always be exquisitely polite to one another. They should rise when introduced, and shake hands. It is declared that the peculiar hand-shake now in vogue is the result of the necessity of shaking hands in large crowds, where there is no room for the old pump-handle evolution. I must not be asked to describe it! There are shades of gesture, always changing, in this hand-shake. Did I attempt to tell you what it is to-day, be sure it would not be the same to-morrow. I should be like the man who, having bought one of the latest bonnets for his wife, set off at full speed for home, and found the head-covering already out of fashion when he arrived!

Letters of introduction should never be sealed when given to the person introduced. By consequence, it is highly improper to describe the bearer as "charming" or "distinguished" or anything else that is complimentary. Simply say that in introducing him you bespeak the courtesy of your friend, and that such courtesy will be a personal favor to yourself. Among the jokes told about a famous naturalist it is related that he received through a stranger a sealed letter couched in these words: "This goes with an odd fish! Use him kindly." "Where is the fish?" asked the naturalist. "I suppose I am he, sir!" was the answer.

Upon the receipt of a letter of introduction some attention to the bearer is imperative, the least being a visit. Failure to show this courtesy would be a gross offence to the writer of the letter. The bearer may not be to your taste, but no matter. The attentions you show him are attentions to your friend who introduced him, and are to be graded accordingly. In England people are extremely strict in the observance of courtesy due the bearer of a letter of introduction. An invitation to luncheon or dinner, and the entrée of clubs is always expected by the stranger and never withheld. All the rules above given for visits and introductions obtain in English society.

MRS. PRYOR'S ARTICLE IN THE MAY DELINEATOR WILL TREAT OF THE ETIQUETTE OF CHURCH AND HOME WEDDINGS, GIVING FULL DETAILS OF THE CEREMONIES, THE DUTIES OF THE BRIDESMAIDS, BEST MAN, ETC.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to the many different articles of apparel for which this decoration is appropriate; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

CROCHETING.—No. 48.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

INFANTS' CROCHETED HOOD.

FIGURE No. 1.—This little hood is made of crochet silk and Shetland floss.

To make the Lining.—Make a ch. of 5 or 6 stitches, using the floss; join to form a ring, 5 ch., then over the ring work 24 long



FIGURE No. 1.—INFANTS' CROCHETED HOOD.

d. c.; join the last one to the top of the 5-ch. with a sl. st., 5 ch.

Next round.—Make 2 long d. c. in each d. c. of last round, join as before, 5 ch.

Next round.—Make 2 long d. c. in every other d. c. underneath, and 1 d. c. in the intervening one; this makes the center of the back; skip 11 d. c. across the bottom and then work back and forth on the remaining d. c. until there are 5 rows, making 1 d. c. in each d. c. of last row.

For the Collar or Cape across the Bottom.—Make 2 rows of long d. c., making about 4 over every long d. c. underneath in the 1st row, with 1 d. c. between; and in the 2nd row, make 1 d. c. in each d. c. underneath.

Finish the edge with a scollop made thus: Catch the wool in the 1st d. c., skip 3 d. c., * 2 long d. c. in the next one, * 4 ch., 1 d. c. in top of last d. c. to form a p., 2 more d. c. in same stitch underneath, and repeat twice more from last *; skip 2 d. c., 1 s. c. in the next, skip 2 d. c., and repeat from 1st * across the bottom.

Across the front edge of the hood make a small scollop thus: Begin at the bottom of collar, fasten the wool in a stitch, make 3 ch., 1 d. c. in same stitch about the length of the 3 ch., fasten down with a s. c. at the bottom of last row, 3 ch., 1 d. c. in same stitch the s. c. was made in, 1 s. c. in bottom of next row. Repeat thus across the front, skipping about 3 d. c. between each s. c.; turn the lining and work back, making 2 d. c. instead of 1 in each scollop, and fasten down in the same stitch the s. c. was made in on the edge scollop. Make a scollop like the last, along the back edge of the last row of d. c.

For the Silk Outside.—Make a ch. of 6 stitches, join to form a ring, 5 ch., then 6 s. c. with 5 ch. between each over the ring.

Next round.—5 ch., 1 s. c. over the 1st 5-ch. loop, 5 ch., 1 s. c. in same loop, * 5 ch., 1 s. c. in the next loop, 5 ch., 1 s. c. in the same, and repeat from * 3 times more; this makes 5 places for widening.

Next round.—5 ch., 2 s. c. with 5 ch. between in the 1st widening, 1 s. c. with 5 ch. between in each of the next 2 loops, 2 s. c. with 5 ch. between in the next loop; repeat for the entire round.

Continue in this way, making the widenings come in each widening with the s. c. and 5 chs. between, until there are 7 or 8 rounds, then work back and forth for 7 or 8 rows more, or until the outside will fit over the lining nicely. After the 7 or 8 rounds are made, skip about 2 inches at the bottom of the circle which has just been made, then work back and forth without any widenings. The outside reaches to within one row of the front edge of the hood. Sew it neatly to position over the lining. Make 2 strips of loop trimming thus: 1 ch. * wind the wool over 2 fingers and the hook 8 times; wind the silk over twice; wool over hook, draw through and make 1 s. c.; repeat from * for strip, using the silk and wool, and make each strip about one-third the length of the front edge of the hood. Sew this along the 1st and 2nd row of d. c. in the center of hood (see picture), then finish the edges of all the scollops with the silk thus: On the smallest scollop make 6 ch. and 1 s. c. between each scollop; on the next size make 4 ch. and catch down between each scollop, and in the middle of each one then fasten these 2 rows of scollops down to the hood with the scollop toward the back. Around the largest scollop across the back make 4 chs. and catch in each p. and between the scollops; then finish the 2 rows of d. c. in the cape or collar section with chs. of 5, caught at the top, then at the bottom of the 1st row with a s. c. to form a half diamond; then in the next row catch the ch. in the s. c. of last row, and then in the top of row to complete the diamond. Finish the back with a small bow of satin ribbon and add ties of the same.

CROCHETED EDGING.

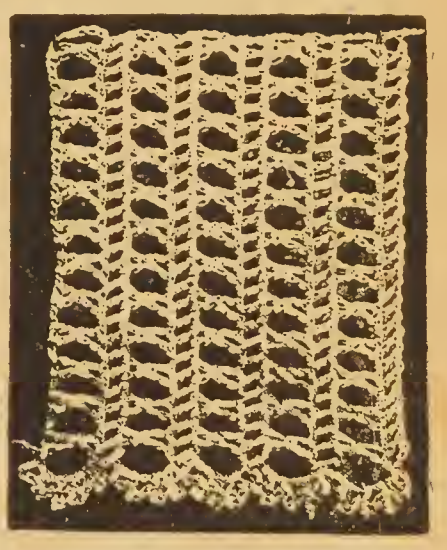


FIGURE No. 2.—CROCHETED EDGING.

FIGURE No. 2.—Make a ch. of 56 stitches.

First row. — Ch. 5, * thread over hook twice, catch into 6th stitch of ch., draw thread through 2 stitches, thread over hook and catch into 2nd stitch, draw through 2 stitches, then through remainder of stitches 2 at a time. Ch. 1, 1 d. c. through the 2 stitches where the lower d. c. join. Ch. 1, and repeat from * to end of ch. There should then be 12 figures. Ch. 7, 1 s. c. in last stitch of long ch., turn, ch. 5, 1 s. c. in loop of 7 stitches; continue this until there are 5 small loops; this finishes the scollop.

Proceed with second row by making a ch. of 5 d. c. between 1st and 3rd stitches of 1st figure of 1st row. Ch. 1, 1 d. c. between 1st and 2nd figures, and so continue to end of row. Turn, ch. 5, and make same as 1st row. Repeat for all the work.

THE VOICE.—THIRD PAPER.

By Eleanor Georgen, author of "The Delsarte System of Physical Culture."

Owing to the long period which has unavoidably elapsed since the second paper of this series was published (in August, 1894), we would advise the learner, previous to considering the exercises and teachings presented this month, to make a careful review of the instructions given in the first two lessons, and thus strengthen the recollection of the fundamental principles and facts, which must be understood before voice culture can be taken up intelligently and profitably.

The last exercise described was one for strengthening and opening the throat, which immediately followed a relaxing exercise for the tongue; and we will now take up a series for strengthening the tongue, throat and lips. We cannot speak too impressively of the importance of these muscular exercises, since they bring purity, quality and resonance of tone and a correct use of the articulatory organs.

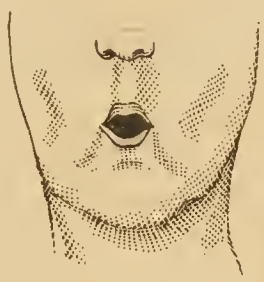


Figure No. 8.

EXERCISES TO GIVE MUSCULAR STRENGTH TO THE THROAT, TONGUE AND LIPS DURING VOCALIZATION.

It must be borne in mind that the phonetic sound of the letter *k* brings into action the back of the tongue, that of the letter *t* calls the tip of the tongue into activity, and that of the letter *p* exercises the lips. These three consonants may be regarded as the basis of all the others, since by employing them intelligently in proper exercise the root and the tip of the tongue and the lips may be materially strengthened and thus prepared for proper action upon all the consonants as they occur in speech.



Figure No. 9.

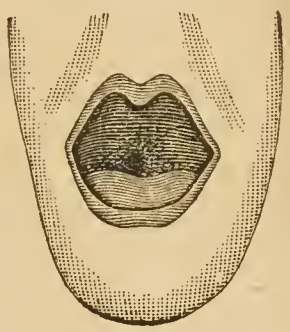


Figure No 10.

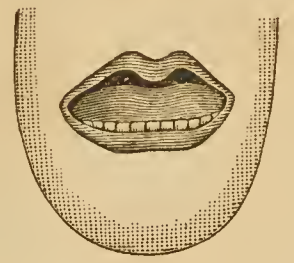


Figure No. 11.

First open the mouth widely, but without straining or spreading it at the corners, simply lowering the jaw as directed in former exercises (see figure No. 8). Hold the mouth in this position, and then raise the tongue at the back against the roof of the mouth, keeping the tip in position just back of the lower teeth, as shown at figure No. 9, preparatory to giving the phonetic sound of *k*, which is *kŭh*, produced entirely by the breath and without vocalization.

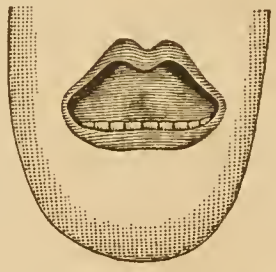


Figure No. 12.

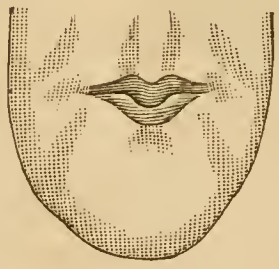


Figure No. 13.

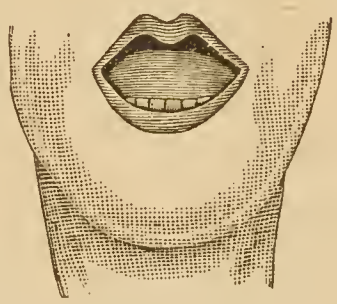


Figure No. 14.

As the phonetic sound of *k* is produced the tongue should press hard against the back of the roof of the mouth; and as the explosion of breath occurs, the center and root of the tongue should lower with a sharp, quick action, while the uvula and the roof of the mouth just in front of the uvula should rise with the same sharp action, giving a correct arch to the back of the mouth for sound, as in speech, to pass through (see figure No. 10). With every period of practice the opening will widen and the muscles become perceptibly stronger. Be careful not to alter the position of the mouth while exercising the tongue, and be sure to keep the tip of the tongue against the inner side of the lower teeth. When this exercise is performed correctly it will be noted that a very strong lateral action of the abdominal muscles and of the diaphragm is produced, which is a great help toward attaining a correct action of these muscles during vocalization.

Having thus exercised the root of the tongue, take up the phonetic sound of *t*, which is *tŭh* produced by the breath alone, without vocalization. Open the mouth to about half the width required in phonetically sounding *k*, being sure that the lower teeth are just back of the upper ones and in the same relative position as they occupy when the mouth is closed. (This position is illustrated at figure No. 11.) Maintaining the mouth in this position, raise the tip of the tongue and press it firmly against the forward part of the roof of the mouth quite near the front teeth, as pictured at figure No. 12; and as the explosion of breath occurs upon the phonetic sounding of *t*, there should be a sharp, quick action of the tongue downward to its former position just back of the lower teeth, as at figure No. 11. Repeat a number of times.

Lastly practice with the phonetic sound of the consonant *p*, which is *pŭh*, produced by the breath alone, without vocalization, and calls into use chiefly the muscles of the lips. Bring the lips close together, as at figure No. 13; and as the explosion of breath occurs when the letter is phonetically sounded, let them part with a sharp, quick action to the position illustrated at figure No. 14.

When all the exercises thus far given for the relaxation and control of the vocal organs of the throat and mouth have been practised until fairly well accomplished, try those described below.

VOCAL EXERCISES FOR THE THROAT, TONGUE AND LIPS TO PRODUCE PURITY OF TONE.

Open the mouth by elastically lowering the jaw to such a depth that two fingers can be placed laterally between the teeth (see figure No. 8), and without altering this position of the mouth or the reposeful position of the tongue with its tip against the back of the lower front teeth, say *purely*, *clearly* and *distinctly*, *ah*, sounding the *a* as in *arm*, as directed in one of the exercises in the second paper. Repeat this syllable three times, being extremely careful to produce the attack only by the action of the strong abdominal muscles and the diaphragm, without the slighest restriction or attack in the chest or throat. Pivot the head from side to side occasionally while uttering the syllable, to assure ease and relaxation of the throat, and also be sure that the sound has a full, deep, pure, resonant quality, which can only be produced by close practical observation of all the rules previously explained.

After *ah* has been accomplished fairly well, say *kah*, still sounding the *a* as in *arm*, applying the same principles as were used in producing the phonetic sound of *k*, and holding the mouth in the same position as when saying *ah*. The vocal organs have practically the same relation in saying *kah* as they have when we correctly produce the phonetic sound of *k*.

Now say *tah*, which is the next vocal exercise, placing the vocal organs in the same position as when producing the phonetic sound of *t*, on the first attack of the syllable, and allowing the jaw to lower slightly upon the final sound of *ah*.

Finally repeat the syllable *pah* three times with full, pure vocalization, giving a sharp, strong action of the lips, as in the production of the phonetic form of *p*.

Repeat these exercises a number of times, saying *ah*, *kah*, *tah*, *pah*, each three times, and concentrating all the power of

the will upon saying them with purencss, fulness, resonance and power; but be sure there is no conscious effort or feeling of restriction in the throat or chest.

After having praeticed these prineipal eonsonant sounds, we must, in order to gain greater power to produce pure tones, teach the lips to give to the vowels their proper form in eonnection with the correct action of the tongue. At present we will confine ourselves to the positions of the vowels *a*, *e*, *i*, *o* and *u*.

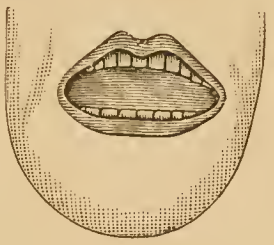


FIGURE No. 15.

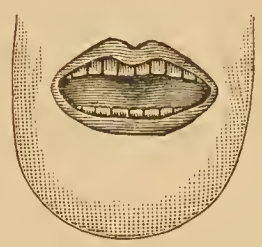


FIGURE No. 16.

To produce the proper sound of *a*, as in *ale*, first elastieally lower the jaw, separating the teeth sufficiently to be able to pass between them with perfect ease the first finger placed laterally and allowing the tongue to touch the lower teeth on both sides and the tip to rest easily against the lower front teeth just above the gums. Upon the attack of the abdominal muscles in sounding *a*, the center of the tongue will arch slightly upward, and this should be the only action. (See figure No. 15.)

To sound *e*, as in *eel*, the mouth should widen slightly, the lips should be drawn a little away from the teeth, and the latter should be less widely separated than for uttering *a*, but should be far enough apart to admit the tip of the first finger; moreover, the tip of the tongue should be held against the lower front teeth just the same as for *a*, but the sides must rest against the edges of the upper side teeth, leaving a narrow, flattened passage for the pure sound to pass through, as pictured at figure No. 16. Great care must be taken not to tighten the muscles of the throat or thrust the chin forward on either this vowel or the preceding one, and also not to alter the position of the mouth described while pronouncing any of the vowels.

To sound the vowel *i*, as in *ice*, lower the chin about twice as much as in saying *a*, so that the tips of two fingers laterally placed one above the other will pass easily between the upper and lower teeth, and retain the tip of the tongue in the same position against the lower front teeth, while the sides rest against the inner sides of the lower side teeth. Upon the attack in producing the sound of *i* the tongue flattens, showing the opening of the throat as pictured at figure No. 17; and upon the final sound of the vowel the tongue arches slightly in the center. Be very careful not to stiffen the jaw on this vowel, or to thrust the chin forward or "chew" the vowel, as if taking a bite from something; it is most important that the jaw be kept perfectly flexible and easy.

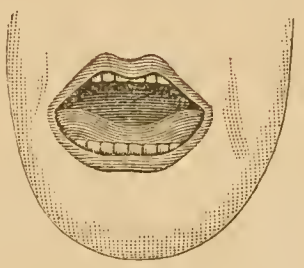


FIGURE No. 17.

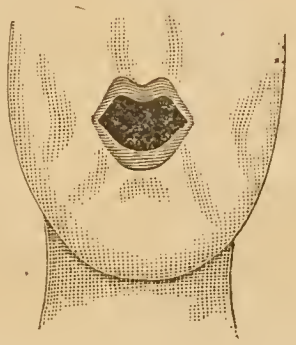


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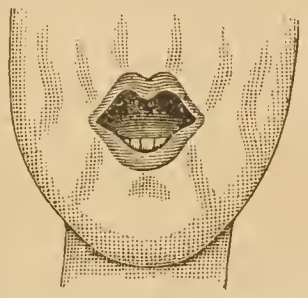


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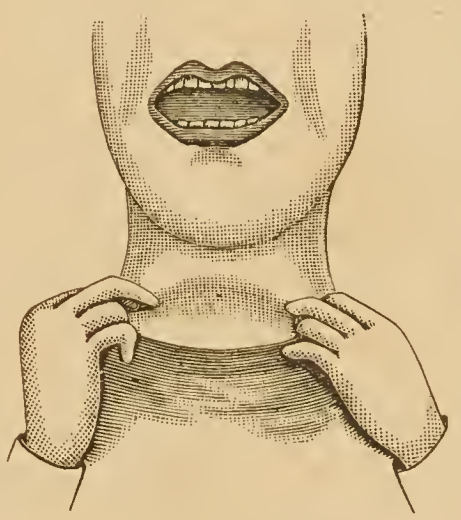


FIGURE No. 20.

On *o*, sounded as in *old*, the tongue lies in about the same position as when *a* is articulated, except that it does not press against the sides of the upper teeth; the teeth are separated about the same distance, and the lips are thrust forward from the teeth and perfeetly rounded, as pictured at figure No. 18.

U, sounded as in *use*, requires much the same form of tongue and teeth as *o*, but the lips are thrust more forward and are not quite so well rounded, and the sides of the tongue touch the edges of the upper side teeth. (See figure No. 19.)

Practice all these exereises *well* in front of a mirror, until they becomc very easy of accomplishment, and be careful to observe that the tip of the tongue remains in the same position against the lower front teeth, and that only the center and sides are active, throughout the articulation of the vowels. If the lower teeth have a tendency to set forward in advance of the upper ones, draw the chin back and try to close the teeth with the upper ones over the lower. Do this frequently every day and much improvement will result, not only in speech, but also in the appearance of the lower jaw. It may be impossible to make the teeth close perfectly, but any irregularity may thus be rendered much less marked. Mothers should watch their young children and teach them to close their teeth properly, and to speak by lowering the jaw and not by thrusting it forward. If such care were generally exercised, there would be much less faulty speech and fewer throat troubles than there are at present.

Learn to drop the jaw with complete relaxation, and then to control it elastically, with no strain upon the muscles connected with the throat, and occasionally during the act of vocalization grasp with the thumb and first finger the flesh on each side of the neck just above the larynx, to insure a total lack of restriction in the region of the throat. (See figure No. 20.) The correct action of the jaw has much to do with both purity and quality of tone.

The student must realize the exceeding importance of acquiring the power to execute all the foregoing exercises with skill before attempting anything farther, as upon this rudimentary practice depends the success of the vocal exercises to follow. If the mastery of the simple exercise is obtained, more difficult ones will be found much easier; in fact, their successful execution is impossible unless each step is carefully studied.

THE SMALL CATALOGUE OF FASHIONS FOR SPRING, 1895, is now ready for delivery. It is a very handy pamphlet of 48 pages, with cover, and is replete with illustrations in miniature of all the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

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NOTE.—A copy of the English or Spanish Small Catalogue of Fashions, with a copy of the Catalogue of Special Styles, will be sent free on receipt of three cents to prepay postage.

KINDERGARTEN PAPERS.

No. 8.

BY MRS. SARA MILLER KIRBY.

[Mrs Kirby will be Glad to Advise as to Training Schools, Mothers' Clubs or the Establishing of Kindergartens. Letters to her should be Addressed Care of the Editor of the Delineator.]

THE OCCUPATIONS.

The new education is designed to produce spontaneous action and a creative, inventive spirit by encouraging the child to embody in some form the ideas he gets from inanimate things. The "occupations" of the kindergarten secure this result, because they apply the principles learned from the gifts and give permanence to their various transformations.

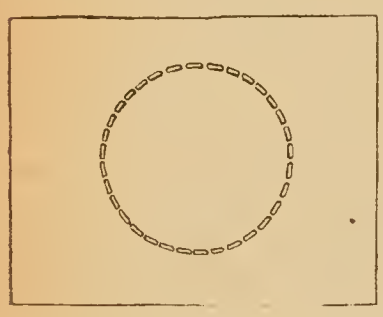


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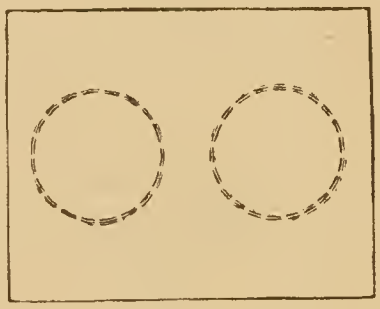


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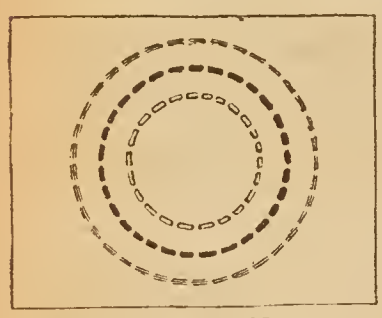


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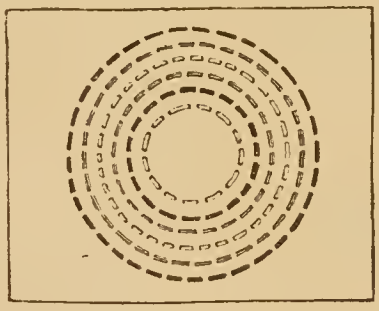


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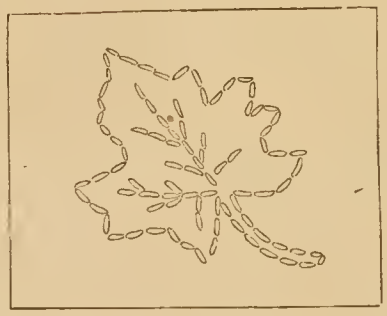


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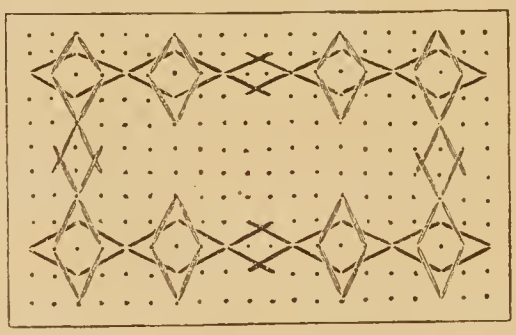


Illustration No 223.

Froebel chose the sphere, cube and cylinder as typifying the forms of Nature. When the gifts are presented in the kindergarten, they are analyzed as to their properties, their activities, and their resemblance to the forms of the heavenly bodies, of minerals and of life. But we constantly find these forms or their parts combined in Nature, not only in the works of the Creator, but also in those of his creatures. Thus the ant lays out her opposite lines with mathematical precision, and forms a surface which is to her a "habitation and a home"; and the bird weaves her straw and threads into a spherical form to afford shelter for her young. Man, too, finds himself in a world of ever-varying wants, and he must study how to meet them. He is a "creative being," but he does not really create anything. He only combines what a loving Father, who created the world and "saw that it was good," has placed at his disposal. These combinations of man we call his occupations.

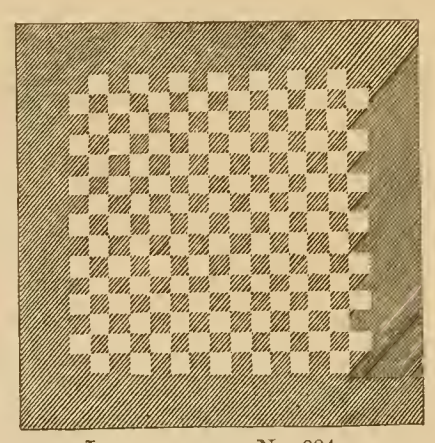


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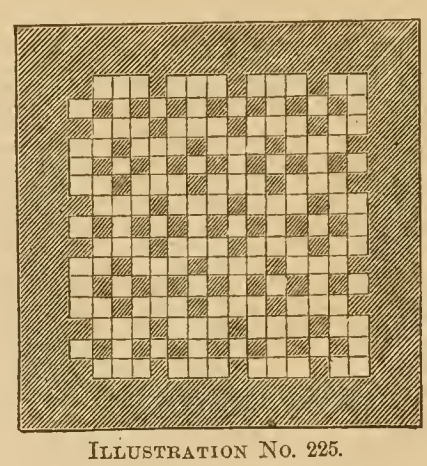


Illustration No. 225.

The savage found it neccssary to provide himself with food, clothing and protection from the weather, so he constructed rude mills for grinding grain, knives for destroying game and shaping garments of skin, and chisels, hammers and other tools for building purposes; and the ingenuity of man has ever since been devoted to meeting these same needs. New possibilities open, he draws ever nearer to the beautiful, and so there comes an improved and extended mental condition. The spread of wants takes a direction other than the material. New duties arise, and new agencies are found to perform them. Thus we speak of our food processes, our applied science, the arts of war and of design, all to satisfy the needs of advaneing civilization.

So has the development of the human race gone steadily on. "Cursed is the ground for thy sake," and "In the sweat of thy face shalt thou eat bread" says the old dispensation, to provide man a means of regeneration. Froebel, who had carefully watched childish instincts manifested through play, declared that the "child develops as the race has done," and improvised the occupations of the kindergarten (epitomized industries of the human race) as aids to the orderly development or true education of the child.

In this work of development the hand plays an important part. The occupations or manual exercises of the kindergarten train the hand, and with it the eye, and so the whole intelligent being. Dr. Murray, in his *Handbook of Psychology*, says: "The hand shows the superiority of man over the lower animals, and there seems to be a proportion between the development of general intelligence and the development of touch in the animal kingdom."

For the best results the hand must be trained while the muscles are flexible and before the fingers have become set and stiff. There will be no limit to manual dexterity if training is commenced early and carried on gradually and systematically. As we grow older, things that could easily have been learned in childhood are acquired more slowly and only with the greatest pains. Besides, the child is not generally con-

scious of himself; he wants to do new things and strives to imitate what he sees going on around him. This is the striving of his creative power.

Early training is a great help toward skilled labor. Foreign nations have long since recognized this fact, and have established technical schools to train the hand in various industrial pursuits, the gratifying results of which clearly appear in their manufactories. Here in the United States it has been

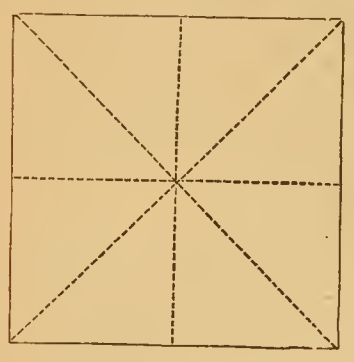


Illustration No. 226.

acknowledged that children who have had the kindergarten training are able to take up trades earlier and to do better work than those who have not. President Hunter, of the Normal College of New York City, says: "Comparing children who have had the benefits of the kindergarten and those who have not, it has been proved that the kindergarten children are brighter, quicker and more intelligent; and especially afterwards, in all such work as writing and drawing, requiring muscular power and flexibility in the wrist and fingers, they preëminently excel."

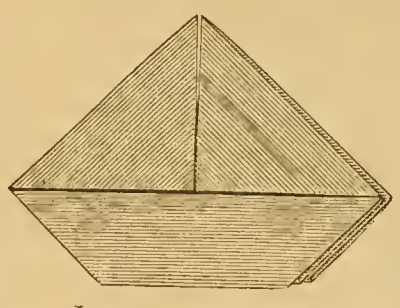


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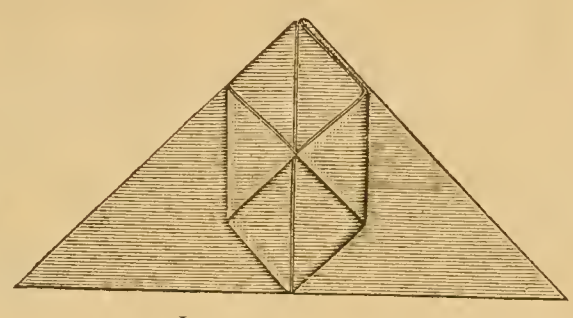


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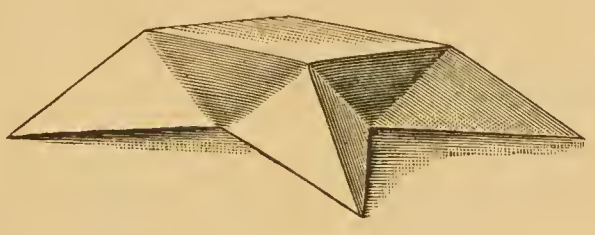


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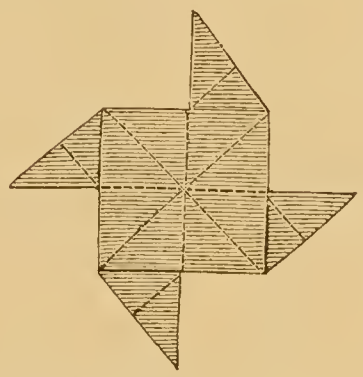


Illustration No. 230.

Trainers of animals always commence with their dumb pupils when very young, a lion-tamer taking his dangerous subject while only a few months old. It was recently announced in a well-known journal that a kindergarten for colts had been established in California. These valuable babies are there taken into a special room for a short time each day and taught confidence in their trainer and to use properly and economically their powers in running and trotting.

"For every talent in man, means of development are offered in the kindergarten." Formerly it was not thought necessary to give a child certain trainings unless he was to be a specialist, but Froebel declares that he has a right to be developed on all sides first, in order that he may attain roundness of character and be fully prepared for life. Moreover, some talents do not show themselves spontaneously, except in the few cases where they are so strongly marked that they must find expression.

The kindergarten occupations not only improve all talents, but if carried into the school, often indicate special fitness for certain pursuits. This is one of the most distinctive advantages of the kindergarten, as is shown by the fact that many a scholar who has not had such preliminary training leaves school without knowing what particular calling he would enjoy or is fitted for. He allows the choice of his field of labor to be governed by chance or circumstances, and too often realizes afterward that he has "mistaken his vocation." It must not be forgotten that these occupations are a means, not only of physical, but also of intellectual, social and spiritual development, and so are well fitted to produce roundness of character; for "the mere scholar and the mere hand-laborer are both incomplete human beings."

The more muscles that are brought into play, the better will be the physical development and health. "Two or three repetitions of an impression are sometimes enough to produce a habit in a baby," and thus awkward and unnecessary movements may be easily overcome and the continued growth of muscles used in after life insured, while a decided help is given in all sports and games that require correctness of eye and quickness of hand.

The child trained on Froebel's gifts and occupations will acquire a skillful use of his hands and a habit of accurate measurement with the eye which will be his possession for life.

A child is often called restless and naughty, when the fault lies in the fact that he has no suitable outlet for his activity. A normally constituted child likes to really work and is always asking or seeking to "do something." Referring to this general quality of childhood, a well known writer says: "The exceptions should be carefully watched as probably indicating some morbid condition of the brain or the physical indolence which, in childhood, means delicate health." If no proper sphere of action is given, this activity beeome destructive. The child breaks his toy apart because he wants to work upon it and is irritated and disgusted at the result.

As urged above, many intellectual and moral qualities are brought into play by the occupations. The child must observe and execute accurately; he must have patience and perseverance to complete the work, and these two qualities help to control his temper and make him forbearing with his companions. He respects himself because he can do something well; learns to respect labor; and a love of the beautiful is cultivated, leading to the Giver of all that is good.

Poverty and crime are often the result of a lack of training to do any work well. Prisons and reformatory schools are conducting kindergartens of manual training, because so many of their inmates are incompetent to perform skilled labor. Why not establish kindergartens and technical schools instead of paying taxes to maintain prisons and reformatories?

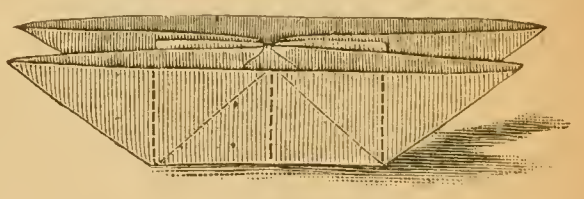


Illustration No. 231.

The most common kindergarten occupations are sewing, weaving, paper folding, cutting and pasting, peas-work, clay-modelling, parquetry, drawing, pricking, stringing balls, cubes and cylinders, stringing straws and colored papers, making paper chains, and the intelligent use of the peg-board.

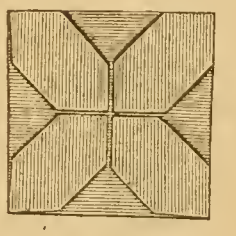


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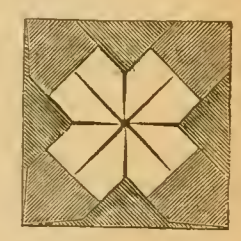


Illustration No. 233.

SEWING. — The materials for this occupation are easily found and the directions are simple. Bristol cards about four inches square come in packages of one hundred, and upon them circles, designs in circles and outlines of utensils, fruit and flowers may be pricked. Lay the cards on felt or a cushion, and make the holes with a kindergarten pricking needle or a hat-pin. Do not make the holes too close together, as fine work is hurtful; and use appropriate colors.

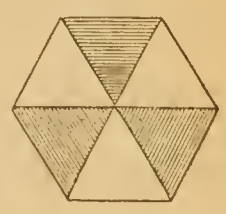


Illustration No. 234.

Cards are also sold already pricked in squares for vertical, horizontal and oblique lines and their combinations; and larger cards bear pictures of animals, trades, houses, etc., the outlines being marked for the holes to be pricked. For older children there are sequences in natural history and botany.

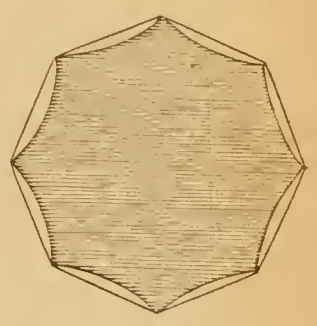


Illustration No. 235.

Sometimes this occupation is overdone because it is easy, the child being allowed to work at it too long. Sewing helps to an

exact perception of colors and their shades, and it also requires neatness, precision, economy and obedience. (Illustrations Nos. 218 to 223.)

WEAVING.—In weaving, the cultivation of the æsthetic sense should always be kept in mind, and good forms and combinations of colors should, therefore, be used; moreover, after utility should be considered. Leather mats and wooden strips are sometimes used in the beginning to teach the use of the fingers and the principle of over and under, and then under and over. Mothers can cut mats out of stiff paper for this first use. The same principle underlies the kindergarten weaving as that which governs the manufacture of fabrics. A single strand is weak in itself, but a combination of strands is strong. "Union is strength," is an axiom at the foundation of church, home and state. In the mat, the strips and the needle we have the warp, woof and shuttle.

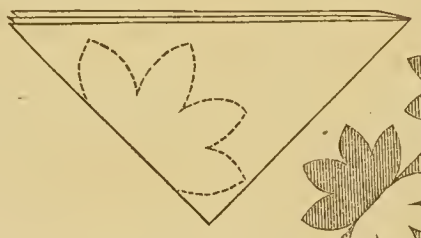


ILLUSTRATION No. 236.

Commencing with the simple, one over, one under, which one child told his mother was "just like darning stockings," other combinations are formed which lead to the most intricate designs (Illustrations Nos. 224 and 225). Weaving cultivates an appreciation of numbers, requires lightness and strength, because of the delicate materials combined to make a firm surface, exemplifies the connection of opposites, gives perception of color, and increases self-control and patience.

A torn or wrinkled mat cannot be mended to look as good as new, and so the child must take the *consequences* of his own wrong-doing. Have the child do as much of the work as possible in pushing up the strips, cutting and pasting.

The mats and strips are sold together in packages. The strips have a narrow margin, and it is better for the child to cut or tear them off one at a time. The needle commonly used and several designs were illustrated in the "Christmas Work."

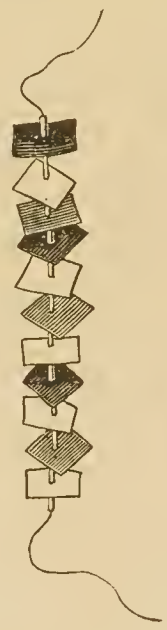


ILLUSTRATION No. 242.

PAPER FOLDING.—The material for this purpose consists of squares, triangles and circles of paper. A ground form is the starting point; and from this by slight changes a variety of figures are made. Sequences are thus emphasized and the relationship that mathematics bear to artistic production indicated.

The *first ground form* in the square paper consists of the diameters and diagonals, or, as the child calls them, two books and two shawls. (Illustrations Nos. 226 to 228.)

The *second ground form* in the square paper is as follows: Fold the first, then fold the corners in the center, reverse, and fold the corners again to the center. When open, this will show quite prominently a square in the center with a diagonal line running out from each corner of the square. Crease the diagonal lines and the paper will look like a stiff table-cloth. This is called the table-cloth ground form or fundamental, and from it follow many of the forms given. (Illustrations Nos. 229 to 233.)

In the triangle the designs follow from the corners folded in to the center, and in the circle from the diameter. (Illustration No. 234.)

By means of these simple pieces of paper are illustrated geometrical figures, forms of crystals, and objects of life, such as houses, tools, etc. Only the simpler forms are given to young children, but the occupation joined with drawing follows on into the school. (Illustration No. 235.)



ILLUSTRATION No. 237.

Paper-folding requires careful handling, as well as correct sight for laying the papers straight and making the patterns regular. It brings out in another form lessons learned from the gifts, testing what has been acquired and fixing it more thoroughly.

PAPER-CUTTING AND PASTING.—A square of paper is folded by a certain rule and cut on certain lines, and the pieces thus cut are then pasted in symmetrical forms on sheets of paper. For simple designs the folds are the two diameters, and then folding to make a square one-fourth the size of the original one. Directions and illustrations were given in the paper on "Christmas Work." Other papers can be bought already lined on one triangular fold. The cuts that can be made are innumerable, while the work proves most fascinating and leads to conventional designing. (Illustrations Nos. 236 and 237.)

Paper-cutting inculcates political economy, because each piece that is cut must be saved and made use of in the design formed, as otherwise the proportion would be spoiled. It also teaches that everything is good if in its rightful place, shows the relation of parts and whole, and cultivates a perception of harmony of form and color. It also leads away from destructiveness by providing a proper use for the scissors on suitable material. Use round-pointed scissors.

Free-hand cutting commences with figures which have both sides alike, such as vases, etc., and leads gradually out into more intricate designs. It is used in the school with drawing. A young child may commence by cutting out pictures having broad outlines. Give short cuts at first.

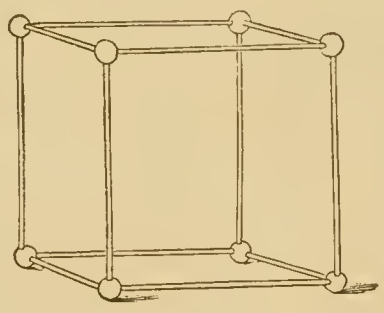


ILLUSTRATION No. 238.

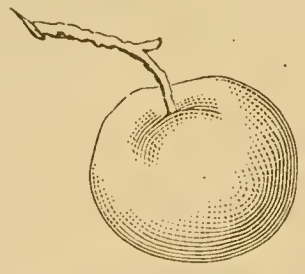


ILLUSTRATION No. 239.

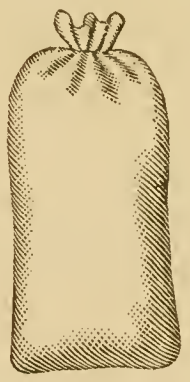


ILLUSTRATION No. 240

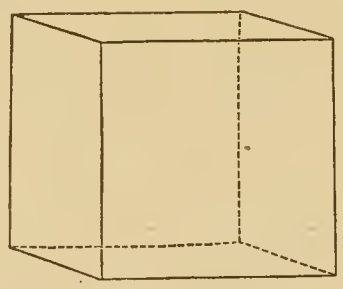


ILLUSTRATION No. 241.



ILLUSTRATION No. 243.

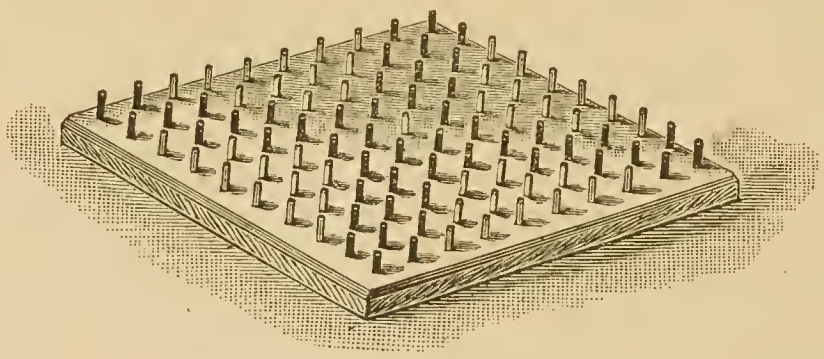


ILLUSTRATION No. 244.

PEAS-WORK.—This occupation consists of reproducing mathematical forms, forms of crystals, and common objects by means of sticks and peas. These make the skeletons of the forms or objects, and the chief use of the work is the help it gives in analysis and preparation for prospective drawing. (Illustration No. 238.)

CLAY-MODELLING.—Froebel said, "What children universally love to do must have in it some educational value"; and so he gave to the little ones the gratification of working in plastic substances. Commencing with the ball, cube and cylinder, the child is led out into the world of industry and art

around him. (Illustrations Nos. 239 to 241.) He learns to express himself, to embody the sense of form he has received from the gifts and other kindergarten work. This occupation increases the natural disposition toward art in one child and shows whether another possesses any such tendency. It leads directly to casting, modelling, pottery, sculpture and architectural ornamentation. It trains both hands, counteracts the tendency to destroy fragile objects, and also insures neatness, since good work cannot be done with muddy fingers. A small child must necessarily roll and pat his clay, but an older one should learn as soon as possible to use thumb and finger.

PARQUETRY.—This is the pasting of small squares, triangles and circles into designs, and will be given in connection with the seventh gift.

DRAWING.—The drawing of the kindergarten can only lay the foundation for future artistic work. The Froebel drawing consisted of lines and designs on netted paper, but most kindergartens now teach free-hand drawing by letting the child draw the ball or cube as he sees it, and also reproduce patterns he has laid with the sticks or parquetry. Dotted paper and slates are also used for practice in drawing lines. Outline drawing consists of laying down pasteboard patterns of geometrical forms, flowers, leaves or animals, and drawing around them. Some finishing touches may be afterward put in. After a pattern has been used many times, the figure may be drawn without it.

PRICKING.—On account of injury to the eyes resulting from fine work, and the danger of wounding the fingers with the needle, this occupation has been discarded in many kindergartens.

The *stringing of balls, cubes and cylinders* was mentioned in connection with the second gift. The same work may be done by alternating short straws and small colored circles. When the materials are made at home, wet the straws before cutting. (Illustration No. 242.)

Small *strips of paper* may be pasted together to represent a *chain*. (Illustration No. 243.)

THE PEG-BOARD.—This is used to teach position and numbers. It is a smooth board measuring 6x6 inches, checkered with half-inch squares, and with holes at the corners of these squares to receive pegs. (Illustration No. 244.)

Preserve the child's work in some form—either in a scrap-book or in the shape of presents to friends.

The intention of all the occupations is to lead the child to know and express himself. Much care is necessary to adapt them to the child and to connect them properly with the gifts.

SEASONABLE COOKERY.

THE MARKETS.—NEW VEGETABLES.—MACARONI AND EASTERTIDE DISHES.

In the early Springtime, after the sun has begun to warm the earth and the first flowers have come forth to rejoice the sight with their dainty brightness, we are sure to feel a strong craving for crisp, fresh vegetables, of which April produces few enough in the temperate zone. When the system is relaxed, there is small desire for the strong meats of Winter, and the thoughtful housekeeper, instead of dosing her family with the time-honored Spring bitters to strengthen their appetites, gives them a palatable diet entirely suited to the season. Instead of continuing to feed them on buckwheat-cakes and sausages, with artificial tonics and invigorants to make their systems equal to this unnatural regimen, she offers them daintily broiled fish, fruits of various kinds and plenty of succulent water-cress, lettuce and radishes.

The assortment of fish in season remains large and varied, embracing shad, brook trout, fresh mackerel, blue-fish, siscoes, pickerel, white-fish, white-bait, salmon, halibut, cod, haddock and bass. This is the last month for smelts, oysters and scallops, but to compensate, it begins the season for brook trout, while fresh mackerel is so plentiful that it is now the cheapest fish in the market.

Meats remain about the same as last month. Veal is now cheaper than it has been for some months past, and beef, mutton and lamb are plentifully displayed. Eggs, which are meat in a condensed form, are now in perfection, and as the price is daily diminishing, the careful woman uses them with increasing freedom in place of meat. In poultry there are pullets and chickens, and also wild ducks and geese, which, however, are seen for the last time this month.

Of vegetables, the new kinds include young green onions, asparagus, radishes, rhubarb, lettuce and dandelion greens; while new potatoes, string beans, cucumbers, peas and tomatoes are displayed in the large city markets, but at fancy prices. The old vegetables that are still obtainable are beets, cabbage, cauliflower, celery, salsify, parsnips and carrots. In places so remote from city markets that not even a few new vegetables are yet procurable, the housekeeper can depend with confidence upon the excellent canned goods that are now sold at prices to suit all purses.

Fruits are none too plentiful. The shaddock has disappeared, and in its place we have the strawberry. Every year the April strawberry grows richer in flavor, and also less expensive, although the price is still so high as to keep the dainty fruit from the general table. Oranges, bananas and pineapples are to be had, and apples are also seen, though high-priced and of unsatisfactory quality.

April opens with most of the new Spring products very expensive, but it usually closes with prices moderately low all along the line.

NEW VEGETABLES.

ONIONS.—These vegetables are to be had all the year round, but the small green onions are among the first products to appear in Spring. They are usually seasoned with salt and pepper, being dipped in the condiments and eaten with bread. They are also very appetizing when cut in slices, green stems and all, and served with vinegar. The medicinal value of the onion family is undoubted, and it has long been understood, as is shown by the old saying:

> "Eat leeks in Lide, and ramsines in May,
> And all the year after physicians may play."

Ramsines were a kind of garlic and were once held in high favor. The onion loves a warm climate, and in consequence the variety grown in Bermuda and other southern parts is the finest known. Onions would doubtless be more generally used if their flavor were less pronounced, and the Bermuda species owes most of its popularity to its mildness and delicacy. The common onion, however, may be so cooked that its flavor will be almost equal to that of the Bermuda. After paring onions of any ordinary sort, place them in cold water and let them remain for an hour. Then throw them into boiling salted water, boil for five minutes, drain, and add the same quantity of boiling salted water. Change the water thus three times, allowing the onions to boil for five minutes after each change, and finishing the cooking in the last water. When the onions are tender, serve them with melted butter and a dash of pepper, or with a cream sauce made by thickening a pint of milk with a tablespoonful of corn-starch and seasoning with butter, and a little pepper added after the onions are in the serving dish. In making a white sauce for vegetables, meat or fish, the careful cook either uses white pepper, or else sprinkles black pepper over the top after the dish is ready for serving, never putting black pepper *in* the sauce.

RADISHES.—These crisp and dainty morsels should also be freely consumed just now. They are generally eaten with salt only, although not a few prefer them sliced and served with a French dressing. About an inch of the green tops should be left upon the radishes when they are sent to table, and should be eaten.

GREENS.—Dandelion greens, kale, spinach, the leaves of young beets and the narrow-leaved dock come under this head, and all are both delicious and wholesome in the Spring. Wash dandelion greens very carefully, remove all old leaves, and then boil the greens until tender in salted water with a square of bacon or salt pork. Throw the greens when done into a colander, press the water from them, cut them coarsely with a few cross

cuts with a sharp knife, season with pepper, and salt if necessary, and serve. Kale, though a species of cabbage, does not form heads, but has sprawling, curling leaves. It should be cooked the same as dandelion, drained well, and seasoned with plenty of butter, salt and pepper. Spinach must be boiled without meat, drained thoroughly, cut coarsely, and seasoned with butter, pepper and salt. Slices of hard-boiled egg may be strewn over the spinach and a slice or so served upon each plate.

ASPARAGUS.—This vegetable is highly prized, and the first bunches are brought to market this month. That which has green stems is much tenderer than the white variety. Asparagus can be cooked in various ways. Many good cooks tie it in bunches, lay it in boiling salted water, cook until tender (usually twenty minutes), arrange on a small, hot platter, pour on plenty of melted butter and add pepper and a slight sprinkling of salt. Another method of serving is to lay the bundle of cooked asparagus on buttered toast, and pour over both toast and vegetable a pint of white sauce made as above directed. Stewed asparagus is delicious, being preferred by many persons who like the sweet flavor of the vegetable. To prepare this dish, cut the asparagus into inch lengths, add enough hot water to two-thirds cover it, and place the stew-pan, tightly covered, in another containing hot water. The double boiler is exactly the utensil for stewing asparagus. If there are many woody ends, it is well to tie them in a square of cheese-cloth, cook them in with the rest, remove the bag when the tender portion is done, and throw away the contents. The sweetness to be thus derived from the tough parts of the stalks is well worth the extra trouble. No more water should be added than it will be desirable to serve with the asparagus. When all the good parts are perfectly tender, season with butter, salt and pepper, and serve. This mode of cooking is especially commended because it does not permit any waste of the juices of the asparagus.

RHUBARB.—This is a real Springtime blessing, since it contains acids that are very helpful to health at this time of the year. It is most frequently eaten stewed. Cut the stems in inch lengths, and add just enough water to keep them from burning, and a cupful of sugar to every quart of rhubarb. Cover closely and stew gently until tender. Rhubarb pies are very appetizing, but they are seldom made nowadays.

MACARONI.

To the housekeeper who is unable to procure her supplies from a well stocked market, and who cannot obtain early Spring vegetables, macaroni is a friend indeed. It costs but a few cents a package, and is, therefore, a most economical substitute for vegetables. The variety that is formed in large pipes or tubes is the best; it requires an hour's cooking, but is much more delicious than spaghetti, the small sort. A few of the many attractive methods of preparing macaroni are given below.

MACARONI WITH CHEESE.—Break the macaroni into inch lengths, and boil it gently in water until soft, an hour being generally sufficient; then drain well, turn into a baking dish, season with salt and a little pepper, and add just enough milk to be seen all through the macaroni, but not enough to cover it. Lastly spread on top grated cheese to the depth of a quarter of an inch, and bake for fifteen minutes in a very hot oven or for twenty minutes in a more moderate heat. The top should be of a delicious-looking brown tint. Serve in the baking dish.

MACARONI AU GRATIN.—

½ pound of macaroni.
4 ounces of cheese.
2 table-spoonfuls of butter.
1 " " " flour.
1 cupful of cream.
1 " " bread-crumbs.
1 egg.

Boil the macaroni until soft, drain in a colander, pour cold water over, and shake as dry as possible. Melt a table-spoonful of the butter, add the flour, and when the mixture is smooth, stir in the cream. As soon as the cream is nicely thickened, season with salt and pepper, and just before removing from the fire add the yolk of the egg. The heat will be sufficient to cook the egg, and the sauce should be taken at once from the fire, as it might break if left in the heat too long. Melt the cheese and the remaining table-spoonful of butter, oil a baking dish, and fill with alternate layers of macaroni and the cream sauce. When both are entirely used, pour on the melted cheese, cover the top with bread-crumbs, and brown in a quick oven. This is obviously a much richer dish than the one before it.

MACARONI WITH TOMATO SAUCE.—

¼ pound of macaroni.
1 pint of tomatoes.
1 table-spoonful of butter.
2 " " flour.
Salt and pepper.

Boil the macaroni until tender, drain in a colander, pour on cold water to blanch it, and shake dry. Stew the tomatoes for fifteen minutes, and press them through a hair sieve. Melt the butter, add the flour, mix smoothly, add the strained tomatoes, and stir until the preparation thickens. Season with salt and pepper, add the macaroni, stir gently, heat and serve.

MACARONI WITH MILK.—This is a most nourishing dish that is very popular with children. Boil the macaroni for an hour in plenty of water, drain it, and return it to the vessel in which it was cooked. Add sufficient milk to nearly cover the macaroni, let it boil gently for four minutes, add salt and butter, place in the serving dish, dust lightly with pepper, and serve.

FOR EASTERTIDE.

HOT-CROSS BUNS.—

3 cupfuls of sweet milk.
{ 1 " " yeast, or
{ 1 cake of compressed yeast.
Flour.

Scald the milk, and when it is lukewarm, add the yeast and enough flour to make a thick batter. Beat thoroughly and set in a warm place over night, beating up the sponge about nine o'clock. In the morning add the following:

1 cupful of sugar.
½ " " butter (melted).
½ of a nutmeg.
1 salt-spoonful of salt.
Flour.

Place the sugar and nutmeg together, and add the mixture to the sponge, then the butter, and lastly sufficient flour to form a dough. Knead well on a baking board, and then set to rise for five hours. At the end of this time place the dough once more on the baking board, knead into a sheet half an inch thick, cut into round cakes, arrange in a buttered baking pan, and set in a warm place. In half an hour make a cross upon each bun, place in the oven, and bake to a light-brown hue. When done, brush over with a soft cloth dipped in the beaten white of an egg and half a cupful of sugar.

FANCY EASTER DESSERT.—

1 box of gelatine.
1 quart of boiling water.
2 cupfuls of sugar.
4 lemons.
1 pint of milk.
2 table-spoonfuls of corn-starch.
½ pint of cream.
6 empty egg shells.
½ tea-spoonful of salt.

Pour upon the gelatine a cupful of cold water, and after it has stood for an hour add the boiling water and the sugar. When the sugar and gelatine are dissolved, add the juice of the lemons, and then strain. Turn a small soup-plate upside down in a two-quart basin, pour the mixture in, and set in a cold place to harden. Cut the lemon peel in strips, dip them in a thick syrup made of sugar and just enough water to dissolve it, and lay them on oiled paper to harden. Wet the corn-starch in half a cupful of the milk, place the remainder of the milk on the fire, and when it is scalding hot add the corn-starch. When this preparation is thick, cook for two minutes, stirring continually, or set the pan in another containing boiling water to finish the cooking. Sweeten the corn-starch, and add the half tea-spoonful of salt. Have ready the six empty shells, the contents of which should previously have been removed through a moderately large hole in one end of each. Pour the corn-starch into the shells until all are full, stand them on end, and set in a cool place. The holes in the shells must be of sufficient size to permit the mixture to be poured in readily. At serving time turn out the jelly upon a large, flat dish, remove the soup-plate, carefully arrange the candied lemon-peel about the space to represent straw, whip the cream, fill the "nest" with it, break the shells from the corn-starch eggs, lay them in the "nest," and serve.

BLAIR.

TATTING.—No. 35.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED BORDER FOR CENTER-PIECE FOR TABLE.

FIGURE No. 1.—Work the four-leaved figures with one thread, thus: 5 d. s., 5 p., with 2 d. s. between each; 5 d. s., close up and work 3 more similar rings. In working the last ring, leave the middle picot twice as long as the others; as the last ring of each four-leaved figure is joined to this picot, tie the ends of thread and cut off. Work 3 more of the four-leaved figures, joining them as described above. Then with 2 threads work the scollops, thus: Join to the middle picot of one of the four-leaved figures; 2 d. s., 11 p., with 2 d. s. between each, 2 d. s., * join to middle picot of next ring of same figure, and to the middle of opposite ring of next figure; 2 d. s., 11 p., with 2 d. s. between each, 2 d. s., join to middle picot of next ring of same figure. Repeat from * all round. Tie the ends of the thread at the starting point and cut them off. This completes the rosette.



FIGURE No. 1.—TATTED BORDER FOR CENTER-PIECE FOR TABLE.

The rosettes are joined to each other in working the scollops, and the open spaces between the rosettes are filled in with four-leaved figures worked with one thread, as follows: 6 d. s., 1 p., 2 d. s., join to 4th picot of a scollop, 2 d. s., join to 2nd picot of the connecting scollop, 2 d. s., 1 p., 6 d. s.; draw the stitches together and work 3 more rings, joining the scollops in the same manner.

CLOVER-LEAF INSERTION.

FIGURE No. 2.—With both threads make 7 d. s.; with one thread make 6 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up; then as close as possible make 4 d. s. and join in the 3rd picot of 1st loop, 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up; still using one thread make 4 d. s. and join in last picot of 2nd loop, 2 d. s., 1 p., 2 d. s., 1 p., 6 d. s., draw up; with both threads make 7 d. s., 1 p., 7 d. s.; with one thread make 6 d. s. and join to the last picot of the 3rd loop in clover-leaf, 2 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up; continue as in first clover-leaf. With both threads make 7 d. s., 1 p., 7 d. s.; with one thread, another clover leaf, and so on for first half. For second half, make with both threads 7 d. s.; then a clover-leaf as in first half; with both threads make 7 d. s. and join to picot of half loop opposite, 7 d. s., and continue as in first half. This edging is very handsome when made of silk.



FIGURE No. 2.—CLOVER-LEAF INSERTION.

TATTED EDGING.

FIGURE No. 3.—*To make the Upper Section of Double Rings.*—With one thread make 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s. and close the ring; turn, make another ring like the last: turn and make another ring also like the last two, except that you join it to the side-picot of the 1st ring after making the 1st 4 d. s., and this takes the place of the 1st picot; turn, make another ring, joining it to the second ring made, and work in this way until the strip is as long as desired.

For the row of Points below.—First make a ring thus: 1 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s.; draw up, using the side having 4 picots for the bottom or lower part; make a ring close to the last one of 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.; draw up and fasten the thread to the 1st picot; make another ring like the last, joining it after the 1st 4 d. s. to the side-picot of the 1st ring instead of making the 1st picot; fasten to the next picot. Now make a large ring of 5 d. s., join to side-picot of last ring, 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., 1 p., 5 d. s.; draw up and fasten to the next picot of the foundation ring. Then make two more rings like the 1st 2, joining them at the side, and also fastening to the 1st ring made. Make as many of these figures as necessary, allowing 1 to every 4 rings on the upper row, and tying them to the upper row by the picots, as seen in the picture.

For the Lower Part.—For a rosette, make a large ring of 8 p., each separated by 3 d. s.; draw up and break the thread. Now make a large picot drawn out long thus: 4 d. s., 1 p., 6 d. s., 1 p., 6 d. s., 1 p., 4 d. s., draw up. A short distance from this make a ring of 4 d. s., join to side-picot, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw up; now 4 d. s., join to side-picot of last ring, 11 d. s., 1 p., 4 d. s., draw up. Now 3 rings each made thus: 4 d. s., join to side-picot, 5 d. s., 1 p., 5 d. s., 1 p., 4 d. s., draw up; then another like the 3rd one made; then 1 like the 2nd; tie to the first ring made and fasten neatly to the center ring, as seen in the picture. Now use the 1st large ring made for the top of the rosette, and join it by its picot to the picots between the points in the 2nd section (see picture); then join the next 2 rings to the next 2 rings in the point, as shown in the engraving.

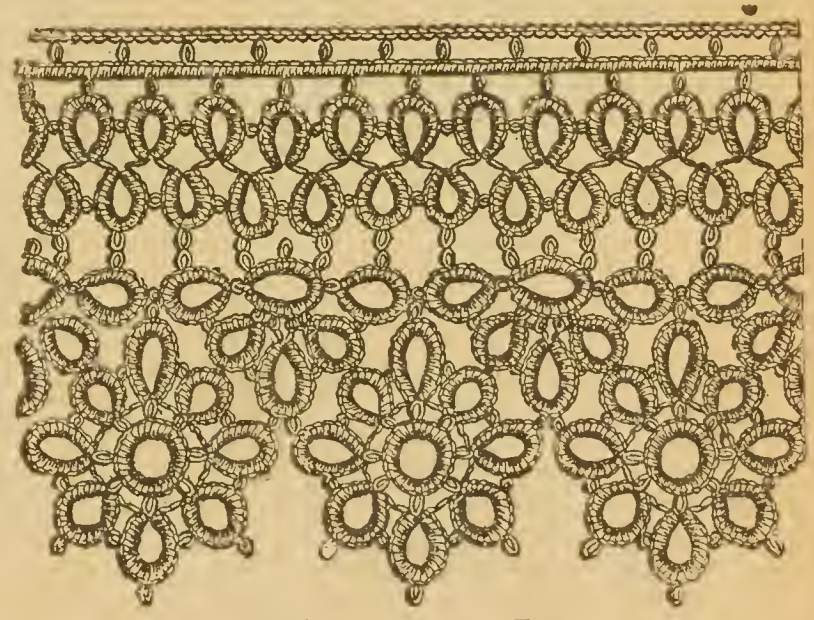


FIGURE No. 3.—TATTED EDGING.

For the Top Heading.—Take 2 threads and join to a picot in the top row; then make 3 d. s., 1 p., 3 d. s., join to picot in the ring underneath, 3 d. s., 1 p., and repeat in this order across the row. Finish the heading by crocheting chains of 5 stitches joined to picots.

SOME USES OF CREPE AND TISSUE PAPERS.—SEVENTEENTH PAPER.

DOLLS' HOUSES.—No. 1.

FOR the small girls of forty years ago paper dolls were eut in rows, with thin, shapeless hands joined; and they never had a roof to shelter their queer, round heads. The paper doll of to-day, however, is quite another matter. She is arrayed with Parisian elegance, and she has her choice of houses, which are provided with "all the modern improvements," are furnished in the very latest fashion, and, better than this, have the merit of tidiness to commend them to the mother who is often rather tired of "pieking up" after her little girl.

In any well stoeked toy shop may be found a large "house" for paper dolls, a most ingenious contrivance made by a well known firm of toy manufacturers. It is very complete in respect to the walls, floors, doors and windows, the floors being eovered with a representation of the finest carpet; and a wide archway opens between the parlor and dining-room. This arch ean be decorated with portières made of crêpe paper and arranged as suggested at figure No. 286. The doors between the rooms do not open, but they may be eut through with a sharp knife. This style of house is very realistic, perhaps more so than any that ean be made at home, but a handsome and entirely satisfaetory substitute may be produeed by any neat worker who will follow the direetions given below with the care and patience that such work requires.

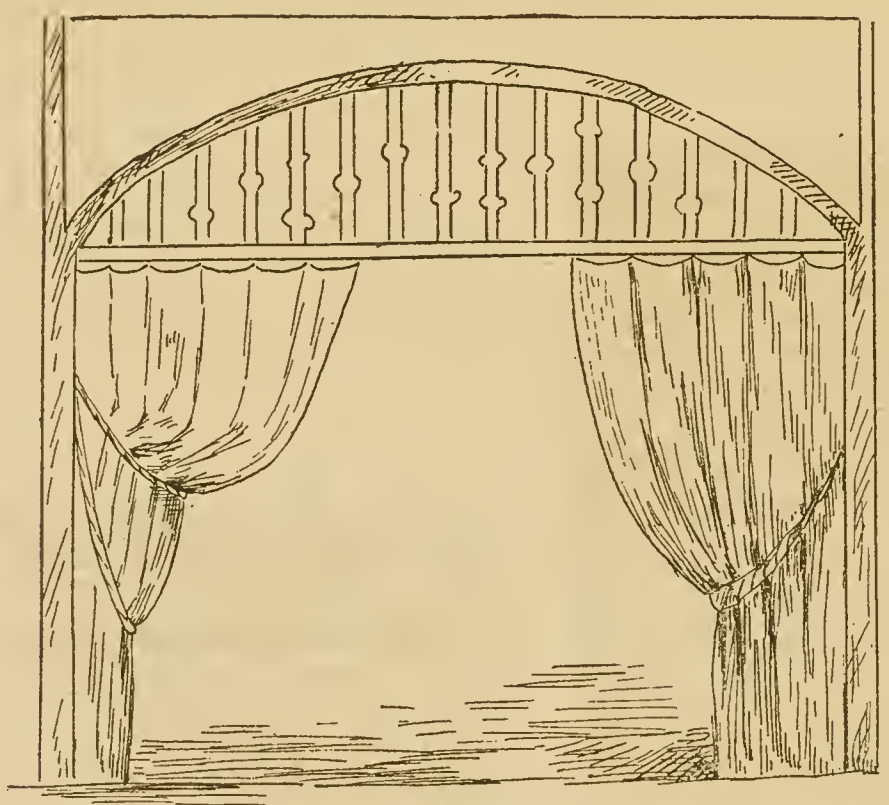


FIGURE No. 286.

To begin with, purehase a suitable quantity of the best heavy pasteboard. Cut a pieee twenty-six inehes square, being careful to have it exactly square; and draw two lines at right angles to eaeh other through the center, thus laying off four rooms, each of which is thirteen inehes square. Cut four sections of pasteboard eaeh exaetly thirteen inehes square, and also four strips of firm new linen or white cotton muslin, eaeh thirteen inches long. With a strong liquid glue (fish glue is very good) seeure a strip of linen on eaeh side of one edge of a thirteen-inch piece of pasteboard, so attaching the strips that only one-third of their width will be glued to the pasteboard. When the glue is dry, fasten the other edges of the linen strips to one edge of another square of pasteboard, as shown at figure No. 287. Conneet the other two squares in the same way, and allow the glue to beeome thoroughly dry. When all the joints are firm, plaee one pair of squares upon the other, with the joints exaetly together, and make a row of stitehing by hand or maehine down the center of the linen, sewing through all four thicknesses, as at figure No. 288. Then open the squares so that when set up on the table they will form the inner walls of four reetangular rooms.



FIGURE No. 287.

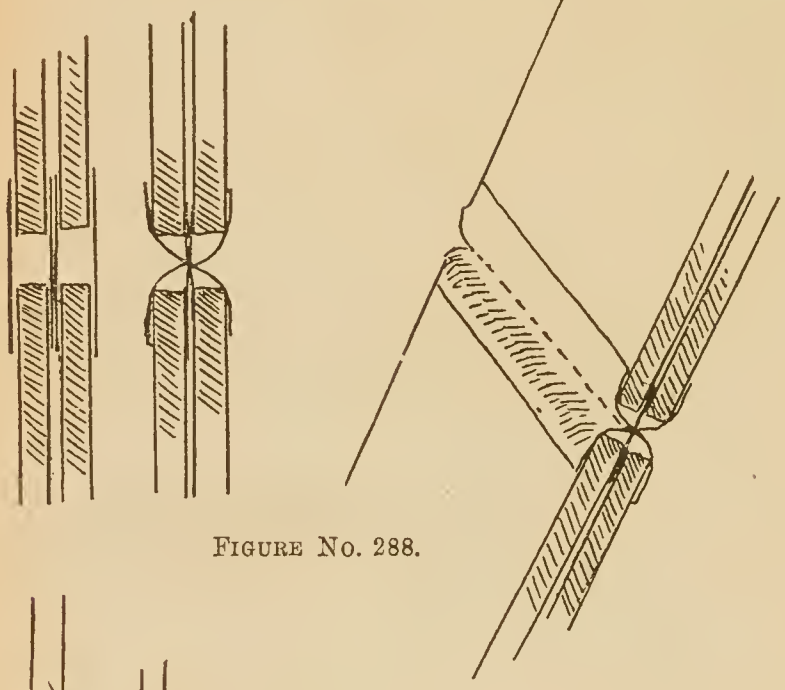


FIGURE No. 288.

The floor must now be arranged in much the same way. Cut it through the eenter with a sharp knife, and join the long edges of the two pieees with strips of linen exactly as above directed. This will make it possible to fold the floor when desirable; and the walls may be so adjusted that they may be folded back against the floor. Thus, when not in use, the doll's house may be flattened and slipped into a very small space. There are several ways in which the walls can be fastened to the floor and still admit of being folded flat, and the ingenious worker will probably contrive for the purpose an arrangement of linen strips on the general plan of those used in joining the walls. Thus, for instance, the lower edges of the walls that are to be direetly over the division in the floor section could be treated as shown at figure No. 289, and the extra portion of linen marked *a* could be stitched down to the linen joining the two halves of the floor. It would thus be made easy to fold baek the other two walls, and then fold all the walls down flatly

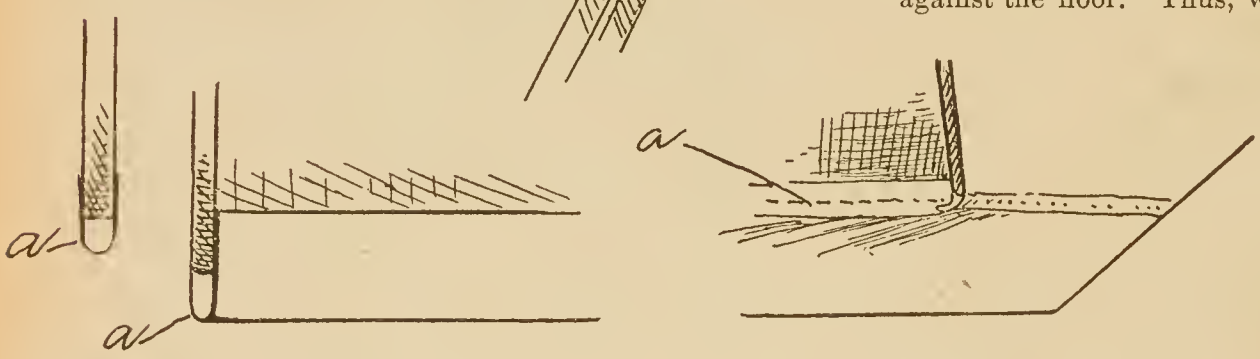


FIGURE No. 289.

upon the floor, which in turn could be bent back at the center. When folded in this way the house would be reduced to a flat piece measuring twenty-six by thirteen inches.

Cut doorways in the walls very neatly, and use the pieces taken out for doors, covering them with plain brown paper if dark wood-work is fancied, or with white paper. Glazed paper is best for the doors, although French tissue will do very well if care is taken to apply it smoothly, for it has a tendency to wrinkle. The hinges for each door may be formed of two pieces of linen tape applied as at figure No. 290; and they must be securely glued to the wall and door before either is covered. If preferred, any of the doors may be omitted and a portière hung in its place. The portière should be arranged in small plaits at the top, and the upper edge should be covered with a strip of plain brown, white or gold paper to represent a rod. It would not be practical to secure a small rod in the doorway, as it might interfere with the folding of the walls and floor.

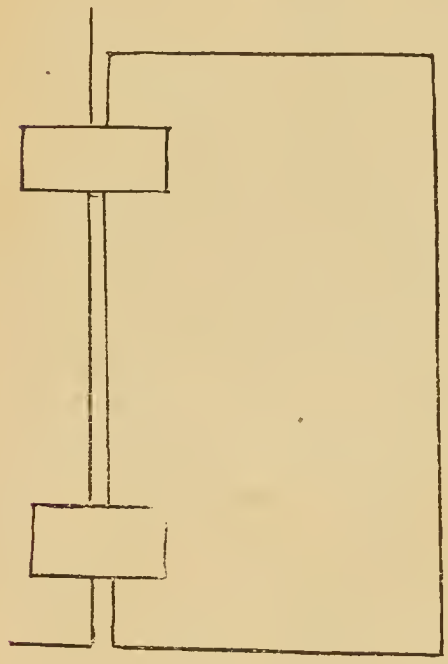


FIGURE No. 290.

Between the parlor and dining-room may be cut an opening seven inches in width and about the same in height. This may be arched at the top, provided the maker is able to cut the curved portion perfectly even and true; if not, it would be better to cut the top like an ordinary doorway. Portières may be placed in the opening, one at each side, with a space between them of at least three inches, thus giving two inches to each curtain. The portières should be made of crêpe paper cut with the crinkles running up and down, and each should measure seven inches in height and four inches in width. To make very effective borders for the top and bottom of the portières, mix a little water-color paint in any preferred color, choose a sharp-pointed camel's-hair brush, and make a series of small spots by charging the brush with the color and touching its point to the paper. The color will settle irregularly and will produce a soft chené effect when dry, as shown at figure No. 291.



FIGURE No. 291.

Taste must be used in choosing coverings for the walls. For the bedroom select a pale pink, green or blue paper, and for the parlor use a light-wood or light-amber paper, leaving in both instances a space at the top an inch deep for a frieze, which may be formed of a strip of figured calico, chintz or wall-paper bordering, although the paper is apt to be coarse and is not as easily adapted as calico or chintz. Select a small, detached figure, and attach the frieze with boiled flour paste or the white paste which is made expressly for crêpe paper. Turn the upper edge of the frieze under so that there will be no ravellings, and cover the lower edge with a very narrow strip of gold paper to imitate a picture moulding. (See figure No. 292.) If the parlor is papered in light-wood, have the portières in the same soft color, with borders done with Indian-red paint. If the bedroom is hung, for instance, with pale-pink paper, with a border or frieze of tiny rose-buds on a cream ground, the portières (if these are preferred to a door) may be olive-green or Quaker-drab, bordered with tiny dots of rose-madder paint. The dining-room walls should by all means be covered with a dark-wood paper, and should have a deeper frieze than those of the other rooms. The frieze may be formed of a strip of the light-wood paper used on the parlor walls, and a narrow line of the brown glazed paper covering the doors may be applied below for a picture rail.

The pictures on the dining-room walls should represent game or fruit. Cut a neat little white mat for any picture that is too small and paste it carefully in position. The mat should be cut as indicated at figure No. 293, which shows the picture (*a*), the mat (*b*), and the completed arrangement (*c*), with a strip of brown glazed paper at the outside for the frame. This is all very simple for persons who are familiar with picture-framing, but for the benefit of small folks who are as yet inexperienced we would add a little caution regarding the mat. The opening should be a trifle smaller than the picture, so that the edges of the mat will hold those of the picture firmly against the wall, as there will not be any glass.

In the parlor may be placed engravings, etchings, tiny water-color sketches, or landscapes in oils. If there is an obliging elder sister who can sketch nicely with paints, the colored pictures will be quite possible; but if they are beyond the reach of the house builder and furnisher, the average magazine will provide one or two "tail-pieces" that can be neatly trimmed down and framed. Sometimes a long, narrow picture enclosed in a white mat cut from a visiting card, and framed with a narrow band of gold paper neatly pasted on, will be more pleasing than any six small square pictures.

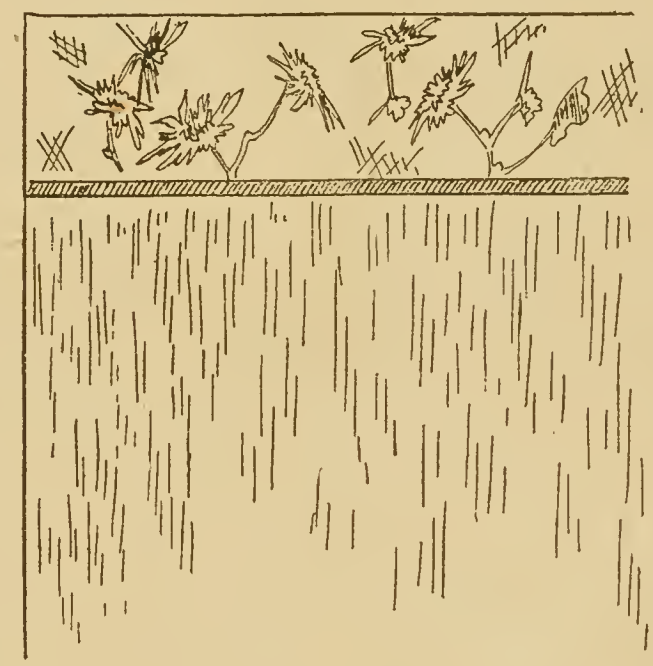


FIGURE No. 292.

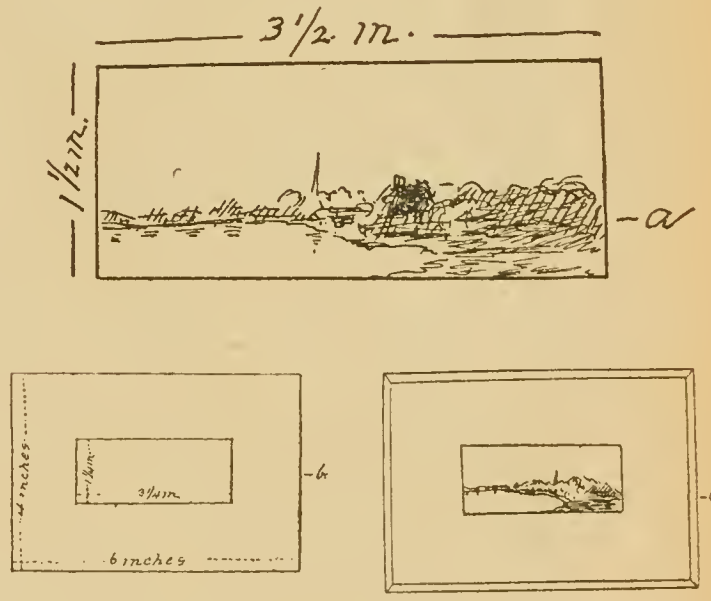


FIGURE No. 293.

The bed-room should have flower pictures and, if possible, a

long mirror. The latter should be arranged as pictured at figure No. 294, and it should be of good quality. The one illustrated was a long, narrow pocket mirror that cost a few cents. The back was covered with red imitation leather, and all of this was removed except the part that was turned over the edge, which was left to simulate a frame. The glass should be glued to the wall just high enough to reflect a doll's face about an inch below the top. Any drapery fabric may be arranged as represented in the engraving, or in any of the disposals presented in the article on cottage decorations in the DELINEATOR for November, 1894.

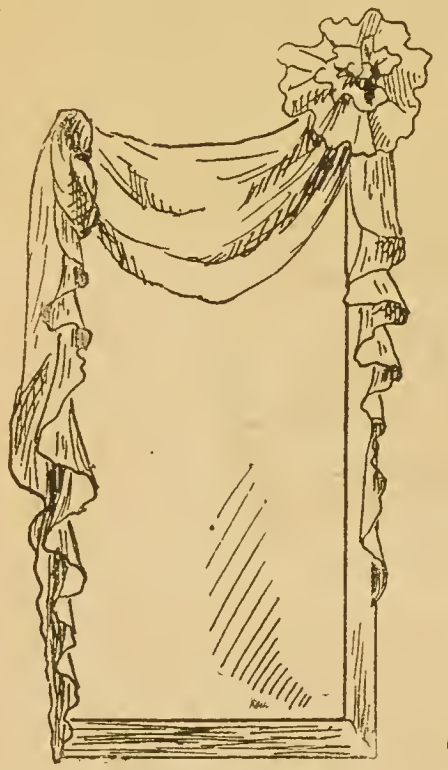


FIGURE No. 294.

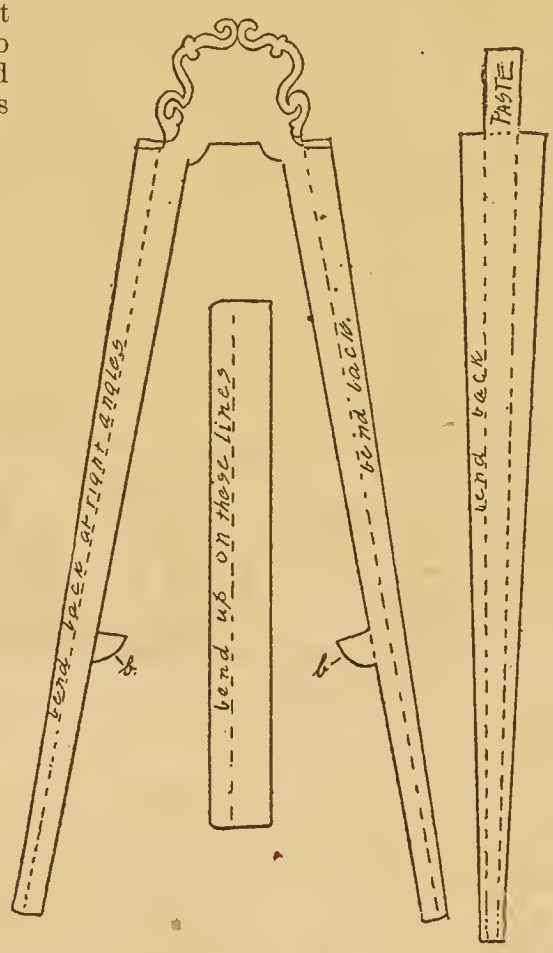


FIGURE No. 295.

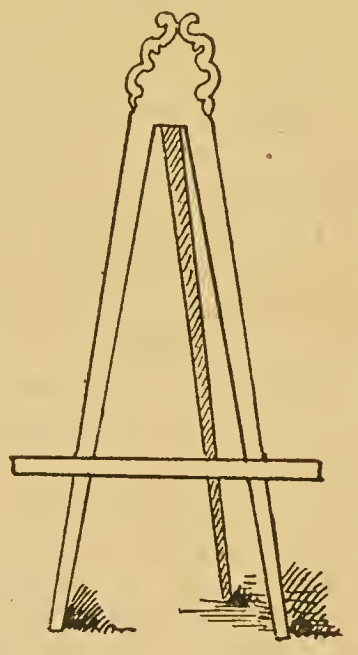


FIGURE No. 296.

The floors of the three rooms already mentioned may be covered in one of two ways: Brown glazed paper may be pasted about the edges of a floor to represent waxed hard-wood, and the center may be carpeted with sateen or calico showing a small, delicate pattern; or the entire floor may be covered with the carpeting material. Crêpe paper is not practical for carpeting, as it is apt to catch Miss Dolly's feet and stretch out in a long string before it can be detached. To lay a floor covering, first apply to the entire floor a thin coat of paste, and then arrange one neatly cut edge of the material exactly where it belongs, and smooth out all wrinkles, being careful that the inner edges of the carpet come directly under the partitions, so that there will be no bare spot, and none of the carpet of the next room visible.

In the matter of patterns, it is advised to choose for the dining-room floor a plain brown covering or a simply figured one of subdued coloring, while the parlor carpet should have a pale ground with delicately tinted figures rambling over it. It is not necessary to buy a yard of material for each room, for the scrap bag is certain to furnish fragments that will answer very well. A piece of pretty silk, delaine, challis or percale may be chosen for the parlor carpet. The bedroom should have as dainty a carpet as can be selected —a delicate ground bearing pink roses if the decorations are pink, or a similar surface marked with forget-me-nots or pale-blue stripes if blue is the prevailing hue.

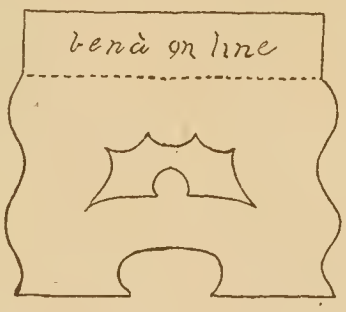
The kitchen now remains to be completed. Paper the walls with a clean sheet of ordinary butcher's straw paper. The doorway between the kitchen and dining-room must not be furnished with portières, but must have a practical door that will close tightly. The floor should be covered with thin shelf or stair oilcloth laid as directed for carpets.

If a kitchen is not desired, it will be quite proper to assume that the meals are prepared on a lower floor, and furnish the fourth apartment as a studio, a music-room or another bed-room. The paper suggested for the kitchen would answer admirably for a studio, and the walls could be thickly hung with paintings, sketches, tiny engravings and chromos. Small Christmas cards could be cut and framed with mats to appear very like artists' sketches. If a music room were preferred, a paper could be chosen that would harmonize with any bright bit of floor covering that happened to be at hand. Numerous palms and other potted plants should be arranged about the room, and they would be especially effective against an olive-green paper.

The floors and walls are now completed, and we next take up the furniture. This can be purchased, printed in colors on sheets of cardboard ready to be cut out and pasted into shape. There are sheets for the various rooms—parlor, dining-room, bed-room and kitchen, and they are so inexpensive that it hardly pays to make tables, chairs and sofas in any other way. In addition to the commoner articles of furniture, however, there are many odd pieces which the little housekeeper is sure to desire, and which cannot be purchased in the sheets. The easel shown at figure No. 296 is decidedly ornamental and will be found very easy to make. Having shaped a pattern for the easel proper like the diagram given at figure No. 295, cut it out of fine Bristol-board, cutting sharply and exactly on the lines. Apply to one side a thin coat of boiled flour paste, and on that side smoothly secure enough brown or white glazed paper to entirely cover the shape. When the paste is dry, trim the glazed paper off neatly all round, and treat the other side of the cardboard in the same way. It is best to bend the cardboard at the dotted lines before applying the surface paper. While the easel is still damp from the second



FIGURE No. 297.



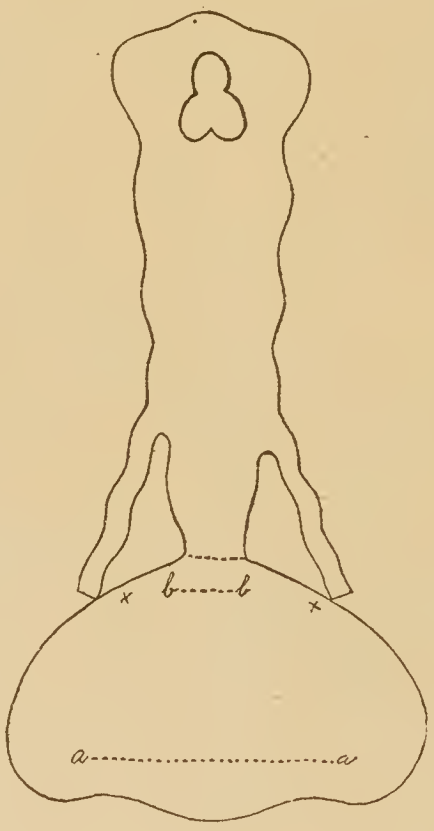
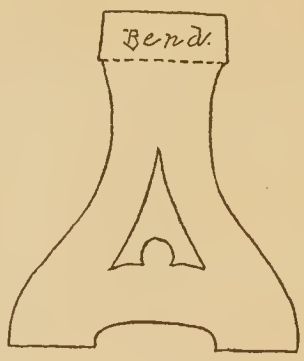


FIGURE No. 298.



coat of paste, bend it into shape; this part of the work must not be delayed until the paste has hardened, as the bending would then crack the cardboard. If the latter is very stiff, it is a good plan to rule lines over the dotted lines with a ruler and a sharp bodkin or a coarse carpet needle; this breaks the surface and makes the cardboard bend very neatly. Attach the back or brace as indicated, and paste the picture rest to the tabs marked *b*, which are to be bent at right angles with the easel uprights.

The easel chair shown at figure No. 297 should be cut from Bristol board and covered with glazed paper like that used for the easel, the shaping being done according to the diagrams at figure No. 298. All bending at the dotted lines must be done after the outer surface has been creased with a bodkin or needle as above directed. Cut the opening in the back and those in the front and rear legs with a sharp penknife, after the glazed paper has been put on, but before the paste is quite dry and hard. Bend the flaps of the legs as indicated in the diagram, and paste them to the under side of the seat at the lines *a-a* and *b-b*. Also attach the little arms to the under side of the seat, pulling the backs into proper position and staying it so that Miss Dolly can lean back in the chair. TILLIE ROOME LITTELL.

HOW TO BE WELL AND LIVE LONG.

TWELFTH PAPER.—THE HANDS AND FEET.

THE HANDS.—Physiologists, surgeons and other persons who are quick to notice physical peculiarities have observed that few persons who use one hand very much more skilfully and, therefore, more energetically and frequently than the other, are able to carry their bodies gracefully or to stand perfectly erect. One hip is usually perceptibly higher than the other, and there is at least a slight curvature of the spine, while sometimes there is a double curve suggesting the letter S.

A habit of using the hands unequally is seldom due to natural causes, but generally results from indifference on the part of parents to the future of their children, or ignorance regarding the vital importance of developing perfect physical proportion. While a person is standing and using one hand only, the greater part of the weight rests upon one foot; and when one hand does most of the work, the attitude of the body is almost continually oblique, and as a consequence becomes permanently wrong. An unpleasant result of this position assumed in childhood is an insecurity of poise later in life, and if the defect is really permanent, it cannot but be mischievous to the anatomy and lessen the sum of bodily strength. A tendency to use one hand more than the other usually asserts itself very early, owing to the improper method of placing or carrying infants that is so prevalent; and mothers cannot be too vigilant or too constant in correcting so grave a fault.

One who is perfectly trained is certain to be as skilful with the left hand as with the right. It is not necessary to perform all duties in the same manner with one hand as with the other, but every one should, while still immature, be required to exercise equally with both hands, that the left may become as ready, as strong and as perfectly proportioned as the right. At Naas, in Sweden, where the most exquisitely skilful shaping and carving of wood are done with the knife as the only tool, the workers teach the left hand to do as much and as good work as the other, and the result is that their figures are erect, well balanced and finely proportioned. Of course, bodily development is not the primary object of this school, but the benefits which accrue to youthful physiques from an alternate use of the hands are of far greater importance than the easy skill that is gained at the same time.

Children should not be allowed to carry their strapped school books always in the same hand or over the same shoulder. This habit is certain to draw down the side that is used, and in many instances it has been known to lengthen the arm and enlarge the hand disproportionately. Not a few of the patients in orthopædic hospitals can trace their miseries and disfigurements to causes as simple as a wrong mode of carrying a parcel of books to and from school. If every small student were provided with a bag or satchel attached to a strap and were forbidden to sling it over the same shoulder on two successive days, one source of imperfect development would be removed.

Many persons who are decidedly right or left handed insist that they are unable to correct the fault, but let such a one lose his more useful hand, and he will very soon acquire equal or almost equal skill with the hitherto neglected member, though, perhaps, not in the same type of work as was previously performed. Thus, the left hand, when taught to write in maturity, gives a different slant to the letters from that done with the right hand; but if both hands are trained alike and at the same period of childhood, they will write in almost exactly the same way. A well balanced physical development—which is a very different thing from over-development—establishes health, increases endurance and prolongs life, and the processes by which it is reached should commence early. Proportion means both grace and strength, and it is highly important on several accounts that the hands, as well as the other members, should be perfectly formed, well kept, and thoroughly able to perform their functions.

The scorn which too many working men and women express for their hands, both in words and practice, is a serious mistake. If they but knew it, the hand, even as an instrument for rough work, is much more useful and deft when it is properly cared for; while for skilled occupations it responds to intelligent attention as decidedly and as readily as a razor to the strop or a piano to the tuner's key. The strength of the hands may be greatly increased without lessening their beauty of form or color; indeed, any invigorating process is likely to add to their grace of proportion and to improve their texture. Many foolish persons consider very pale hands more attractive than those which show a pink flush. The latter tinge indicates that perfect vitality which is a sure consequence of adequate circulation of the blood, whereas extreme pallor is not far removed from blueness, which is more or less alarming to those who know what such a tint signifies in the extremities. Health in absolute perfection is seldom possessed by one who has perfectly white hands.

A proper care of the hands indicates delicacy of taste and refinement of character among those who have little or no soiling or disfiguring work to do, while an equal, though, perhaps, a differing attention by persons whose occupations are among the handicrafts, indicates an intelligent appreciation of the fact that manual labor can be more rapidly and satisfactorily done by well tended fingers than by neglected, stiff and roughened ones. Moreover, a worthy self-respect is proved by a proper regard for one's visible extremities, the same being by no means a vanity, as is claimed by some people who are glad to discover a plausible excuse for their own personal negligence. It is no more improper to carry an unwashed face and unkempt hair into the presence of one's family or friends than it is to appear in public with untended finger-nails and grimy hands.

The most beautiful hands are those which are firm-looking and of a rosy white tint, with muscular but well formed fingers and a smooth, fine skin that is neither dry nor moist. Moreover, they are perfectly kept, and with all their daintiness they have an appearance of serviceableness that is better than mere prettiness.

To properly care for the hands, it is of prime importance to have them absolutely clean before retiring for the night. If one's occupation is mechanical or agricultural, there is the more reason for being careful to remove all soiling from the hands by

holding them for a few minutes onee a day in warm, soft water containing an infusion of some good soap. If they are roughened by work or exposure to cold or wind, a little oatmeal, cornmeal or almond meal (the last is by no means expensive) should be placed in the water and rubbed thoroughly into the skin, these substances being very healing, and the friction of the minute particles being pleasant and cleansing.

Most stains can be removed by means of a small quantity of lemon-juice, which is also soothing in case of chapping or abrasion of the cuticle. Once or twice a week a little ammonia may be placed in the water used in washing the hands, and when the latter are quite clean a little mutton-tallow or cold cream may be well rubbed in to prevent the dryness which sometimes follows the use of ammonia. Drying every part of the hands thoroughly with a rough towel smoothes the skin and is especially improving to the nails and their surroundings.

A great deal of nonsense that sounds very technical, and seems more so when practieally followed, has been written and taught regarding the nails, and elaborate sets of implements for their care are offered for sale by professional manicures and others; but few, either of the directions or of the tools, are of genuine utility. A pair of finely pointed cuticle scissors, a pair of curved nail-scissors, a file with a spoon-like tip that can be easily slipped under the nails to remove soiling, a properly shaped cuticle knife, a chamois-leather polisher, a box of nail powder and a package of prepared cream, are all the appliances that are really required, and ten minutes a day will suffice to keep the nails and cuticle in perfect order.

Many persons whose nails are always exquisitely neat wash them daily with a nail brush and a good soap, digging them into the latter, and brushing out the fragments of soap from beneath them in warm water. Then they completc the cleansing with the spoon end of the file, and once a week they use the polisher and powder. Nails that are too highly polished are in questionable taste, and so are those that are pared to a point. Before using the polisher cut away the loose skin about the corners of the nails, and daily push back the scarf-skin at their roots with the fingers or a towel. The skin at the roots should never be needlessly cut away, and if it becomes rough, rub in a good emollient, such as cold cream, vaseline or cocoa butter. The scissors may be used upon the nails when really necessary, but if the file is applied daily, snipping will seldom be required.

After polishing the nails, wash away all the powder; this is especially necessary after the application of a rouge, which, however, is not advised. The powder dries the scarf-skin and tends to crack it when allowed to remain. If the hands are properly attended to, they will seldom or never becomc rough and uncomfortable, save under exceptional circumstances or at the commencement of a new occupation. In the latter case especial care is advised at first; later on the flesh and skin will adapt themselves to the unfamiliar usage.

Thosc who thoroughly cleanse their hands after the work of the day is done, and rub over them and into them a good soothing substance just before retiring, will feel little or no discomfort; and there will be slight disfigurement, cven when very rough manual labor must be habitually performed. The indisputable fact above refcrred to, that greater deftness is possible when the hands are in pcrfect condition, furnishes a plain and practical reason for bestowing proper attention upon them, and this consideration of utility will doubtless often have weight where there is no regard for mcre appearances.

THE FEET.—It has been said and in a general way proved that the Christian virtues cannot be effcctually practised while one's liver is unhealthy; and a disordered condition of the feet is likely to exert quite as disastrous an influence upon one's temper and tranquillity. Corns are seldom and bunions never wholly curable. All such afflictions may be greatly lessened in severity and kept from again becoming very painful, but the nccessary treatment will require a hundred-fold more time, care and pain than would have been needed to prevent the miseries in the first place.

No part of the human system, except, perhaps, the stomach, is subjected to such constant or severe misuse as are the feet. These necessary members are wholly secluded from the air by day and are only a little less closely covered by night. This constant imprisonment is undoubtedly more or less unavoidable, and yet it could be somewhat ameliorated or partially evaded. In Germany the "barefoot eure" has been largely followed and has produced gratifying results in many instances. It was devised for delicate children and adult invalids, who are permitted to wear stockings and shoes only when out of doors. Of eourse, busy persons could not be thus attentive to their lower extremities, but the faet that the feet need fresh air should suggest that they be given every possible indulgence.

Injuries to the feet (which cause both corns and bunions) are almost always begun during the growing period—the very time when the mother's intelligent care should spare her children from the pain of abused feet and should make it possible for them to have in the future, not only immunity from suffering, but also a graceful, easy and dignified carriage both when standing and when walking, and a capacity to easily endure long walks.

Much technical attention has lately been given to the growth of children by distinguished scientists. Thus, one investigator has discovered beyond a doubt that children grow little from the end of November to the end of March, that they grow tall but add little to their weight from March until August, and that they increase most in weight but very little in height from August to November. Trees grow in a corresponding manner, and the same law doubtless runs through all Nature, with greater or less modifications to accord with individual peculiarities. Another shrewd observer has tabulated the rates and time of growth of eighteen hundred boys, and has thus shown that there were three definitely marked periods of increase. A moderate growth occurred in the sixth and seventh years, a slower one from the ninth to the thirteenth, and a very rapid one from the fourteenth to the sixteenth. It is presumable that girls grow correspondingly.

These facts are or should be very suggestive to those who have the care of young folks; and especially should they prove that children require to be shod with an intelligent regard for the changes in size and shape of their feet, and also of their entire bodies. When weight is increasing, the breadth of the foot coverings is most important, and during a speedy increase in height the shoes should be kept too long. It is unwise to defer changing a growing child's shoes until the little one complains that they are too small, young folks being often so absorbed in their studies or amusements that they do not heed slight discomforts of their extremities.

Shoes should be neither too large nor too tight, and they should always be of ample length. Too roomy shoes are likely to rub the flesh into callouses that are often permanent and painful; tight ones smother perspiration and deform immature bones or cramp them out of place; and shoes that are too short maim the toes and make the gait ungraceful.

The feet should be washed (not merely bathed with the body) every day, and at least twice a week they should be placed in hot water that contains a solution of borax or ammonia, and plenty of good white soap. All the hard scarf-skin upon them should be lightly rubbed away with pumice soap; and if they are tender to the toueh or when stood upon, rub over and into them a littlc tincture of arnica or extract of witch hazel, and dry them thoroughly, especially between the toes.

The most wholesome stockings are those made of fine wool. Even silk hosiery is less healthful than woollen, becausc it does not allow a perfectly free escape of perspiration. Professor Wilson objects to silk garments anywhere next the skin, declaring that activity is certain to rub the material against the flesh, and that this friction may produce eruptions upon sensitive persons by disturbing the natural electricity of the skin.

Those who suffer from painful feet may seeure much comfort and, sometimes, permanent alleviation by giving them a bath lasting at least twenty minutes, in water which is kept constantly as hot as can be endured, and to which has been added household ammonia in the proportion of a table-spoonful to every quart of water. After the bath has lasted ten minutes, the feet should be rubbed under the water as vigorously and continuously as their tenderness will allow, and afterwards they should be wiped dry with a soft towel. Bunions should be painted with iodine after [sueh a bath, and the more quickly this is done after their first appearance, the better.

Rubber overshoes are by no means deserving of unqualified approval. Stout, high leather shoes are best for a wet walk, provided they are at once removed and the feet well rubbed when the exposure is ended. Rubber shoes confine the feet and makc them tender. One can hardly take cold while walking, even in the wettest of shoes and stockings. It is inactivity in wet garments of any sort that chills the system and endangers health. If one's feet are in distress, exercise is shunned, no matter how needful it may be. Active work is distressing and sometimes an impossibility, and not infrequently pain continues during inaetivity. And yet how easily this misery can be avoided by proper nurture in childhood and reasonable attention in maturity.

A. B. LONGSTREET.



SOME HINTS ABOUT SERVING FRUIT.—CONCLUDED.

PINEAPPLES AND GRAPE-FRUIT.

I DO not think there is a more stately or delightful fruit than the pineapple. It has an air of luxury, of elegance, even of refinement, that no other fruit possesses, while its delicious flavor and appetizing odor render it simply incomparable from a gastronomic point of view. It is especially suggestive, with its odd shape and rich coloring, of tropical climes, luxuriant vegetation and sunny skies—of lands "where every prospect pleases", and Nature is indeed a generous mother.

For table decoration, the pineapple is particularly effective when used in pyramidal designs. It gives a beautiful and artistic finish to a mound of fruit, and a pyramid of ferns or palms interspersed with pineapples is highly ornamental, and may be artistically crowned with a perfect specimen of the fruit.

Sliced and sweetened pineapple makes a delicious breakfast dish; it may be served with wine, orange juice, a rich lemonade or cold cream. An equally pleasing dessert may be arranged by chopping pineapple very fine with oranges, peaches, plums or bananas and serving the mixture in dainty glass cups.

Pineapple fritters are also nice for breakfast, and so is preserved pineapple accompanied by whipped cream.

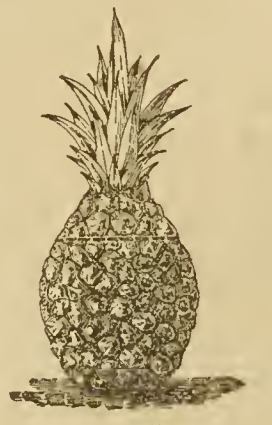


FIGURE No. 1.

When a fully ripe pineapple is to be offered on a warm day, there is no more satisfactory way of preparing it than to cut it into thin slices (after removing the core and eyes), sprinkle the slices with sugar into which a little lemon juice has been squeezed, and then grate ice over them just before serving.

Every housekeeper is familiar with ambrosia, in which pineapple is so important an ingredient, and there are few well informed women nowadays that have not discovered the convenience of a can of pineapple within reach when a dessert must be concocted at short notice. For a small company, "heavenly hash" may be made and served thus: Select a large pineapple that has a pretty tuft of leaves at the top, slice off the top about two inches below the leaves, as indicated at figure No. 1, and then with a sharp knife remove the meat of the fruit, being careful not to cut through the rind. Place the meat in a wooden bowl, add a ripe, juicy orange, two or three bananas, and a few Malaga grapes, chop finely, sprinkle over the whole the juice of half a lemon, and sweeten to suit the taste. Pack this mixture in the pineapple rind, and serve with wine or ice-cream.



FIGURE No. 2.

During warm weather pineapple sherbert is especially refreshing and delightful, and for a small tea it may be packed in hollowed pineapple rinds as just described.

Pineapple cream frozen in the shape of the fruit makes a very attractive dessert, and an equally choice dainty may be produced by placing slices and chopped bits of pineapple in gelatin and moulding the latter in pineapple shape. If a pineapple mould cannot easily be obtained, the dessert will be pretty if moulded in cups, glass dishes or square or round tins. Pineapple jelly, which is delightful, may be served in the same way.

Pineapple sandwiches may be appropriately offered at a luncheon or evening entertainment. These may be made by spreading grated cocoanut or almonds between slices of pineapple, or a paste of grated pineapple between thin slices of cake.

Sliced pineapple with spun candy over it is both pretty and delicious, and so is layer cake made with grated pineapple in the icing that is put between the layers and over the top.

For a large company, the table may be given quite a tropical appearance by means of a row of palms, with pineapples and other southern fruits placed down the center; and a stately banqueting board may be charmingly bordered with a zigzag band of southern moss interspersed with flowers or with bananas, oranges and leaves, and set at the angles with small pineapples of uniform size (see figure No. 2), while the center may be occupied by a pyramid showing the same combination.

A simple but very pretty center-piece was lately noted at a small entertainment. Three pineapples were placed in a row about two feet apart at the center of the table, and each was encircled by a band of smilax and bright-hued leaves that was carried from one circle to another.

Home-made bonbons with small slices and bits of pineapple laid on top are most toothsome, and equally so are crystallized slices of the fruit. The crystallized fruit is rich, however, and a very little will suffice for each person at table. At a luncheon the slices may be served on small, round table-mirrors, and crystallized violets may be placed in the cavities at the center left by the removal of the core, or may be laid about the edge of each slice or upon each of the small pieces into which the crystallized fruit should be cut before being placed on the mirror. A pair of pretty candy-tongs should accompany this confection.

Chilled fruit bars are a very dainty dessert for a tea. To make them, choose oblong tin moulds, arrange in them alternate layers of fruit and lemon jelly or gelatine, and pack in ice until ready to serve; then slice and pass with whipped cream. The fruit layers may be composed of pineapple, bananas, oranges and peaches.

Pineapple shortcake is generally served at dinner, and so also is pineapple *soufflé*. Both these sweets are inexpensive and easy to prepare.

No more delightful beverage could be provided for a large company at Midsummer than iced pineapple-ade that contains enough lemon juice or cut lemons to make it pleasantly acid.

Now, as to grape-fruit. The first consideration in preparing this excellent fruit for the table is to remove all the peelings, all the under white coating, which is disagreeably suggestive of quinine, and also the thin skin enclosing the pulp. This done, the fruit may be sliced or divided like an orange and used in several ways.

Some people prefer sugar on grape-fruit and others a little salt, while to many tastes a thin coating of mayonnaise dressing is decidedly improving. The fruit is excellent for breakfast with any of the seasonings mentioned, and it is very pretty when sliced and laid on a lettuce leaf.

Perhaps the most artistic way to serve the grape-fruit for breakfast is to simulate a flower with it. Choose a large one, cut the peeling through carefully, as indicated by the dotted lines at figure No. 3, pull down the rind, and with a knife blade remove every particle of the white underskin. Separate the fruit into its natural divisions as though it were an orange, leaving the lower ends fastened together, and place in the center of the partly opened fruit a small bunch of sweet violets. Dispose the flower-like arrangement on a round mirror, and edge the latter with leaves or flowers. The result will be an ornament the beauty of which will be equalled only by its palatableness.

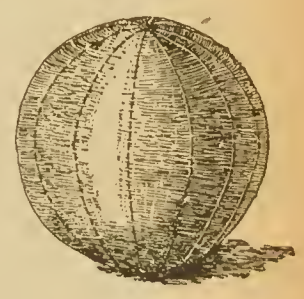


FIGURE No. 3.

H. C. WOOD.

THE ART OF NETTING.—No. 17.

LOOSE LOOPS IN CLUSTERS.

FIGURES NOS. 1 AND 2.—Clusters of loose loops are made in the following manner:

First row.—One loop, the knot of which must be a little distance from the mesh; put the thread over the mesh and the needle through the loop where the knot is; repeat this three or four times, making the loops all of the same length. Then unite all the loops with one knot, carrying the needle from right to left, around the loops, instead of putting it through the loop of the previous row.

Second row.—Make 1 loop over each loop of the 1st row, leaving out the loops that form the cluster.

As may be seen from the engraving, many different patterns can be worked upon the netting in this manner.



FIGURE NO. 1.



FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—LOOSE LOOPS IN CLUSTERS.

WIRE FRAME FOR EMBROIDERING NETTING.

FIGURE NO. 3.—The frame on which the net is stretched should be made of a strong iron wire that will not bend in the using. In shape it may be square or oblong, according to whether squares or edgings are to be made upon it, but the sides must be straight, so that the net can be evenly stretched.

This wire frame must be covered, first with wadding or tow, as shown in figure No. 3, and then with tape, which must be wound tightly and very closely round it, more particularly at the corners, so that it may be quite firm and not twist about when the netting is sewn in. The ends of the tape should be secured by two or three stitches.

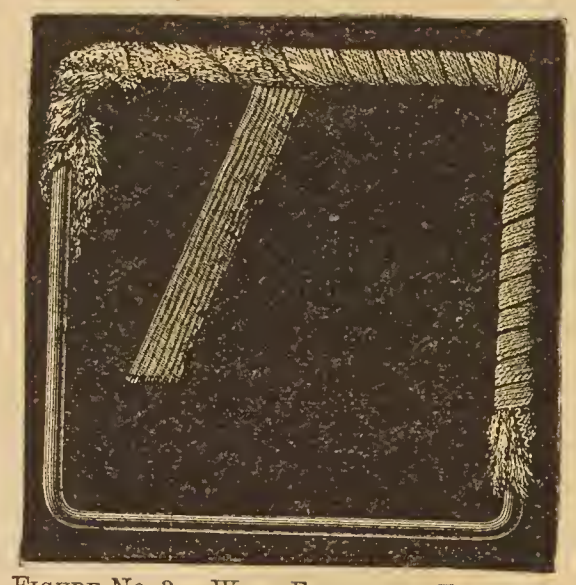


FIGURE NO. 3.—WIRE FRAME FOR EMBROIDERING NETTING.

MOUNTING NETTING ON A FRAME.

FIGURES NOS. 4, 5 AND 6.—Figure No. 4 shows the netting in the process of being sewed to an ordinary uncovered frame. When the netting is exactly the size of the inside of the frame, it need only be secured to it with overcasting stitches set very closely at the corners.

When the netting is smaller, the space between it and the frame must be filled up with strong, very evenly woven tape, sewn on all round the netting.

The tape must be very tightly held in the sewing, so that it even forms little gathers all round; this will help you to stretch the netting in mounting it without injuring it, and is especially necessary when the netting is not quite evenly made. Figure No. 6 shows how the tape is sewn on, the fold that has to be made at the corners, and the way to fix the netting into the frame.

Long strips or large pieces of work can be mounted on waxcloth; but the process of shortening the preparatory work in this manner is not recommended, as the squares of netting are never so regular as when they are made in a frame.

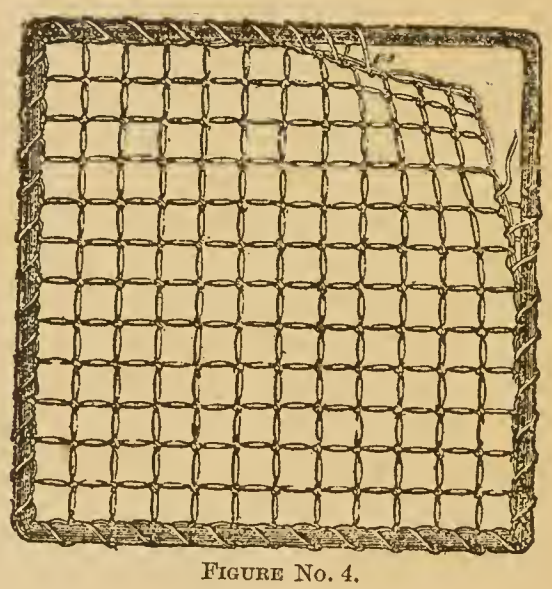


FIGURE NO. 4.

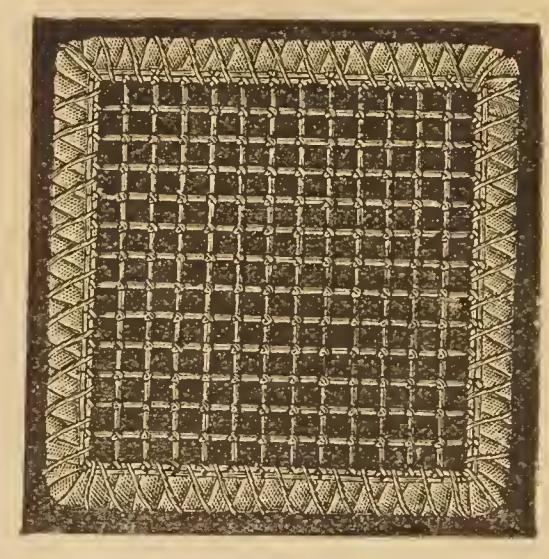


FIGURE NO. 5.

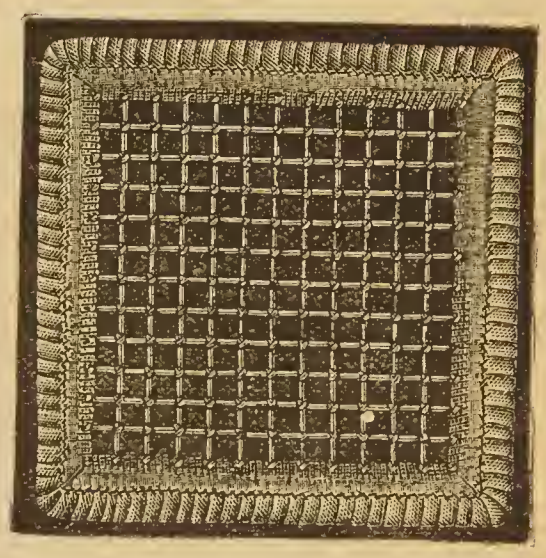


FIGURE NO. 6.

FIGURES NOS. 4, 5 AND 6.—MOUNTING NETTING ON A FRAME.

FOR THE MASQUERADE AND CARNIVAL.—Everyone who contemplates giving or attending a fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: Their Customs and Costumes," a large and handsomely illustrated pamphlet in which costumes and decorations are fully considered. A large variety of characters are represented and suggested, and careful instructions given for their impersonation. Price, 2s. or 50 cents.

BURNT WORK.—SECOND PAPER.

THE TOOLS AND THEIR USES.

By Harriet Keith Fobes.

[Miss Fobes will be Glad to Answer any Question or Give Information in Regard to Burnt Decoration on Leather, Glass, Ivory or Wood. Letters to Her Should be Addressed Care of The Editor of the Delineator.]

In the present article we will consider all the instruments, or machines with which burnt work is now executed, together with their use, care and treatment; and we will examine several simple designs for the beginner, because it is more inspiring to be able at the start to produce some article that has a real and distinct use than to be confined wholly to dry practice.

Since the days of the plain iron poker (really not so very unhandy for the kind of work then required) many and various have been the implements employed for burnt-work decoration; but we have need only for those at present in constant use, and will take them up with the thought in mind that the work is steadily gaining ground and that effective and convenient tools are of the greatest consequence in helping us to realize our hopes regarding this "new-old art of fire." Mention will be made of the four modern machines in their natural order—first, the simplest and cheapest; second, the first one enlarged and made stronger and, of course, more expensive; third, the "Dr. Paquelin" cautery, devised for physicians and but recently adapted to burnt work; and fourth, the electric cautery, which is undoubtedly the instrument that will in the near future be exclusively used both by physicians and by burnt-workers. It is highly needful for a beginner in almost any craft to try his or her skill first on rudimentary lines; so I advise the burnt-worker to commence with the smallest and simplest instrument, and, having mastered it and all the others in turn, be ready for the improvements sure to develop in this new field of art.

The first machine can be bought of dealers in artists' materials in any large city, and comes neatly packed in a wooden box measuring five inches by nine, which is an excellent subject for decoration and can be so used later on. The machine consists of seven separate pieces—two glass bottles, a glass lamp for alcohol, a holder of wood, two pieces of rubber tubing, one of which has a pair of rubber bulbs attached, and a small, round platinum "point." The complete set is shown at figure No. 7, and is sold for about five dollars.

The second machine, as above stated, is similar to the first, but is stronger and larger and is provided with a glass filler, to be used in pouring the inflammable liquid from one bottle to the other, and also with two platinum points, one round and the other flat, both of which are twice as large as that in the first machine. The parts of this set can be purchased separately, but all are usually sold together in a wooden box, which differs in shape from the first, but is equally desirable for decoration. This machine costs about eight dollars and a half.

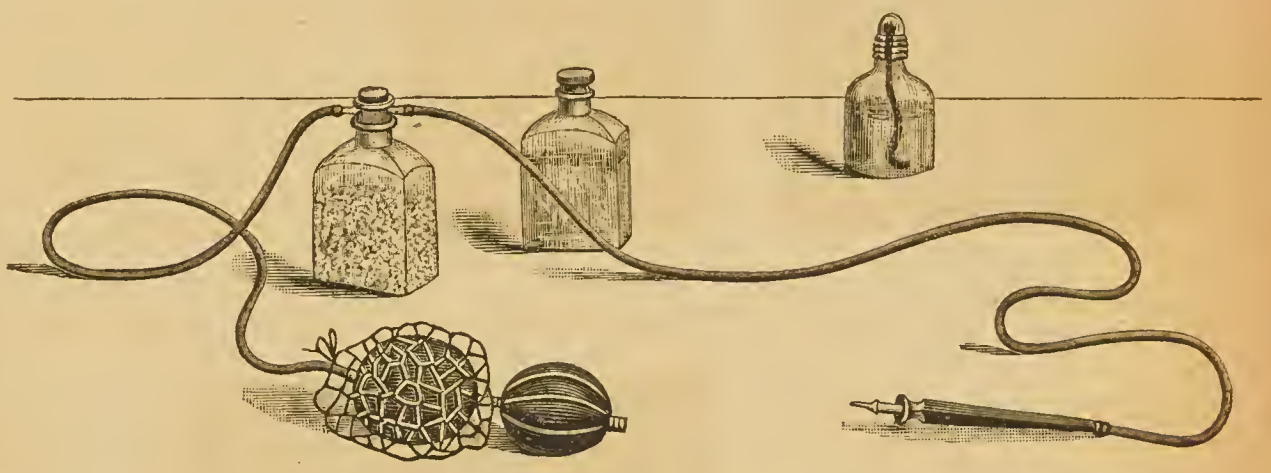


Figure No. 7.—Burnt-Work Instruments.



Figure No. 8.—Position of Figure while at Work.

As the cauteries are very different, it will be better to leave them until we have studied the uses of the two machines just mentioned. Choose a broad, low table, place the box on one corner, and spread the various parts before you. The best fluid for making the gas needed to keep the point hot is the finest quality of benzine, which may be procured from a wholesale druggist; purchase only a quart at a time and keep in a dark place. Pour a little benzine into one of the bottles of the machine, and in the other place a large wad of loose cotton batting; then pour the fluid from the first bottle into the second until the cotton is thoroughly saturated. Keep the bottles tightly corked to prevent evaporation.

In the box will be found an extra cork with a metal top and two branches or arms. Place this in the second bottle, and on the right arm slip the rubber tubing with the bulbs attached, and on the left arm the plain rubber tubing. Next fasten the platinum point securely in the holder, and to the latter join the rubber tubing on the left arm. Before beginning have at hand upon the table a box of matches, several large cotton rags and a few scraps of leather, and see that there is sufficient alcohol in the lamp.

Light the lamp, and take the bulbs in the left hand and the holder in the right. Hold the platinum point in the upper part of the flame, and after a second, puff gently with the bulbs held lightly but firmly between the thumb and fingers. The point should change at once from a silver to a golden tint, and then to the glowing hue of red gold; and after the latter change takes place the lamp is no longer needed and must be extinguished. Then turn to the table and take a perfectly natural and easy position as for writing, having the right arm well supported. Notice the figure with the cautery illustrated at figure No. 8.



FIGURE NO. 9.—PRACTICE LINES AND SUGGESTIONS FOR BACKGROUNDS.

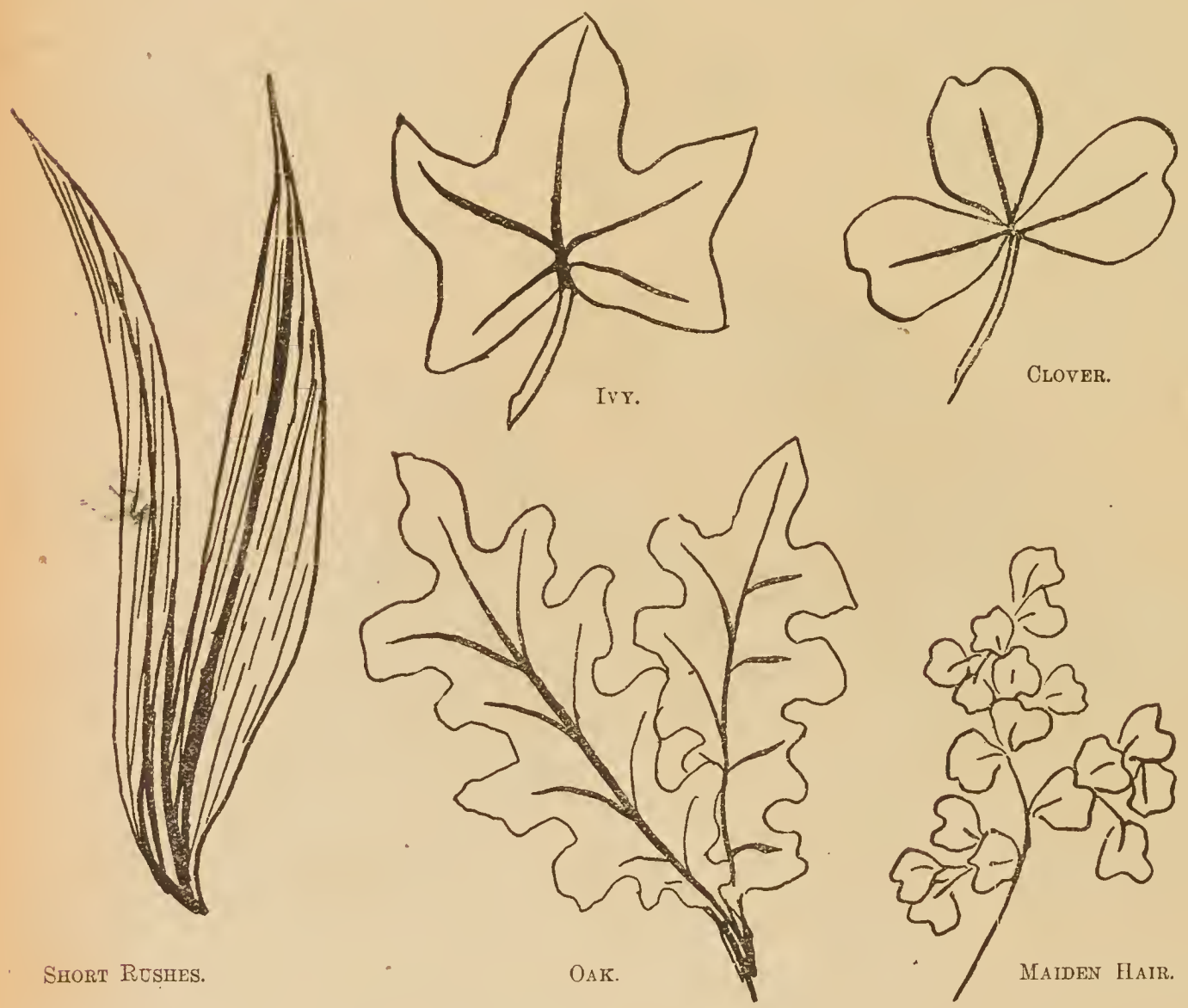


FIGURE NO. 10.—SIMPLE LEAVES.

If the point does not light readily, it may be that there is too much or too little benzine in the bottle or that the light puff was not strong enough to send the right amount of gas up into the point. It always takes longer to heat a new point than an old one, so do not be discouraged, but try again and again. It is well to know at once, however, that these machines are not always reliable. One must be able to study out the cause of a difficulty, for often the remedy is very simple.

Confine yourself entirely to line work during the first lesson, and do not work too long at this time. Practise strokes like those shown at figure No. 9. Remember that the lightest touch is sufficient on leather, and make the strokes short, repeating often. Begin the next lesson with fifteen minutes of this practice, and then rest. Draw in pencil on the leather designs of leaves like those at figure No. 10, and outline them with the burning. Novices are apt to begin every line with a dot, and the rest of the line is very often wavy, owing to a want of line practice.

If ample time is regularly given to such practice, in a month, or even in less time, perhaps, the hand will become very steady.

The next few lessons may be devoted to such simple, pretty articles as pen-wipers of all sizes made of leather. Figure No. 11 gives a design for a chrysanthemum pen-wiper. The round piece of leather should measure four inches across, and in drawing the design be sure that the center of the flower is at the center of the leather, and have the two holes half an inch apart. To make up this pen-wiper, cut two pieces of chamois the size of the leather section, and either pink the edges or leave them plain and even; then place them beneath the leather, punch corresponding holes, and tie with ribbon matching the leather in tint, or with leather strings. Do not make up the pen-wiper until after the burning and cleaning are finished.



FIGURE NO. 11.—CHRYSANTHEMUM DESIGN FOR PENWIPER

To burn the edges of the pen-wiper, touch without interval all round the edges with the round point, so as to produce a scollop effect. Let the point burn through the leather at the marks made for the holes, and clean well with a dull knife to remove all ashes. Rub the edges with a cotton cloth to clean them. Outline the chrysanthemum lightly in the places indicated in the design, and shade a turn or twist by bearing down a trifle. The round point should be used for all outline work, but the flat point can be employed for the holes and edges just as well as the round. Everything depends on a good, clear, strong outline; indeed, in all burnt work this is simply indispensable. Rub the face of the leather gently with the cloth, and remove the pencil marks with an eraser.

On completing this pen-wiper the beginner will doubtless be ambitious to try something else, and very many pretty designs may be found or originated that will be in every way quite as satisfactory as the chrysanthemum. It is advisable at the start, however, to take up only very simple objects, as an attempt to execute a pattern that is very difficult would be very discouraging. Before beginning work, on every occasion it will be well to practice for a little while on the various strokes given above, that the hand may become steady and confident and able to draw without making dots or any other unnecessary marks. Shading must be understood, and a careful study of figure No. 11 and of the other designs will show that the principles of light and shade are followed as in ordinary drawing.

MOTHER AND SON.

CHAPTER V.—THE TRUE GENTLEMAN.

Did you ever think of the full meaning of that last word? A *gentle-man*—how broad and far-reaching is the significance conveyed by this union of noun and adjective. We too often think that a gentleman is simply one who is well bred. Even Webster uses the term in this more restricted manner, giving in his dictionary these meanings: "1. In its most extensive sense in Great Britain, every man above the rank of yeoman, comprehending noblemen. In a more limited sense, a man who, without a title, bears a coat of arms, or whose ancestors have been free men. In this sense, gentlemen hold a middle rank between the nobility and yeomanry.—2. In the United States, where titles and distinctions of rank do not exist, the title is applied to men of education and of good breeding, of every occupation.—3. A man of good breeding, politeness and civil manners, as distinguished from the vulgar and clownish." But there is another side to the word; there is its beautiful side, which includes all those traits of character which make the true *gentleman*. If the mother has not thought of this, let her do so at once, that she may the more effectually instruct her boy regarding those points which she may wish to emphasize.

In guessing at a youth's position and opportunities, a stranger will first consider his clothes. They are the outward expression, and no one can afford to neglect them. Neat attire is always attractive, and a youth should never allow himself to fall into slovenly habits. His clothes may not be fine, but they should be clean. He cannot fully respect himself if he goes about with unpolished shoes, unbrushed clothes, soiled hands, untended nails, disordered hair and a general appearance of untidiness; and certainly strangers will not be likely to overlook such signs in forming an estimate of his character. Many boys think it a waste of time to wash their hands so often, since they only get dirty again; and they become accustomed to seeing them soiled. Yet nothing is more repulsive to a refined person who rightly believes that "Cleanliness is next to godliness."

Tidiness and tastefulness in dress go far towards making the true gentleman, because, as a certain wise man remarks, "Virtue and decency are so nearly related, that it is difficult to separate them from each other, but in our imagination: as the beauty of the body always accompanies the health of it, so certainly is decency concomitant to virtue; as beauty of body with an agreeable carriage pleases the eye, and that pleasure consists in that we observe all the parts with a certain elegance are proportioned to each other, so does decency of behavior, which appears in our lives, obtain the approbation of all. This flows from the reserve we bear toward every good man, and to the world in general; for to be negligent of what any one thinks of you, not only shows you arrogant, but abandoned."

Contentment enters largely into the making of a truly gentle character, and the sentiment should, therefore, be cultivated. Teach your boy to consider the surroundings of persons less favored by fortune than himself, and not those of people situated far above him, if you wish him to be contented.

"Believe not those that lands possess,
And shining heaps of useless ore,
The only lords of happiness;
But rather those that know,
For what kind fates bestow,
And have the art to use the store,
And have the generous skill to bear
The hated weight of poverty."

The real comforts and pleasures of life are confined to a narrow channel, and if it were not for the common human fault of always striving for something beyond, there would be no reason why contentment should not shed its lustre upon every home. Content is the true philosopher's stone, for while it does not make a man rich, it accomplishes much more by preventing any desire for wealth.

If a youth wishes to attain to such a peaceful plane of existence, let him think how much more he possesses than he needs, and how much more unhappy he might be. Nothing could be truer than these words of Addison: "For this reason, as there are none that can be properly called rich, who have not

more than they want; there are few rich men in any of the politer nations, but among the middle sort of people, who keep their wishes within their fortunes, and have more wealth than they know how to enjoy. Persons of a higher rank live in a kind of splendid poverty, and are perpetually wanting, because, instead of acquiescing in the solid pleasures of life, they endeavor to outvie one another in shadows and appearances."

The young should be taught that to be contented with their belongings is to possess the greatest riches. If I could make one wish with a certainty of having it gratified, as Solomon had an opportunity of doing, I should unhesitatingly ask for contentment, since it adjusts every condition of life so perfectly, that nothing is left to wish for. But we must not mistake passive endurance or any other feeling for perfect contentment. It is related that a wealthy and eccentric man once built a beautiful palace, and had an inscription cut over its superb marble entrance to the effect that it would be given to any one who could say he was perfectly contented. Years passed, and no one applied for the palace; but finally a man lifted the great knocker and said he claimed the edifice, as he was perfectly contented. The owner, however, replied, "If you were perfectly contented, you would not want my house," thus effectually disposing of his claim.

A young man must learn to take what good comes to him, and not strain after other things which are difficult of attainment, and the loss of which would make him unhappy. Contentment, whether with much or little, will smooth many rough places in life and bring happiness out of misery. Boys and youths too often think that a man must have wealth to be a gentleman. It is true that one whose fortune is assured has a confidence in himself and an ease of manner which one cannot have who is harassed by business cares; but he who is contented with his lot and allows reason to rule his thoughts is the peer of any man, and he is certain to possess a graceful ease of manner and speech that will make him a most pleasing companion, and also a person to be respected.

Sincerity in conversation is an admirable trait in a boy's character; the truth is always beautiful, and sincerity is simply truthfulness. In a sermon on sincerity by Dr. Tillotson are these lines: "Among too many other instances of the great corruption and degeneracy of the age wherein we live, the great and general want of sincerity in conversation is none of the least; the world is grown so full of dissimulation and compliment, that men's words are hardly any signification of their thoughts; and if any man measures his words by his heart, and speaks as he thinks, and does not express more kindness to every man than men usually have for any man, he can hardly escape the censure of want of breeding."

The surest way for a boy to appear sincere is to be so. Falsehood may seem to serve a purpose at the time, but there is no end to the train of troubles and annoyances which it will engender. It puts its author under such suspicion that he is not believed whether he speaks the truth or not; and if a youth once loses his reputation for truth, years of right living will be needed to restore general confidence in him. In justification of the hollowness of modern conversation, it has been claimed that it does no harm because everybody understands how much is meant. This reasoning is in a measure correct, but it is unfortunate that we are gradually making mere ciphers of words, so that they seem to have been coined to hide our thoughts rather than express them. If any one doubts this, let him read a report of the conversation between two diplomats arranging an important treaty for their respective countries, or listen to two society women who are a little jealous of each other. Words will be found perverted from their real meanings or else used with plausible deceptiveness. It is more difficult to pretend to have a good trait than to really possess it, so let every youth strive after the real thing, not its semblance.

A man may be more certainly valued by his looks than by his words. He may say one thing and mean another, but his thoughts and life are stamped upon his face, and any one can read them even if little versed in physiognomy. Every feature reflects some feeling. When the great Booth played Iago, if he had not spoken a word, the audience would have understood from his expression of face and figure the character of the man whom he was impersonating. When we meet a stranger, we are impressed with awe, pleasure, respect, admiration or contempt, before he has spoken a word; we have instinctively read his character from his face. A boy should be urged to lead such a life that he will wish the world to read all about it in his face.

Inquisitiveness is a trait which should be discouraged by a youth who aspires to be a true gentleman, since it is undignified and disagreeable.

"Shun the inquisitive and curious man:
For what he hears he will relate again."

It has been remarked that the inquisitive are such merely from a vacancy in their own imaginations, and that it is unwise to confide in them, because the feeling which prompts their inquisitiveness will make them impertinently communicative. Those who wish to please and appear well bred will do well to avoid a display of this unpleasant trait.

Another thing to be shunned by a developing youth is a habit of vainglorying. While he must respect himself in order to have others respect him, he must modify his self-esteem with a certain degree of modesty. If he is connected with any affair which is eminently successful, he must not be like the fly on the chariot wheel in the fable, and exclaim, "What a dust I do raise!" It has been said that vain-glory is a necessary point in military commanders and soldiers, as "by glory, one courage sharpeneth another"; but this cannot be applied to ordinary life.

In the home circle there are so many ways in which a boy may show himself a gentleman. There are countless little attentions which he may bestow with love and respect upon his parents and other members of the family; and he may be courteous in his treatment of servants and show a general desire to be agreeable. He can draw a comfortable chair to the fire and seat his mother in it with tender solicitude for her welfare; he can place another for his father when he comes home weary with the cares of business; he can adjust the lights for more comfortable reading; in short, he can be constant in his effort to anticipate the wishes of the two beings who most of all the world are entitled to his care.

It seems a generally accepted theory that boys must be rough and rude in manner. Unfortunately they usually are so, but to some extent this fault can be accounted for. The average mother is apt to think that anything is good enough for the boy, and in consequence his room is a disgrace to the house. All the old broken chairs and unsteady tables are put there, the floor is left bare, with, perhaps, a small rug that only makes the room look more poverty-stricken, and everything else corresponds. How can the inmate be expected to take pride in keeping such a room orderly?

That a boy is likely to care for his clothes and surroundings if they are worth caring for was clearly demonstrated in a case that came under the writer's observation. The boy in question was quite young and was not as mindful as he should have been of his appearance. He generally wore clothes that were more to be appreciated for their utility than for their beauty, and he played to his heart's content, not caring how much his garments were soiled or how many rents they contained. He was urged many times to attend more to his clothes, but without result; and finally in despair his mother gave him his best suit to wear every day, when, presto! he straightway began to take such pride in his appearance that his good clothes went a long time without injury. Moreover, to encourage him to keep his hands and nails clean, a ring was bought for him, and after receiving it he came to his mother many times during the day to show how nice his hands looked. If a boy thinks you expect him to be rude and uncouth, he is pretty certain to be so.

There is a pride which is commendable and which should be encouraged. We may not have any one trait that is especially praiseworthy, yet we are justified in appreciating our real merits; and the best way we have of estimating them is to consider what we most admire or dislike in others. Pride of race, wealth or position can have no place in the consideration; all must depend on real merit of character.

Bacon very aptly said: "If you would work on any man, you must either know his nature and fashions, and so lead him; or his ends, and so persuade him; or his weaknesses and disadvantages, and so awe him; or those that have interest in him, and so govern him." But the wise mother hopes to see her boy grow into a perfect, well rounded manhood, knowing himself so well that no man will be able to lead, awe or govern him; and she sums up her advice to him in these noble words:

"To thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man."

MAUDE C. MURRAY.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.*—No. 4.

A GIRL'S LIFE AND WORK AT THE UNIVERSITY OF CHICAGO.

By Emily James Smith, University Fellow, 1893–4.

IT is by virtue of its admission of women that the University of Chicago is entitled to a place in this series of articles; and it represents the most recent views on the problem of the collegiate education of women, giving a concrete illustration of the total shift of opinion that has taken place on that point since Vassar, for instance, was founded.

ON WOMEN'S EDUCATION.

Thirty years ago American scholarship exerted far less influence upon the world at large than it does at present. The historic colleges did not so dazzle the imagination that it seemed a hopeless or futile task to duplicate their work. The university idea, with its amazing fruitfulness, had not yet germinated. Isolated institutions selecting their students on various grounds other than intellectual ones were still in vogue. If Episcopalians or Methodists were to obtain their training in colleges designed to receive them and no one else, why should not a college for women be isolated in the same way? Why not a college for persons with red hair? Why not, Matthew Arnold would ask, a college for the children of licensed victuallers?

THE DETACHED COLLEGE.

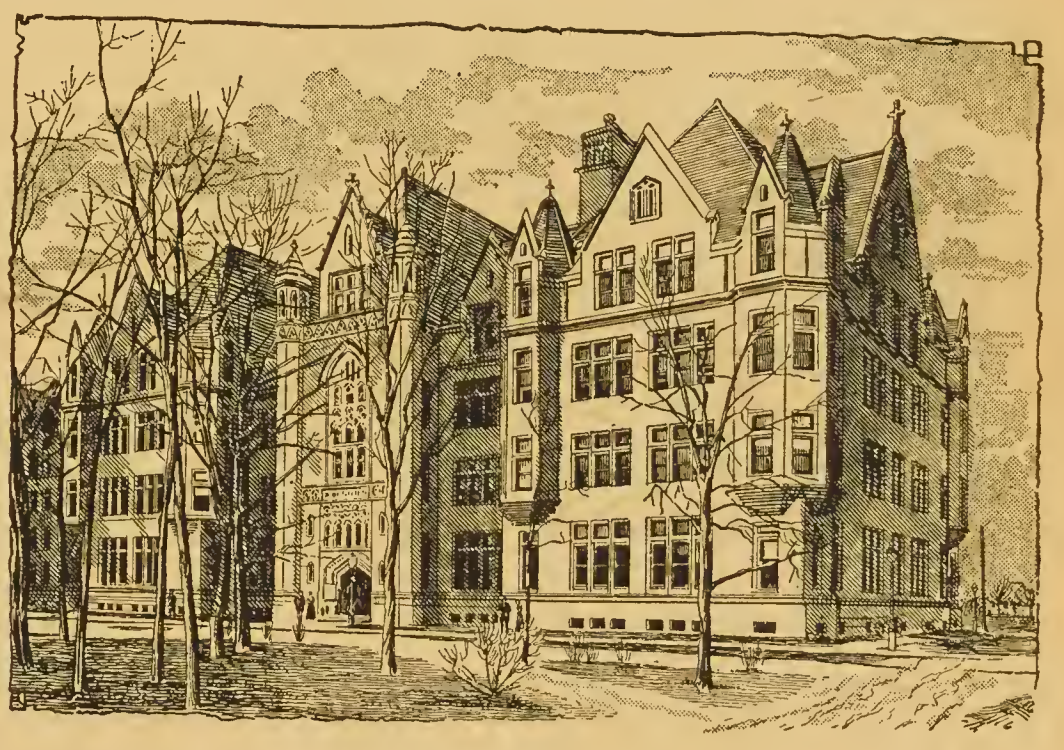
As the finest and most liberal expression of this spirit, Vassar College received its generous endowment, and set out bravely to do for young women what the old Eastern colleges were doing for men. In a large measure it was successful. In some aspects Vassar is as good a college to-day as Harvard was thirty years ago. No one could have foreseen at that time that within thirty years Harvard would be transformed. In the light of the splendid growth of the greater American colleges and universities, it is idle to imagine that the money and the brains could be gathered to duplicate their plants for the benefit of women, even if the teaching of their example were not against the isolation on accidental grounds of any body of capable students. At the present moment the detached college for women is still enjoying great and deserved success. Bryn Mawr's brilliant audacity has placed it among the foremost colleges of the country, irrespective of the sex of their students. But its merits and its defects are alike visible in the fact that a perceptible percentage of well known professors in great universities in various parts of the country are "from Bryn Mawr."

CO-EDUCATION AND THE ANNEX.

The application of the university spirit to the collegiate education of women has been made in two ways—in the West by co-education, in the East by the annex. These are the only methods canvassed in Europe, where it has not yet been proposed to reproduce Oxford, or Berlin, or the Sorbonne under feminine auspices. In the Eastern communities of America the co-educational solution is distrusted; in the West it is accepted in all the State universities. It is a matter of detail at most, to be settled according to circumstances of time, place and public opinion. The advocates of the annex and those of the co-educational college agree in believing that if women are to be as well educated as men—are to receive a training with no note of provinciality in it—they must sit under the great professors, use the great libraries and breathe the large air of the university.

WOMEN AT CHICAGO.

The University of Chicago, conscious of its high calling and its great opportunity, took advantage of a favorable social *milieu* and solved the question by academically ignoring the fact of sex altogether. Not only are women received as students on precisely the same terms as men, but there are women in the faculty and among the administrative officers. The official statistics take no heed of the sex of students; the examiners will tell you that they cannot distinguish the women's papers from the men's by internal evidence; the men (who are in the majority) seem to be neither annoyed nor preoccupied by the presence of the women, and the women are apparently without pose or self-consciousness. Consequently we may consider that for Chicago the problem is solved; and in discussing the university in its relation to women, we must adopt its own point of view and speak of it as a whole, having made it plain that all its advantages are open to women on precisely the same basis as to men.



Cobb Hall.

WONDERFUL GROWTH.

In describing the growth of an Eastern university we fall naturally into metaphors taken from the vegetable world. We are apt to say that it increases in girth and grace as surely and about as rapidly as the elms on its campus. But the University of Chicago burst into activity with the éclat of an Artesian well. In 1889 Mr. John D. Rockefeller promised a gift of six hundred thousand dollars if other subscribers would increase the sum to a million. The land—about twenty-four acres—was donated by Mr. Field,

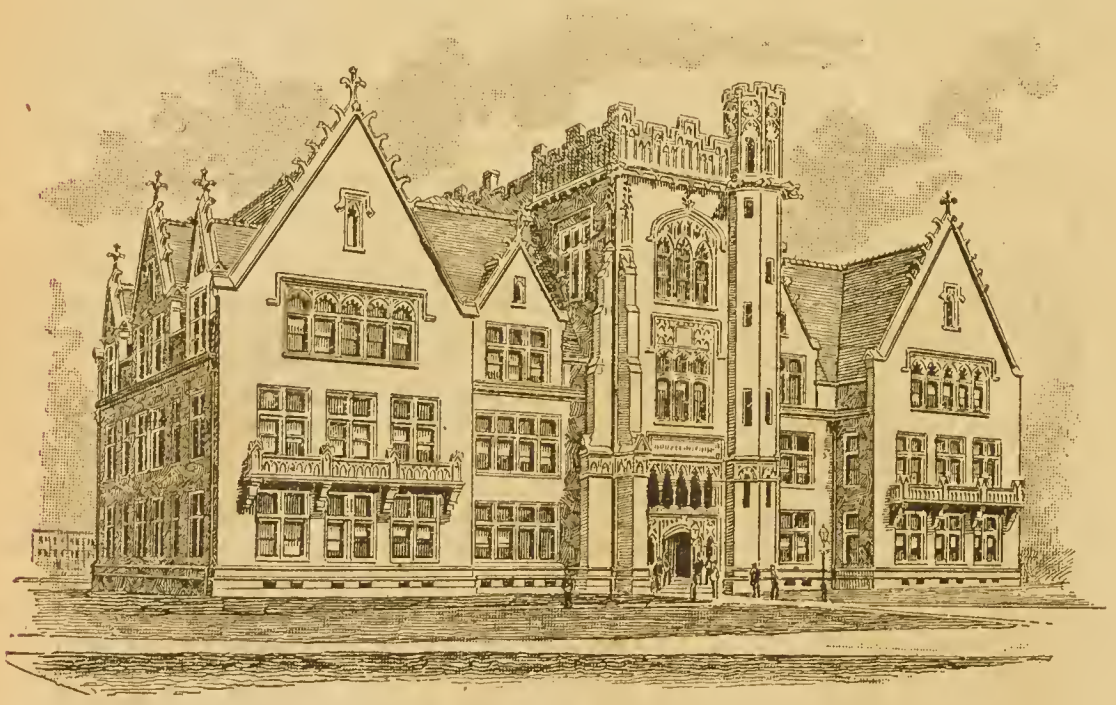
* In the College Series we have Already Published:—Vassar—May, '94, Smith—June, '94, Wellesley—July, '94, Bryn Mawr—August, '94, Radcliffe—September, '94, Mt. Holyoke—October, '94, Woman's College of Baltimore—November, '94, Barnard—December, '94, Cornell—January, '95, University of Wisconsin—February, '95, and University of Michigan—March, '95.

of Chicago, and Mr. Rockefeller has since given nearly four millions more, while residents of Chicago have been very generous. The system of liturgies did not always work satisfactorily in ancient Athens, but it thrives in America. Now, in the third year of its existence, the University of Chicago has one hundred and fifty instructors, nine stately buildings and a thousand students.

LOCAL FEATURES.

Passengers in the Ferris Wheel, looking to the north, used to note the gray halls of the university set with precision in a chaotic square of sophisticated meadow-land, and even at that height found their stable aspect comfortable to imaginations already oppressed by the shameful end awaiting the splendors of the Fair. A nearer view showed some phases of growth such as we more naturally associate with decay. The campus exhibited as many stages of excavation as the Roman Forum. The beautiful unglazed windows of Ryerson Physical Laboratory allowed one to look through the building from end to end and to see the naked sky behind their tracery, as though they belonged to a ruined abbey. Just as we need some collateral information to tell sunrise from sunset at a given instant, so it would have been hard to say offhand whether the university was going up or coming down.

Watching for a week, however, would settle the question. By degrees lawns grew distinct from paths, Ryerson was subdued to human use, and it could be seen that order was coming out of chaos, not subsiding into it; and, as a final expression of the triumph of permanence over the ephemeral, cartloads of the glory that was the Fair were dumped to make a substratum for the roadways of the campus. The Wheel, which dwarfed the buildings with something of the majesty of a natural object, and flung elliptic shadows far across the campus, came down by sections to let Foster Hall assert itself, and the deserted palaces in Jackson Park disclosed unsuspected blemishes to the sad analysis of a peripatetic archæology class.



Ryerson Hall.

But the material growth and durability of the university should not, after all, have chiefly seized the imagination. Any one, if only he be sufficiently wealthy, can set up a group of gray stone buildings. It needs other gifts to put such a group where they will immediately be used to the extent of their capacity. There are several great universities near Chicago. Northwestern is at its gates, and the Universities of Wisconsin and Michigan are not far away. But no sooner was this new shaft sunk than its supply of fresh waters was joyfully accepted by eager and thirsting throngs.

SOME STATISTICS.

Out of six hundred and five students registered for the summer quarter last year, four hundred and thirty-four were from Illinois and the middle West; and in the registration for the last autumn quarter, while forty-three States are represented, a large proportion of the students are again from the middle West. In the summer quarter only one hundred and twenty-nine came from the city of Chicago, and the statistics in general show that the university is by no means as dependent upon the city in which it is situated as is Columbia, for example, upon New York. When the Fair was over, and Chicago's center of gravity moved back to its old location, it became apparent that even geographically the university was but loosely related to the city. The methods of transit took on an uncivil infrequency, and, but for the magnificent smoky sunsets behind Washington Park, the university might have been thought to be in isolation between the prairie and the wintry lake. The town is near enough for use and not near enough for distraction.

SCHEME OF STUDY.

This new university, starting with everything in its favor, with no traditions to hamper its action and with the mishaps of other institutions to take warning from, is watched with interest by the educational world. It would be idle to give here a detailed account of its academic methods; indeed, it has itself informed the public more clearly and abundantly regarding such matters than any university in history. It is sufficient in this place to say that its scheme is, roughly speaking, the hybrid with which Johns Hopkins has already made us familiar—the German university superimposed upon the American college.

THE GRADUATE SCHOOLS.

The cleavage resulting from specialization in the graduate schools is perceptible all the way down, and it is open to any student to make himself or herself to some extent a specialist in a chosen subject before graduation. In the graduate schools this tendency to specialization is physically expressed by the system of department libraries, each flanked by a suite of lecture-rooms and seminaries, which practically secure the isolation of each department. It is the natural result of circumstances so favorable to advanced study and research, that the body of graduate students is an unusually large and important part of the university, and that an occasional murmur against its supremacy floats upward from the undergraduates.

Nearly seventy fellowships, and the prestige of instructors beguiled from other chairs, help to attract graduates from all parts of the country; and the summer quarter, which began as an experiment last July and ended as an assured success in September, extends one more magnet for the attraction of the advanced student. It is by means of these flourishing graduate schools, the personnel of which is constantly changing, that the university does its most characteristic work. They draw within their influence for a year or so representatives of many districts, impress them with their spirit, and send them out to hand over what they have received. A large proportion of these students are teachers; they come to learn methods as well as facts, and they go home with increased ability to prepare students for the university.

LIFE IN GENERAL.

But though the University of Chicago has struck out some remarkable educational ideas, these are more interesting to the professional educator than to the general public or to the average intending student. Somebody has said that the capitals of different countries vary only in their slang and the uniforms of their police. It is certain that from the undergraduate's point of view places of learning are chiefly differentiated by what goes on outside of work rather than by their methods of instruction; and girls who are thinking of going to college will, perhaps, take it for granted that the intellectual part of the University of Chicago is all right, and will ask what life in general is like.

THE DORMITORIES.

Such inquirers will be interested to know that in the Women's Quadrangle stand three dormitories for the use of feminine students. These buildings form one side of the theoretical quadrangle and stretch in a line along the eastern boundary of the campus, at right angles to the Midway Plaisance. While the Fair endured, they



CORNER OF WOMAN'S DORMITORY.

were quaintly enlivened by the sound of the heathen raging together in the Midway. The casements of Foster Hall opened on that fairy-land forlorn, and a methodical student in Kelly Hall used to lay down one book and take up another at the cry of the *muezzin*.

SOCIAL RELATIONS.

Each of these halls has a woman at its head, and is further governed (or was last year) by a house committee elected from its residents. Once a month the girls in each hall receive, and Friday evening is by common consent the time for calls, winding up more often than not with a dance. The regretable incompatibility of youth and crabbed age results in a tendency on the part of graduate students to flock by themselves; but the same division has taken place at Bryn Mawr under antipodal social conditions. In addition to the dormitories, the girls have a gymnasium and tennis-courts of their own; but with these items the discrimination between the sexes begins and ends, at least, as far as I am aware.

The most obvious difference between a co-educational college and one for men only lies in the superiority of the former in manners. There appears to be no desire to throw ink-bottles or introduce live-stock into the lecture-rooms when there are girls about. In Cambridge, England (where they rejoice in a certain form of co-education without realizing it), the men observe entire decorum when women are present, but keep the best seats for themselves and engross the bulk of the lecturers' attention. In Chicago the women have their choice of seats and gain as much class-room glory as their abilities warrant.

ENTRANCE REQUIREMENTS.

The entrance requirements at Chicago fall into three groups corresponding to the three degrees given—Bachelor of Arts, Bachelor of Philosophy and Bachelor of Science. For the first, Latin and Greek are required; for the second, Latin but not Greek; and for the third, a smaller amount of Latin.

COURSES.

The courses pursued during the first two undergraduate years (called the "Academic Colleges") fall into three corresponding groups, including certain prescribed studies and a sprinkling of electives. The last two years (called the "University Colleges") are elective, subject to such general provisions as, that a student shall not choose more than half his courses for a year from one department, or all his courses from more than four departments. This curriculum, therefore, adds another to the bewildering phases of the "group system," and expresses a doubt of the value of pure election for undergraduates.

EXPENSES.

The average expenses of a student living in the quadrangles are estimated at $415, with $307 for the lowest rate and $525 as a liberal one. The "Students' Fund Society" offers help to students of high standing, and the university steward conducts an employment bureau which offers many opportunities for self-help.

SCHOLARSHIPS AND FELLOWSHIPS.

Eight scholarships of $90 each are awarded on admission, twelve scholarships of $90 each are awarded on leaving the "Academic Colleges," twenty graduate scholarships of $120 each are awarded on leaving the "University Colleges," and sixty-six university fellowships and twenty graduate scholarships, ranging in value from $520 to the amount of the university fees, are awarded annually.

It will be seen that no effort is spared to make scholarship accessible and the scholarly ideal predominant. A distinguished Englishman of letters wrote to a friend in Chicago, "I did not know that Chicago went in for Homeric criticism, but I see that when she does she makes Homeric criticism hum." It may be said that she is making the whole educational question hum. By raising the market value of first-rate teaching, by adopting the university theory in its widest form, and by opening up inspiriting vistas of indefinite progress, she has already applied to academic matters those methods which we conceive to be most characteristic of Chicago. And yet the town which in the last two years has contrived to affect in one way or another almost every department of civilization is younger, in its present incarnation, than the youngest instructor in the faculty of the university.

THE NEXT ARTICLE IN THIS SERIES, TO APPEAR IN THE MAY NUMBER, WILL BE ON "A GIRL'S LIFE AND WORK AT OBERLIN."

EMPLOYMENTS FOR WOMEN.*—No. 11.

TYPESETTING.

The history of the past decade is largely the history of the development of womankind and the great improvement that has taken place in the condition of feminine workers. Many arts, trades and branches of business which have hitherto been carried on by men only are being increasingly invaded by women, and as the demand for employment is daily growing louder and the necessity becoming more imperative, it is eminently desirable that women should find such labor as they are naturally well fitted for. Necessity, inclination and adaptability have led many to adopt the calling of typesetting, and the demand for them in this craft seems to be increasing according to a rough estimate. Within the ranks of the Typographical Union there are about five hundred women engaged as typesetters, of whom twenty-five per cent. were added during the past year. This membership is not confined to any particular district, a great many of the smaller unions having each one or two women on their rosters. Outside the union there are a great many women thus employed, and it is safe to say that the number of organized and unorganized feminine typesetters runs into the thousands. In addition there are other branches of the printing trade affected by women, such as press-feeding, proof-reading, distributing and binding. The bindery girls are chartered by the International Typographical Union, and they have a union in Chicago embracing thirty-six members, and one in Minneapolis of thirty-two members.

So far as a woman is concerned individually, typesetting is

* In the EMPLOYMENTS SERIES we have already published papers on JOURNALISM—May, '94, TRAINED NURSING—June, '94, TELEGRAPHY—July, '94, TYPEWRITING AND STENOGRAPHY—August, '94, PUBLIC-SCHOOL TEACHING—September, '94, MILLINERY—October, '94, PRIVATE-SCHOOL TEACHING—November, '94, PHOTOGRAPHIC NEGATIVE RETOUCHING—December, '94, IN THE TELEPHONE EXCHANGE—January, '95, LAUNDRY WORK—February, '95, and TEACHING COOKERY—March, '95.

one of the most desirable employments she can select, especially upon a daily newspaper. The work of actual typesetting is light, the stint is not long (usually from six to seven hours), and the male employés are, as a rule, courteous to her. The art is not easily acquired, however, and demands close application and a good memory, while a thorough knowledge of grammar and orthography is almost indispensable. As to capitalization and punctuation, every newspaper or magazine has its own particular "style," and one has only to be apt to become well versed in this method.

The main difficulty in the way of a woman learning actual typesetting in the regular manner lies in the fact that in ordinary offices the apprentices are expected to do heavy work, such as dragging forms, lifting galleys, bringing water, making fires, and running at the beck and call of the journeymen. Still, I have seen apprentices in millinery and dressmaking establishments, and girls in dry-goods stores washing the windows and scrubbing the floors, while I have never seen a woman do such work in a printing office.

If a woman takes a position in a printing office controlled by the union or otherwise governed, she should enter upon it with an understanding that there is to be perfect equality between herself and her co-workers. She should work to master her art as if there were no possibility of marriage ever taking her from the workshop, and she should render herself necessary to her employer by making her work as good in quality, if not as great in quantity, as a man's. Moreover, she should be business-like and apply herself as if she expected to support a husband and a family of children rather than in time to gain a comfortable home by marrying an energetic, well-to-do man. There has been a great outcry against women invading this craft, because so many of them work in a slipshod and inferior manner, being satisfied to merely keep the wolf at bay while they wait impatiently for the coming man.

The introduction of machines has been a severe blow to the trade in general, but still there is an increasing demand for women, and will be even for the manipulation of the machines. There are as yet few women thus employed, although the machines are not so intricate that they cannot be readily understood, nor are they as heavy and difficult to manage as a loom in a woollen or cotton factory. Besides, even with the machines there is in every office a great amount of hand composition to be done, and women are found performing such work very satisfactorily.

In many of the nicer sorts of composition, like the getting up of fancy pages and the rule work in job printing, women of ready artistic taste and delicacy of touch can obtain better wages than at any other manual employment; and yet there are only a few so engaged, because, as before stated, women are so prone to acquire only the elements of the art and to be content with the wages thus obtainable, which are always better than those paid for sewing or in factories, while the work is less confining than typewriting.

The recognition of women by the International Typographical Union gives a certain dignity to the trade which no other employment for women has. The "doc" room of the government printing-office two years ago had thirty-two women employed at the same wages as were paid to men doing similar work, and the Chicago Typographical Union includes a number of women among its most honored members, as does also that of Boston, the recognized Mecca of independence and advancement for women.

But the question of how to reach and benefit unorganized women by the Typographical Union has for some time been agitated in Boston. There were in 1893 about eight hundred women, of all degrees of competency, outside the union, and I presume the number has not since decreased. These are mainly employed in the book and job offices at low wages. For a number of years past the Boston Union has regularly brought before the International Convention a petition for special legislation to allow it to organize these women and permit them to continue working at their present rate of wages until they have acquired such a degree of competency that the union can demand higher wages for them.

The Boston Union sent a large delegation to the convention at Chicago in 1893 to secure legislation to this effect, and a determined effort was made in behalf of the project. I had the honor to be the only woman delegate in the convention and opposed Boston successfully until they consented to have the matter referred to the Executive Council, where it was ultimately defeated.

The ground of opposition was perfectly plain and just. To accord this privilege to Boston would be to establish a precedent, and other cities would claim the same privilege; and if women were admitted to the union there and permitted to work at lower wages than men, then the employing printers having high-priced union men and women in their employ would soon find some pretext to remove them and fill their places with low-priced union women, and the organization would be powerless because it could not discriminate against its own members.

And I would state, in connection with this incident, related to illustrate one of the chief objections to women entering the callings in competition with men, that in leading the opposition to Boston's movement, the greater part of my support came from Western, Southern and Northern men, although there were a few exceptions from the East. Nevertheless, the Boston men were honest in their efforts to help those women and protect themselves, and while their plan does not seem to me practicable, yet no other has thus far been offered that will solve the problem, unless the women can be induced to rouse up and help themselves.

But if a woman goes into an office with a determination to master the art so far as her opportunities will permit, and does not expect favors and attention that would be due her in the drawing-room—in short, goes to work in a *manly* way, she will find the calling productive of great good, mentally and socially as well as financially. It is the bottom round in the climb to true journalism and high literary work. The appreciative typesetter is in touch with the whole world. One might study history for years and yet acquire a knowledge that is only as a mere primer compared with the volume that lies before the holder of the "stick and rule." The theories of philosophers are at the intelligent typesetter's command, the politics of the nation are as familiar as household affairs, and the "signs of the times" are as an open book.

The woman compositor of to-day may read a description of some celebrated infant's wonderful outfit or any other similar nonsense because she is compelled to, but she is far more vitally and understandingly interested in the questions as to whether the Sugar Trust will rule the Senate or *vice versa*, and she knows and cares more about the controversy between the American Railway Union, Pullman and the courts than she does about the *trousseau* of the new Czarina.

There is no so-called elevated calling, requiring mental brilliancy and precision, to which the woman compositor may not aspire successfully. There is no profession or employment which carries with it more dignity, more assurance of social equality. It has been called the aristocracy of the trades; it is in truth the real aristocracy of the nation, for if there be any such thing as real aristocracy in this country or any other, it is that of education and mental power. Some of the most successful and brilliant men that our nation has produced were printers, and the same may be said of women, not a few of the best feminine writers of to-day, especially on economic subjects, being or having been workers at the case.

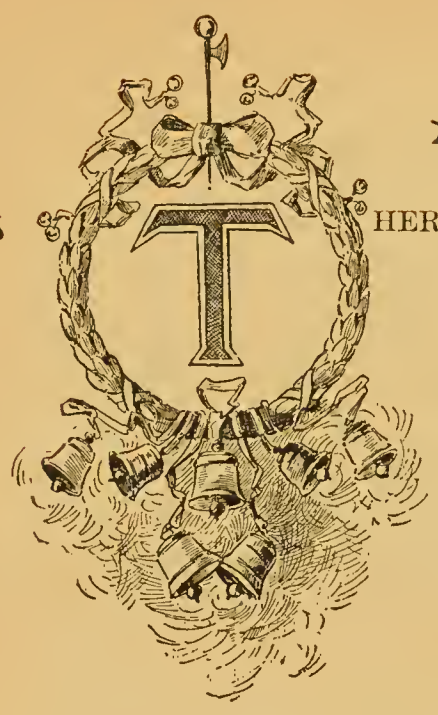
The craft broadens the mind and counteracts that proneness to pettiness which many other employments foster, and it is more remunerative in its acquiring than a university education, and much more practical. It opens opportunities in a day that might otherwise be sought for for years and not obtained. It will lead the way to social prestige, if one desires, for the attachés of a newspaper, great or small, are always sought after by the people of the community to which they belong.

Frances Willard acknowledged this preëminence of the whole profession when she advocated, in her late address before the W. C. T. U. Convention at Cleveland, the government ownership of the press. On the latter point, however, I do not agree with her, because I believe the press, like the people, should be free and independent. If there are any evils existing in the press of to-day, they should be regarded as an effect, not as a cause. Men and women go into the newspaper business for the same reason that they would enter any other venture—to acquire a competence or a fortune; but after entering this field, they find the competition as fierce here as elsewhere and are forced to resort to various schemes to put their publications on a paying basis.

Each year adds to the number of women in many of the professions and trades, and the question for labor organizations and reformers to grapple with in the future is whether the displacement of men by women in the field of labor has elevated or lowered the condition of working people in general. As is to be expected, there is much to be said on both sides of the question, but there is no doubt that the presence of women in many trades must be accepted as one of the conditions of modern life.

BELLE PIERSON SPRINGER.

A NOVEL SALMAGUNDI PARTY.



"THERE'S my hand upon it, my dear," said pretty Rose Norreys, rising from her writing table as Nell Goodwin, formerly her class-mate at school and college and now her inseparable friend, entered for an afternoon chat; and then, after a few casual remarks she begged to be excused for a moment while she finished a note upon which she was engaged at the moment of her caller's arrival.

"I am writing to Kate Sydney," said Rose, after a brief pause, "to accept her invitation to a card party on the fifteenth. You're going, of course?"

"Yes, I shall go, for though I detest playing cards, I'm very fond of Kitty. She is so sweet, and possesses the happy faculty of bringing together congenial spirits. However, at a card party it doesn't make much difference whether you like or dislike your fellow players, since there is practically no opportunity to talk. You are expected to pay close attention to the game, and if you do not, you are likely to incur the displeasure of your partner, who probably has ambitions for the first prize."

"Why, my dear girl," exclaimed Rose, "what a discouraging description! And card parties are still so popular for evening entertainments. I think the majority of people enjoy a game of cards."

"Very likely," responded Nell, "but there is still a suffering minority to be provided for; and I contend that it is the duty of every hostess to cater to the tastes of each and all of her guests and to provide amusements that will meet the requirements of different natures."

"What a difficult task you would impose on the poor hostess!"

"She should look upon it as a pleasure, not as a task," said Nell, firmly.

"Well, but aside from that view," answered Rose, "it would be rather a difficult thing to discover a game that everybody liked. A man's fortune would be made if he could invent a game that would become universally popular."

"That is just it," said Nell. "I cannot understand the limitation to one particular game. Why not play a number of games on the same evening?"

"That's not a bad idea," admitted Rose. "Has your aversion to cards induced you to plan something that will make an evening pass more pleasantly?"

"To be candid," replied Nell, "I must confess that I have been utilizing my leisure moments in devising something of the sort, but as I am going to give a birthday party next month, I shall keep the fruits of my imagination jealously guarded until that event."

Hereupon the conversation turned upon other topics, but when Nell arose to take her departure, Rose reverted to the promised birthday party and expressed the liveliest curiosity to know the nature of the amusement that was to please everybody.

And so it happened that in due season Nell Goodwin issued invitations to what she was pleased to term a "Salmagundi Party."

The company numbered twenty-four, and after all had arrived, a few moments were allowed for greetings and introductions and a very little conversation, and then the games were started.

There were six tables placed conveniently about the parlors, and at the center of each burned a fairy-lamp having a distinctively colored shade. The tables were designated by numbers, from one to six, which were cut out of colored paper and fastened to the shades of the lamps, so that the players could see them easily and change their places without confusion.

The hostess gave to each gentleman and her brother gave to each lady a small brass ring, which was to be fastened to the front of the waist or coat by means of a small loop of ribbon having a stick-pin thrust through it. From the ring a tiny brass bell was suspended by a narrow ribbon, and upon the ribbon was printed a number corresponding to that on one of the tables. The ribbons for the ladies were pink, and those for the gentlemen blue.

The guests seated themselves at the tables having numbers corresponding to those on their ribbons; and when all were ready the sounding of the bell broke the expectant hush, and the playing commenced.

At the first table the deftness of the girls and the patience of the men were rather severely tried, for each player was required to place ten needles on one long thread and to make a knot after each needle was threaded. The confusion caused by the haste of each person to get done first, and also by the knots and long threads, caused no end of merriment.

Those who sat at the second table wondered what was to be done with the three large potatoes and the tiny salt-spoon that lay upon the table before each player. They soon learned that they were to lift the potatoes into a dish that stood at the center of the table, by means of the salt-spoon held in the left hand. The right hand was to give no help whatever toward the accomplishment of this feat; and any one who pushed a potato against an object to aid in balancing it upon the spoon would forfeit the right to make another trial.

For the third table Nellie had provided forty pictures of prominent men and women in all walks of life, which she had cut out of back numbers of various magazines and periodicals. Each picture was pasted on a piece of blank cardboard sufficiently large to show a small margin, upon which was printed a number from one to ten. Each player at the table received ten pictures, and he or she was to write on a separate piece of cardboard the names of all the pictures recognized. The person writing the largest number of names correctly would, of course, be the winner.

Table No. 4 the hostess reluctantly devoted to euchre, for, in spite of her personal dislike for cards, she recognized the fact that a few of her guests, particularly Rose Norreys, were very fond of euchre, while most of the others enjoyed cards when given in homœpathic doses.

At the fifth table the players were required to write the titles of the books in which were to be met the ten characters whose names appeared on slips before them.

The popular game of "Tiddlewinks" engrossed the attention of the players at table No. 6: and although most of those present had played it many times before, this table was conspicuous for merriment and laughter.

A certain time was allowed for each game, and each of the winning ladies and gentlemen received a little bell, which was to be attached to the brass ring by the ribbon suspending it.

As the bell at the head table announced the end of a game, the ladies at table No. 1 changed with those at No. 2, and so on; while the gentlemen at No. 1 changed with those at No. 6, and so on. In this way new couples were arranged throughout the progress of the games.

After all the guests had tried their luck at every table, prizes were awarded to the ladies and gentlemen having respectively the largest and smallest number of bells attached to their brass rings.

Then came refreshments and next dancing; and the jingling of the little bells caused by the motion of the dancers, added to the rhythm of the music, sounded very sweetly and was quite a novel feature.

The evening was thoroughly enjoyable, and none of the guests was more complimentary to the hostess than Rose Norreys, who assured Nellie that her party was a tremendous success, more than realizing her highest anticipations; while Nellie herself felt that a "Salmagundi Party" filled a long-felt want.

To those who are desirous of departing from stereotyped forms in entertaining their friends, an evening of this kind presents an excellent opportunity for the employment of inventive faculties in devising novel and amusing diversions for the various tables, and has the advantage of being easily adaptable to any number of guests.

L. W. CUMISKY.

THE ART OF KNITTING.—No. 46.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.

Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.

sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

KNITTED PLATE DOILY.

FIGURE No. 1.—Cast on 47 stitches.

First row.—Sl 1, k 39, o twice, p 2 to., k 1, o 3 times, n, o, k 2.

Second row.—K 5, p 1, k 2, o twice, p 2 to., k 38, leave 2; turn.

Third row.—Sl 1, k 25, n, o twice, n, k 8, o twice, p 2 to., k 8.

Fourth row.—K 8, o twice, p 2 to., k 10, p 1, k 25, leave 4.

Fifth row.—Sl 1, k 21, * n, o twice, n, *; repeat once more between stars; k 6, o twice, p 2 to., k 6, o, k 2.

Sixth row.—K 9, o twice, p 2 to., k 8, p 1, k 3, p 1, k 21, leave 6.

Seventh row.—Sl 1, k 17, * n, o twice, n, *; repeat twice more between stars; k 4, o twice, p 2 to., k 9.

Eighth row.—Bind off 4, k 4, o twice, p 2 to., k 6, p 1; k 3 and p 1 twice; k 17, leave 8.

Ninth row.—Sl 1, k 13, * n, o twice, n, *; repeat 3 times more between stars; k 2, o twice, p 2 to., k 1, o 3 times, n, o, k 2.

Tenth row.—K 5, p 1, k 2, o twice, p 2 to., k 4, p 1; k 3, p 1 3 times; k 13, leave 10.

Eleventh row.—Sl 1, k 9, * n, o twice, n, *; repeat 4 times more between stars; o twice, p 2 to., k 8.

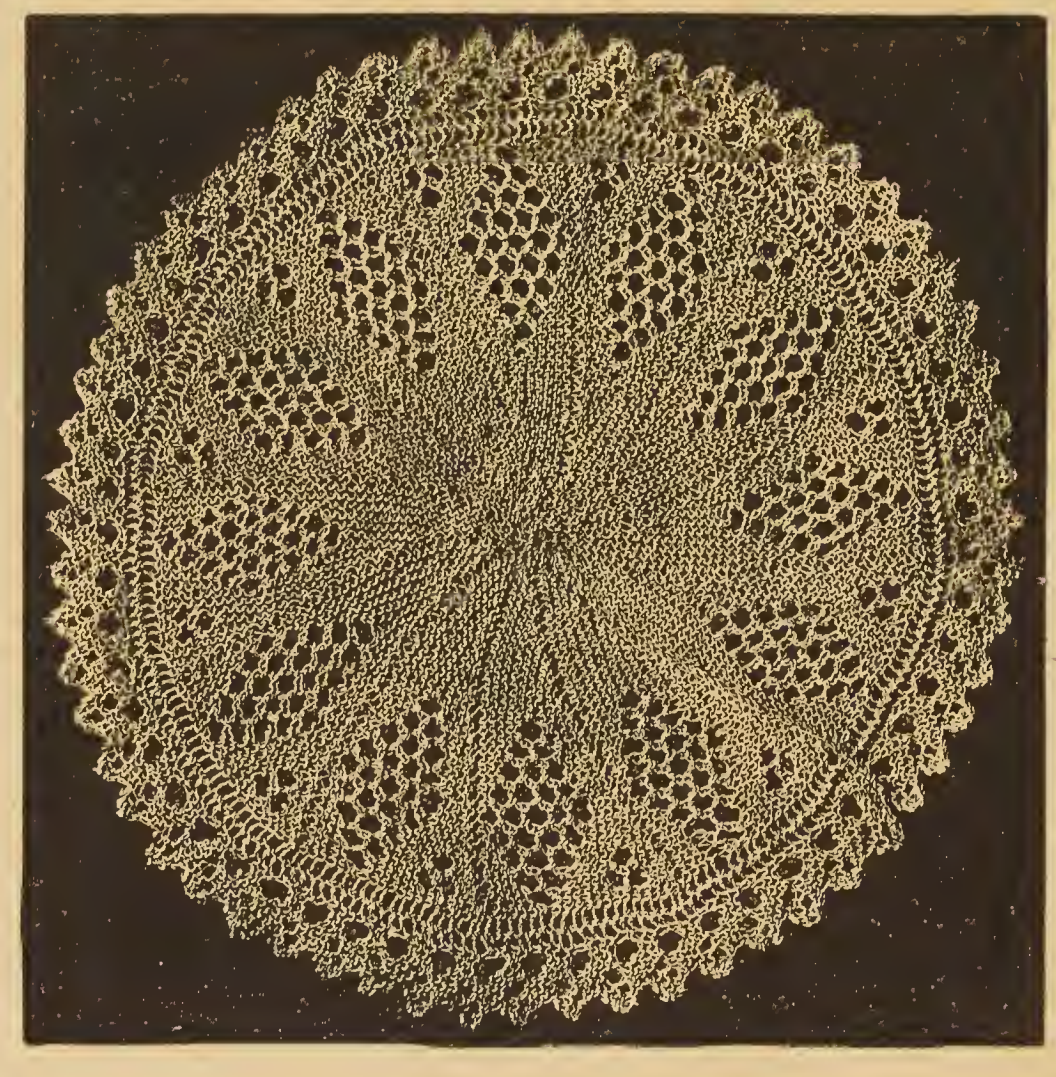


FIGURE No. 1.—KNITTED PLATE DOILY.

Twelfth row.—K 8, o twice, p 2 to., k 2, p 1; k 3 and p 1 4 times; k 9, leave 12.

Thirteenth row.—Sl 1, k 9, * n, o twice, n, *; repeat 3 times more between stars; k 2, o twice, p 2 to., k 6, o, k 2.

Fourteenth row.—K 9, o twice, p 2 to., k 4, p 1; k 3 and p 1 3 times; k 9, leave 14.

Fifteenth row.—Sl 1, k 9, * n, o twice, n, *; repeat twice more between stars; k 4, o twice, p 2 to., k 9.

Sixteenth row.—Bind off 4, k 4, o twice, p 2 to., k 6, p 1; k 3 and p 1 twice; k 9, leave 16.

Seventeenth row.—Sl 1, k 9, * n, o twice, n, *; repeat once more between stars; k 6, o tw., p 2 to., k 1, o 3 times, n, o, k 2.

Eighteenth row.—K 5, p 1, k 2, o twice, p 2 to., k 8, p 1, k 3, p 1, k 9, leave 18.

Nineteenth row.—Sl 1, k 9, n, o twice, n, k 8, o tw., p 2 to., k 8.

Twentieth row.—K 8, o twice, p 2 to., k 10, p 1, k 9, leave 20.

Twenty-first row.—Sl 1, k 19, o twice, p 2 to., k 6, o, k 2.

Twenty-second row.—K 9, o twice, p 2 to., k 18, leave 22.

Twenty-third row.—Sl 1, k 17, o twice, p 2 to., k 9.

Twenty-fourth row.—Bind off 4, k 4, o tw., p 2 to., k 16, leave 24.

Twenty-fifth row.—Sl 1, k 10, n, o twice, n, k 1, o twice, p 2 to., k 1, o 3 times, n, o, k 2.

Twenty-sixth row.—K 5, p 1, k 2, o twice, p 2 to., k 3, p 1, k 10, leave 26.

Twenty-seventh row.—Sl 1, k 6, n, o twice, n, k 3, o twice, p 2 to., k 8.

Twenty-eighth row.—K 8, o twice, p 2 to., k 5, p 1, k 6, leave 28.

Twenty-ninth row.—Sl 1, k 6, n, o twice, n, k 1, o twice, p 2 to., k 6, o, k 2.

Thirtieth row.—K 9, o twice, p 2 to., k 3, p 1, k 6, leave 30.

Thirty-first row.—Sl 1, k 9, o twice, p 2 to., k 9.

Thirty-second row.—Bind off 4, k 4, o twice, p 2 to., k 8, leave 32.

Thirty-third row.—Sl 1, k 7, o twice, p 2 to., k 1, o 3 times, n, o, k 2.

Thirty-fourth row.—K 5, p 1, k 2, o twice, p 2 to., k 6, leave 34.

Thirty-fifth row.—Sl 1, k 5, o twice, p 2 to., k 8.

Thirty-sixth row.—K 8, o twice, p 2 to., k 4, leave 36.

Thirty-seventh row.—Sl 1, k 3, o twice, p 2 to., k 6, o, k 2.

Thirty-eighth row.—K 9, o twice, p 2 to., k 2, leave 38.

Thirty-ninth row.—Sl 1, k 1, o twice, p 2 to., k 9.

Fortieth row.—Bind off 4, k 4, o twice, p 2 to., k 40.

This completes one point, and 12 points are required to form the doily. The stitches should be cast on and bound off very loosely, and the edges sewed together over-hand, and the center drawn together and fastened.

INFANTS' SOCK.

FIGURE No. 2.—This little sock is knitted with white Saxony wool in plain knitting with steel needles.

Begin at the middle of the sole, casting



FIGURE No. 2.—INFANTS' SOCK.

on 24 stitches; knit 24 rows in plain knitting to and fro on two needles; in the 2nd, 4th, 6th, and 8th of the 24 rows, to form the heel, widen by knitting 2 stitches out of the 3rd stitch from the beginning, one stitch plain and one crossed; also for the toe, widen in the same manner at the close of every even row at the 3rd stitch from the last. In the 25th row knit off 22 stitches on a separate needle, and leave them aside, while knitting 32 rows on the remaining 18 stitches, without widening or narrowing. At the end of the last row, and in connection with it, cast on 22 new stitches, and on the 40 stitches knit 24 rows, which will correspond with the first 24 in the first half, and in which, therefore, narrow wherever there is a widening in the first half (for narrowing, simply knit 2 stitches together); cast off the 24 stitches that remain at the end of the last row. Take up the 22 stitches last cast on, and also the 16 edge stitches toward the top of the 32 rows knitted for the front of the foot, on separate needles, and on the latter work 20 rows for the upper part of the front; at the close of every row knit off the last stitch together with the next stitch of the 22 on the needle at the side. After completing the 20th row knit up the remaining stitches at the side to the middle of the back, then on all the stitches taken together knit a row of holes through which a ribbon is to be drawn; for this by turns knit 2 stitches together and put the wool over; each thread answers for a stitch in the next row. Next 40 rows in plain knitting for the top, and then knit for the open-work edge as follows:

First row.—A row of holes like that described.

Second row.—Purled throughout.

Repeat these two rows three times, then cast off the stitches, and join the back edges down to the toe, fulling the toe a trifle.



FRIENDSHIP AND HAPPINESS.

WE can all call to mind people of whom it is said that they "wear well" with their friends, and we may be sure that the woman whose popularity is of this durable kind is not the one who kisses an acquaintance good-bye the first time she calls upon her, or who unduly compliments her and effervesces over her gown, or her hat, or her pretty complexion. Many women please at first sight, and for a short time seem to be simply charming; but after a little while they feel so well acquainted that they either become unpleasantly familiar or else wholly cease trying to be agreeable. The reaction is sure to follow upon a friendship of the meteoric order, and after a few unpleasant experiences of this kind we look about us for a friend whose attractiveness will be like the soft effulgence of a steadily glowing star—mild and unobtrusive, yet constant and possessing a genuine and satisfying beauty.

The woman who wears well is seldom beautiful to look at, but the radiance of unselfishness lights up her face as mere physical beauty could never do, and makes us sincerely love her. She is always cheerful and philosophical, and if she has griefs or troubles, as very often she has, she does not recount and parade them on every occasion, having no wish to needlessly distress her sympathetic friends. A contented mind is half the secret of her charm. You and I know, my dears, that however weary we may become of our own surroundings, we will have in the end about as much to be thankful for in reality as our neighbors. Those to whom fortune seems to have denied none of this world's good things are often less happy than people who are barely able to make ends meet. The mother whose life is given over to washing dishes, cooking, sewing and satisfying the thousand wants of her little ones, naturally looks with more or less envy upon her who is able to spend as much time as she wishes upon her couch, with the latest novel in her hand; but when it happens that the idle woman's lack of energy creates a bond between her and her couch, so that she cannot leave it for any length of time, even if she would, the balance of happiness is certainly in favor of the hard-working mother. Foolish indeed is the woman who imagines that her life contains nothing but thorns and that all the roses are reserved for the gratification of other people. Nature is always willing to equalize conditions, and her good intentions can only be thwarted by our own folly or wayward discontent.

JEWELRY.

Next, a word or two about jewelry, that topic ever dear to the feminine heart. The newest watch-chains for women are quite long, reaching about the neck and well down upon the dress. One of the prettiest lately seen showed a ten-inch length of very fine chain separated from a similar length at each side by a beautiful pearl, the entire chain being thus more than thirty inches long.

My lady has long since learned that her pretty rings need to be examined by a jeweller at least twice a year, that he may determine how much the friction of her gloves has worn the tiny gold points that hold the jewels in place. Small purses of Suède leather are now made especially for carrying rings that are likely to be damaged by gloves. The owner of such a purse slips off those rings that have raised settings before putting on her gloves, and keeps them in the purse until the gloves are removed.

Diamonds lose half their beauty when they are allowed to become coated with a thin deposit of dust and dampness; it is, therefore, necessary that they should be frequently cleaned, but there is no need to send them to a jeweller for the purpose, since the process of cleansing is so simple that any woman can perform it. The gems should merely be washed with alcohol, a brush being used to reach all crevices; and they should then be dried in boxwood sawdust. Pine sawdust is so oily that its use would really do more harm than good.

THE COMPLEXION IN SPRING.

We must not forget that the first mild day of Spring is likely to bring to the surface the imperfections of the complexion. She who has all Winter been free from freckles should be particularly watchful at the beginning of warm weather, for her mirror may at any time show her the tiny brown specks just making their appearance. These marks may be at least kept in subjection if not entirely eradicated by means of a lotion composed of the following ingredients:

2 ounces of almond mixture.
15 grains of muriate of ammonia.
5 " " corrosive sublimate.

Apply this mixture every night and morning with a soft cloth or sponge. It is poisonous and should be kept beyond the reach of childish fingers.

When the face has been tanned by the sun, the skin may be softened by the application, several times daily, of a bleaching mixture composed of the following inexpensive substances:

5 grains of citric acid.
1 ounce of glycerine,
1 " " rose-water.

A noted complexion specialist advises plenty of acid fruits during the Spring, because it tends to prevent sallowness and gives color to the cheeks. It is a fact, my dears, that fruit is just now better at breakfast than meat, oranges and shaddocks being especially beneficial, and quite inexpensive early in the Spring. An ideal April breakfast, according to the authority above mentioned, consists of half a shaddock, chops, creamed potatoes, Graham bread and hominy or cracked wheat: and those who cannot afford to have both meat and fruit for breakfast should by all means choose the latter, at least during the enervating

weeks of Spring. Such attention to the morning diet will lessen doctors' bills for months to come and will give the system a tone that will be both enjoyable and healthful.

THE CARE OF CLOTHES,

The really dainty woman takes thought for every item of her apparel, the plainest as well as the most elegant; and she is not spasmodic in caring for her pretty belongings, but methodical and patient. On taking off a gown, she does not hang or lay it away until it has been properly aired, cleansed and repaired. She places the bodice across the back of a chair in a current of air; pulls the shields out with the sleeves, and leaves the garment thus until there is no longer a hint of the dampness or odor of perspiration. She also airs the skirt thoroughly, and the next morning she gives it a good beating, shaking and brushing to drive out every particle of dust. This cleansing would be more beneficial if done as soon as the skirt was taken off, but it is generally more convenient to postpone it until morning, especially when the gown is removed just before retiring. After the gown has been aired and dusted, any spot that may have been incurred should be attended to, and loose buttons or hooks and eyes should be reinforced and missing ones replaced.

She who has a proper respect for her clothes and her appearance is particularly careful of her shoes and stockings. When a pair of dusty shoes that are still warm and moist from recent wear are at once confined in a closet or shoe-box, it is bad for both the shoes and the receptacle, the former becoming musty and unwholesome and the latter close and decidedly unpleasant. Stockings hardly need to be laundered after one day's wear, as some fastidious persons insist, but they should not be used on two consecutive days; after the first day they should be shaken free from dust and left to air for twenty-four hours, so that they will be fresh and sweet on the third day.

Cleanliness demands that on retiring for the night we shall so hang every garment worn during the day that it will be well aired by morning; and that woman cannot lay claim to tidiness who steps out of her clothing and leaves it in a heap on floor or chair. You will generally find such a person very fond of strong perfumes and constant in her use of them. It is a rule of good breeding as well as of economy to be careful of one's apparel and have it always in perfect condition.

AND UMBRELLAS.

This is the month of sudden and numerous showers, when umbrellas are our almost constant companions and must be frequently raised and lowered; and this reminds me to ask how many of you know just the proper mode of rolling an umbrella. As in everything else, there is a right and a wrong way, and the right way lengthens considerably the term of an umbrella's existence. A dealer lately gave the following advice; "The right way to roll your umbrella is to take hold of the ends of the ribs and the stick with one hand, and hold the ribs tightly enough to prevent their being twisted while the covering is being twirled round with the other hand. Then your umbrella will be as nicely closed as it was when you bought it, and the only wear and tear will be on the cloth. It is twisting the ribs out of shape round the stick and fastening them thus that spoils most umbrellas. Never hold an umbrella by the handle alone when you roll it, and you will find it will last longer and cost less for repairs."

THE HANDS AND NAILS.

Is it not true that no other part of a woman's *ensemble* tells so plainly of her refinement or her lack of it as her hands and nails? Manicuring has come to be one of the regular occupations, but those who cannot secure professional care for their finger tips will have no difficulty in learning the proper modes of treatment. The best manicurists are now decrying the use of metal implements. To use the metal nail-cleaner to raise the cuticle at the roots of the nails is to invite the white spots that are so often seen in profusion on otherwise pretty nails. The roots are so sensitive that they are more or less affected by the slightest pressure, and it is an easy matter to bruise them with the metal cleaner.

The toilet articles required in manicuring are a nail-brush, a manicure pencil, a bottle each of ammonia, almond meal and glycerine-and-lemon mixture, and a box each of rose powder and paste. Manicure pencils are made of orange wood, but the skewers used by butchers in rolling meat are just as serviceable and, of course, much less expensive. Sharpen the end of the pencil, and every time the hands are washed run it carefully about each nail at the bottom. This will keep the cuticle from growing to the nail at the root, and it will also prevent hangnails.

If the nail-brush and a little borax are regularly used, no other cleaner will be needed. Lemon juice will remove most stains and is much cheaper than the acid preparations sold for the purpose; the latter, however, can easily be kept constantly at hand, while it will not always be convenient to obtain a lemon. If an acid preparation is to be used, dip a bit of absorbent cotton into it, and so apply.

Persistent and intelligent care of the hands will overcome the effects of even very coarse manual labor. Glycerine and lemon juice rubbed into the skin will open the pores and soften all stains. When the hands require it, wash them in warm water with white or red Castile soap and a rubber bristle brush. It is a foolish weakness with some women to have a great variety of soaps, but she who is wise tries those that are most highly recommended, and when she finds one that is perfectly adapted to her hands, she uses it to the exclusion of all others. A good soap is never a very cheap soap at the start, but it is usually so hard and lasts so long that it is really inexpensive in the end.

DO YOU KNOW

That a woman should seat herself and rise without touching the chair with her hands?

That one should never congratulate a bride upon her wedding, but should wish her happiness and congratulate the groom?

That it is bad form to appear absent-minded in company?

That one should not be afraid to say, "Thank you," even when the favor is of the very least importance?

That a girl should never gossip about her young friends?

That she should never number among her acquaintances a man who is in the least rude to her?

That she should avoid girl friends who are jealous of her fondness for other girls?

That she should above all things be helpful to those about her?

That she should shun "moods" as she would a pestilence?

That she must be sunny-tempered always if she would be the girl whom everybody loves? EDNA S. WITHERSPOON.

THE HOME.

SIXTH PAPER.—REFINEMENTS OF THE TABLE.

Those who are able to make the ideal the real in their daily lives must possess powers above the average, provided, of course, their ideals are lofty and are founded upon good sense and noble sentiments. Too often, however, it is impossible beauty or a possession of questionable taste or utility that is craved and striven for by the dissatisfied mind.

Thus, for example, a satin table-spread is earnestly desired for a dinner-party cloth by more than one silly housewife who cannot afford to possess it, and who forgets that a satin dinner-cloth is an unpleasant extravagance which has nothing to commend it. A linen cloth, fine, firm and without damask, is within the reach of most of us, and it may be perfectly cleansed and freshened whenever necessary; but a soiled silken cloth, like a withered blossom, cannot be restored.

A fresh table-cloth is almost always possible, and for that reason an unclean or crumpled one reflects not only upon the possessor's neatness and taste, but also upon her capacity as a house-mistress. The best of dinners would lose the finest of its qualities if served upon linen that was noticeably untidy. To be sure, an accident may cause a spot upon an otherwise immaculate cloth, and the thrifty owner may feel that it would be a waste to send it to the laundry without further use; but if she retains it upon the table, she must conceal the stain with a pretty napkin or doily. Every housekeeper with a forecasting mind

(who is by no means neeessarily a prophet of woe, but a careful provider against future emergencies) keeps always at hand at least a few napkins or doileys of differcnt sizes and qualities to be used in covering insolated blots or splashes of gravy, coffee, tea, ete., that may unfortunately be incurred by fresh tablecloths.

Purity is beautiful, and beauty should be enthroned upon our tables if we would lift the proeess of eating from the grossly material up to the ideally charming. Beauty touehes the keynotes of better thoughts and does mueh to induee fine and generous eonversation at table in plaee of dull or idle ehatter. A recognition of purity upon the family board, added to a mental responsc to a harmony of shapes and colors, thrills one's senses as melodies do, though, perhaps, in a lower degree or a different manner.

Table eustoms are not established hap-hazard. They are the modes of eonduet and procedure which experienee has shown to be in every way most desirable. They hold real meanings and exert real influenees. They are in a way a sort of wordless folklore that has in it the origin of family and soeiety refinements and usages. They signify far more than they at first prcsent, and their meaning should not be ignored. Their observanee or their negleet makes the family grain or texture fine or eoarse, having an espeeial influence upon the young. The autobiography of Ruskin explains this point in a distinet and pathetie manner and makes a strong plea for the eultivation of beauty and gentle bearing at the daily table.

And how easy it is to mature these graees in dainty ways that eonsume little time and less money! If onee beauty and kindliness are established features at our meals, they can no more be uneonseiously omitted than can a ehange of plates for a succession of contrasting foods or the regular use of napkins in a well regulated household. We are eneouraged to hope that time will bring better things, by refleeting that even the table napkin is by no means an aneient eonvenience and has not always been regarded with favor. When first introdueed, it was eounted among exeesses of luxury by everybody, and by many asceties and rigid eeonomists it was held to be an unwarrantable eoneession to waste and self-indulgenee. To-day, our ideas of eleanliness, to say nothing of those of refinement, demand the presenee of napkins at every meal. In fact, well bred people eannot eat in eomfort without them.

By and by we will eonsidcr our tables improperly laid if they lack those ornamentations that are needful to the health of our tastes; nor will this feeling be a vanity or in the least suggestive of a desire for wanton waste, as some narrow though well-intentioned eeonomists would eonvinee us if they could. A love of beauty, with the eonsequent need for beautiful objeets, employs the hands of industry, turns the wheels of eommeree and makes prosperity possible where, without this love and this need, idleness and want would make existence intolerable to many a skilled and willing artisan. Even bits of pretty needlework upon the table have their moral—yes, and their intellectual uses and ministrations, so why not possess and use them? A few dainty doileys may alternate with one's prettiest table ornaments when the latter are not abundant, and will go far toward making up the sum of beauty which should, whenever possible, be provided to conseerate the appetite.

It must be admitted that the extra refinements of the table are not essential to the physieal well-being, but they are among those ameliorating influenees that make life worth living, sinee they eultivate the mind, please the senses and improve the manners by taking out of mere feeding those sordid monotonies that dull the perceptions and are unwholesome for our natures. Of course, busy mothers are not always able to supply their tables with a complete array of refining appointments, but they can always aim at an uplifting of the tastes of their ehildren by presenting something besides food for their consideration at meal time. Needlework or floral deeorations for the table have no utility in the sense that food is useful, and they should never be given first plaee in the provider's consideration; but when they are properly added to a board that is supplied with well seleeted, skilfully prepared and attractive-looking nourishment, they are not to be counted among trifles. For as orderliness is a distinct charm, so comeliness, and especially in the serving of one's food, is a positive blessing. It is to the humdrum daily life of the average person what a eheerful eompanion is to one engaged in a monotonous oecupation, or what sunshine is to an unpieturesque landscape. We may not bestow any espeeial consideration upon table ornaments when spread before us, but their influenee reaches us none the less surely because they work quietly.

Few people who love beauty for its own sake are unable to possess themselves of it in proportion to their condition in life. To care for personal adornment only is lowering to a woman's spiritual and moral nature, whereas to share the beautiful she has or can worthily proeure with her entire family, its feminine and maseuline members alike, enlarges the generosity of her impulses, and widens her mental horizon, her sympathies and her aspirations. This argument in favor of beautifying so material a proeess as eating, and transforming it from the animal habit of ravenous devouring into a semi-intelleetual and wholly refined enjoyment, may appear to those who have not duly considered the subjeet as an over-passionate elaim for the refinements of the table; but it is really not too mueh to say that there is an elevating influenee in beauty at the domestie board which eannot easily be too highly valued by those interested in the welfare of the young and the impressionable.

Many housewives who possess pretty tray-eloths, earving-eloths and center-pieees that are products of their own skill and industry or presents from friends, are unwilling to use them through fear of fading their eolors or on aeeount of the labor of maintaining their freshness, and so either lay away permanently the pretty bits of needlework, or else bring them forth at rare intervals as exhibits or to serve at very eeremonious hospitalities. Such women should remember that what they use and enjoy daily at table they both have and share, while that whieh they hoard is likely to descend to persons who have little sentimental respect for inherited possessions of this nature. Pray use your possessions to-day and every day, and add thereto as much as your means will permit, that the domestic board may be so attraetive that pleasant memories of it will remain long after it shall have eeased to afford a gathering plaee for the scattered family.

A growing plant, a group of fruit, a pleasing arrangement of even the eommonest flowers or foliage in a bowl, or a single perfeet rose or lily in a slender vase, will be a suitable central ornament for any table that is prettily rather than sumptuously appointed, and it should be set upon a eenter-pieee of floriated linen, laee or shining damask. A good piece of damask or of round-thread linen cut in napkin or doiley shape and finished with fringe or hemstitching may be provided if an embroidered piece cannot be obtained, and it may be easily kept fresh and glossy. If there is no convenient plaee where sueh articles can be laid out flatly when they come from the laundry, they should not be folded, but should be rolled upon a round, paper-covered rod of wood.

Linens that are enriehed with eolored, hand-wrought embroidery should be washed with great eare, even though the eolors of the embroidering threads are said to be absolutely fadeless. Make a warm, not hot, suds with white soap, drop in the artieles one by one, and squeeze the suds through eaeh one many times, but do not rub or wring them. If a stain is visible after this proeess, mix a little salt and lemon juiee, and toueh the spot with the mixture, being careful not to allow the aeid to come in contaet with the embroidery or any eolored part; then lay the linen where the sun will shine directly upon the stain, and if the diseoloration does not entirely disappear in five minutes, apply the aeid and bleaeh a second time.

The stain having been removed, return the linen to the suds, and wash out all the salt and acid by moving the fabric about in the water and squeezing often. Rinse all the linen at least twice, and in the last water dissolve salt in the proportion of a tea-spoonful to every quart of water. Squeeze each pieee by itself, snap it as smooth as possible, and hang it separately over a clean wooden bar; a line does not allow enough air between one side and the other to permit a speedy evaporation of moisture. While the linen is still very damp, iron carefully with a rather hot iron, produeing a gloss first on the right side and then pressing the embroidery upon the wrong side to make it stand out and show its full beauty.

These directions may seen to the reader to indicate an elaborate process, but half an hour should be time enough to wash, dry and iron half a dozen linen table decorations that have no stains upon them; and when the acid must be used, the cleansing process is only lengthened by a very few minutes. The irons must be heating, of eourse, while the linen is drying. Such artieles should never be rolled together while damp or wet, as ordinary elothes usually are after being sprinkled, beeause the crushing would very likely cause the colors to spread upon the linen. This method of washing is the best one known for all fabrics that are not perfectly fast-colored.

What has been urged regarding the beautifying of the table is espeeially applicable to that least popular of meals, the early

breakfast in Summer. It was Hawthorne who said, "Life within doors has few pleasanter prospects than a prettily and neatly arranged and properly provisioned breakfast-table"; and Hawthorne was keenly sensitive to surroundings. It is appetizing to see everything at table radiantly clean at any time, but it is particularly so on a sultry morning when one has not been long awake.

Fruits may with a little thought be served in dishes that emphasize their colors. Thus, divided oranges may be offered on blue or white plates, strawberries on green majolica, white-and-gold china or glistening glass, and pears and red apples upon yellow dishes. To produce these artistic combinations of hues, one must have some variety of wares to choose from, and many a woman is not thus abundantly provided, no matter how exacting and tasteful her cravings may be. Really pretty table wares are now quite inexpensive, however, and the pleasure yielded by those that are well chosen often fully offsets their cost.

To dress round red radishes by cutting away the leaves to within an inch of the roots and slicing the skins downward toward the handles thus formed, to suggest bright roses with white unfolded hearts, requires very little skill or time, and yet how ornamental they become under this treatment, and how conveniently one can eat them without biting into the unpleasant rinds. Long red radishes should be laid on a bed of their own best foliage.

When celery has not white, feathery tips, or when the stalks are too long to be conveniently served, the upper ends may each be separated into several parts for two or more inches, and curled. This method of arrangement, however, is not as much in vogue in well appointed households as it was when celery glasses were generally used. Flat celery trays are at present usually decorated with lumps of ice.

If eggs are to be served *au naturel*, cook them in their shells in hot but not boiling water for from twenty minutes to half an hour; they cannot be overdone in water at such a temperature. When cooked, place them in cold water, carefully remove their shells, and return the eggs at once to hot water to keep warm. When it is time to serve, arrange them upon a thin bed of water-cress or parsley (cress preferred) in a white or gilded dish, and strew over them a few sprays of the foliage. Prepared thus, eggs are as attractive to the eye as to the palate, and the most delicate stomach will have no difficulty in digesting them.

Every woman who cares for pretty effects upon her table should study to find novel methods for producing them, and she should be glad to share her discoveries with her friends. If she have delicate persons dependent upon her care and judgment, she should be the more eager to offer foods attractively, because capricious appetites can be wooed by tempting appearances. She cannot afford to underestimate such matters and place them among unworthy trifles. They are really important as preservers of health and teachers of that which leads to the highest civilization.

A. Buchanan.



EXPERIENCES OF A TRAINING-SCHOOL LIFE.—No. 2.

Edited by Mrs. Frederic Rhinelander Jones.

NEARLY two years have passed since it was my good fortune to enter as a "probationer" the training school for nurses connected with the New York City Hospital, one of the largest institutions for the sick in America. I say "good fortune" advisedly, for I think that woman indeed fortunate who, when she finds that she must choose one from among the vocations open to her, finally decides upon the profession of nursing. Every woman should know something about the care of the sick and helpless. Circumstances may never compel her to use that knowledge to gain a livelihood, but there will almost certainly be a time in her life when, even if she be not called upon personally to nurse some one who is near and dear to her or to minister to some unfortunate stranger, she should at least be able to judge if ailing ones in whom she is interested are receiving proper care from those who do nurse them, and to offer intelligent suggestions and advice when called upon.

In order to thoroughly understand the art of nursing, it is necessary for one to take a course of hospital training under the management of experienced nurses. The course in most training schools covers two years, and few people realize how important this term of drill and study is to a woman who intends to become a nurse. To her it is the foundation upon which she must build a structure that time and criticism cannot mar.

Almost two years ago I began to lay this foundation for what I intended should be my life's work. Like many others, I had my little dreams and visions, in which I figured conspicuously as the "ministering angel" I had often read of. To-day, as I look back, I am fully satisfied and convinced that I have not been a "ministering angel," but I hope that my long experience as a servant of the sick poor has taught me to be a ministering woman, for that seems to me the most appropriate title to give to her who cares well for the sick and suffering.

There have been so many happenings during the past two years that were impressive, funny or pathetic, that I often wish I had started a journal at the beginning of my training. Such a record would have enabled me to remember many interesting incidents which, when left to the unaided memory, have been quickly forgotten in the daily routine of a busy life. There is one experience, however, which every nurse has, and which I think very few ever forget, and that is the month of probation. It is like being seasick; at first you are afraid you are going to die, and after a time you are afraid you will not.

But no matter how discouraged, foot-sore, and weary a young nurse may become, there is a certain fascination about the calling which keeps spurring her on. She now and then, in the early days, catches a glimpse of the more scientific part of the work, and the older nurses kindly encourage her to persevere. "Don't be discouraged," they say when she does feel a little like giving up. "We all had to begin in the same way, and found it hard at first." And the novice, knowing that others have trod the same path and had the same feelings, takes heart, the more readily when she remembers that there is always something better to look forward to.

Toward the end of her probationary month the work does not seem as hard as it did at first, and, moreover, she has made friends among the nurses, and is beginning to enjoy hospital and home life with them. Gradually the thought dawns upon her that she is going to like it after all, and she commences to wonder if she will be accepted at the end of the month. Then she begins to try on the other nurses' caps, to see if the style is becoming to her; and if there has been any doubt in her mind, the caps generally settle it, and she at once concludes that she wants to stay.

At the end of the month she is summoned to the superintendent's presence to hear her fate, and she smooths her hair, dons a clean apron and enters the office. If she has passed her entrance examination, and if her work, general appearance and conduct while on probation have been satisfactory, she is in-

formed that she is accepted, and told to procure her uniforms as soon as possible. But if, on the other hand, she has not given satisfaction, she is quietly told that she cannot be admitted into the school. After being accepted, the newly made nurse enters into her work with renewed energy, and it is astonishing how great an amount of dignity and importance she at once feels when she dons the cap and school uniform for the first time.

One of the earliest hard tests of a nurse's strength and ability is her first assignment to night duty. In this her courage, tact and good sense are all severely tried. There is always a head night nurse upon whom she can call in case of emergency, but she is thrown to a certain extent entirely upon her own resources, and it is here that a nurse in a public hospital learns to deal with all kinds of humanity.

She soon discovers that patience, kindness and sympathy sometimes help the sufferers more than medicine. She learns to listen patiently to the complaints of the invalid who has been ill for years and thinks that "nothing has ever been done" for her; she tries her best to be kind to those who through dissipation and folly have been placed upon beds of suffering, and who long when it is too late to retrace the steps of their wasted lives; and she offers words of sympathy and encouragement to the friendless ones who have struggled bravely with the world until, stricken down by disease, they have been compelled to seek the shelter of a public hospital.

It is while engaged in night duty that the young woman who, perhaps, only a few months before would have shuddered in the presence of death, learns to stand alone by the bedside of the dying and perform the last little services in her power. She does not shudder now, for she has grown to look upon death as only a messenger from God, come to release the soul from its painful imprisonment in the poor diseased or maimed body.

There was one unavoidable result of night duty to which I thought at first I never could become accustomed, and that was the going home in the morning and turning day into night by darkening my room and trying to sleep. At the beginning my night's work would pass before my eyes like a panorama, and the harder I would try to sleep, the more impossible it would seem. This experience lasted for several days, until from sheer exhaustion I went to sleep and had one good day's rest; and after that I was able to get up at night feeling rested, and could make supper taste like breakfast, and then go on duty and turn night into day. In time I learned to really enjoy night duty, and was sorry when I was sent back to day service.

But, by night or by day, there is always something in the work to enchain the interest and attention, whether that work be the care of a patient suffering in the delirium of typhoid or pneumonia, or the nursing of the spark of existence in a wee mite of a three-pound incubator baby, whose life I can assure you is none the less important to the doctors and nurses because of its minute body. Our school is connected with several emergency hospitals in addition to the large City Hospital, where we get our first training; and in these we learn to nurse the more acute diseases and to care for accident and emergency cases. This service is a very interesting and exciting one and lasts about six months, during which time we see the results of countless accidents, and disease in almost every form. The work is very hard, but the nurses all look back with pleasure to their emergency service, and are sorry when it ends.

Another interesting service that we all have is the "Maternity." I nearly turned gray trying to settle in my mind how I would ever manage to wash and dress the first baby committed to me, for my experience with infants had been a very limited one before I entered the training school. But I soon learned, not only to wash the little creatures, but also to take pleasure in doing it, and one of my most enjoyable services was that in the convalescent maternity ward, where I used to teach the young mothers to wash and dress their babies for the first time.

Some time during our second year, if the Superintendent considers us competent, we are made head nurses in the different wards. During the first year the junior nurse has a great many ideas and opinions as to what she will do when she becomes a head nurse; but with the honor comes a responsibility to which she was previously a stranger. She must be a good manager as well as a good nurse, for she is to a certain extent held responsible for the patients and nurses under her, and also for the general appearance of the ward and the system followed in it.

But the average nurse realizes toward the end of her useful training that the least she can do toward repaying those who have so carefully fitted her for the work she has chosen, is to be faithful and conscientious in the discharge of the duties entrusted to her, and finally, when she goes out for herself among those who will be ever-ready to criticise her, to do her best and be a credit to the school in which she received her training and to the teachers who did their utmost to help her in her work.

My two-year course is almost ended, but I think I shall always look back to it as one of the happiest and most profitable periods of my life. EMMA E. MILLER.

PRESERVATION AND RENOVATION.—No. 1.

ABOUT MOTHS—TO KEEP AND CLEAN FURS.

April brings into our domestic lives, along with the preparations for house-cleaning, those dreaded enemies of all owners of fur or wool garments, the tineids or moths. These millers are seldom seen during the daytime, as *they abhor the light;* and no one need fear inroads from them who will bear this one fact in mind when storing furs and woollens for the Summer.

In order that we may become wise in this matter, let us study the habits of moths, or, at least, of the three varieties which most interest us, *i. e.*, the clothes, carpet and fur moths, which differ considerably from one another. The *larvæ* of moths hatch out from the minute eggs early in Spring, the date depending upon the temperature of the house. It must be remembered that the hatching of the eggs produces tiny worms, and not fluttering moths, as is commonly supposed.

No sooner do the *larvæ* or worms enter the world than they begin eating, and what epicures they are! Ten cents a mouthful is often none too high a calculation when one thinks how a small hole may ruin an excellent garment. The *larva* burrows along close to the fur or fabric, leaving a thin, filmy tunnel behind it; and this course of destruction is continued for about a month, when, as the *larva* approaches the *pupa* state, a snug little cocoon is spun and plastered with hairs, wherein the worm remains dormant for fifteen days, and then emerges, the common moth miller. The miller mates, deposits some three hundred eggs and dies, and the eggs, in the course of another fifteen days hatch out in their turn, and so on through the Summer, there being often three and sometimes four broods in one season. Thus it will be seen that we must give our furs and woollens incessant and effective care if we would keep moths from gaining a foothold in them. Cotton goods are never attacked.

If furs or woollen textiles have been in use all Winter, packing them *before* May 1st with an abundance of naphthalin will render them *comparatively* safe. Naphthalin is one of the by-products of the distillation of coal for gas, and may be obtained of any druggist. One ounce done up in an envelope will be found sufficient for a single garment during the Summer. From naphthalin are made the so-called "moth-balls," four or five of which will prove quite as effective as the package of naphthalin.

For *absolute* protection, however, make large bags of heavy wrapping-paper, in each place a garment and the naphthalin, and then carefully paste down the edges of the bag, making sure that they are tightly sealed. If this is properly done, the moths will be unable to commit their accustomed depredations, and you will be free to enjoy your Summer in peace, without a single thought as to the safety of the handsome fur cape that came as a Christmas present or of the pretty cloth gowns and coats that you expect to wear again next Winter.

A man's overcoat or dress suit or any other garment that may be required during the Summer should be kept in a light, airy place, and should be given a thorough shaking and brushing twice a month. Don't depend upon servants to do this, but oversee the matter yourself. The frequent brushing will prevent

moths settling and will dislodge all eggs. The only variety of fur that needs no protection is "London-dyed" seal-skin, which is always carefully avoided by moths.

DRY CLEANING OF FURS.

To the average housekeeper the art of cleaning and brightening furs is a profound mystery, as furriers seldom divulge any of their secrets. We will confine ourselves to the simplest processes, foremost of which comes the dry process. All dark furs, such as seal, mink, otter, etc., are best renovated with mahogany or fine cedar sawdust, which is kept in stock by all furriers and fur houses, and of which enough to clean a dozen garments may be obtained for a small sum. Having secured the sawdust, lay your garment out flat on a bare table, fur side up, take a handful of sawdust and rub it thoroughly into the hairs. Do not be sparing either in the amount of rubbing or in the quantity of sawdust used, as neither will be wasted. When the garment has been all gone over very thoroughly in this manner, take it up and shake it lightly over the table; a great deal of the sawdust will fall out, and this should be brushed up and saved.

Now lay upon the table two pillows in their slips, and over them spread out the garment, this time with the fur downward. Select a light rattan or *smooth* switch, and with it beat very thoroughly every part of the garment on the wrong side, moving the pillows along as may be found necessary, so as to always have a soft support for the part struck. Then take up the garment, shake lightly, brush off the pillows and table, and continue beating until the fur is free from sawdust, when it will be found as bright as it was when new.

White furs may also be cleansed by the dry process, but instead of mahogany or cedar sawdust, use plain white corn-meal (not flour). Furriers prefer dry plaster of paris or powdered chalk, but for household use I would not recommend either, because the heavy dust from plaster of paris produces indigestion, while it is almost an impossibility to remove such substances from furs without the proper appliances, which are a good beating table and a professional beater. Of the two, chalk is to be preferred, as it seems to be more slippery and drops out more readily. For all ordinary purposes corn-meal is quite as efficacious as plaster or chalk; in fact, some white furs look better after being treated with meal than if renovated with one of the fine earthen powders, this being especially the case with furs of a downy, silky nature, such as the white and the silver fox of the Arctic regions.

Small white furs that are not much soiled may be freshened by the use of cube magnesia, which must be thoroughly rubbed in and then dusted out as above directed. A method of cleaning either dark or light fur that has been practised with success, though never tried by me personally, is to thoroughly heat well sifted bran in the oven without scorching it, rub the fur with it, beat it out, and repeat the rubbing and beating one or more times, if necessary.

Fur cloaks, white and dark, often become disfigured with carriage grease; such a spot will yield readily to gasoline applied with a piece of cotton batting. Wet a little ball of the batting with gasoline and rub the stain gently; then take a fresh piece of cotton, wet it, rub again, and continue to renew the cotton until the stain disappears. Then finish the cleansing by applying powdered chalk or magnesia on a white fur, or mahogany sawdust or warm bran on a dark one. Pitch, paint, resin, tar and oil stains should all be treated in this way; and if a spot does not disappear readily, oil of turpentine, benzine or spirits of ether may be used with caution.

THE WET PROCESS.

We now come to a more difficult process of cleaning furs which calls for a certain amount of skill. The wet process is the best way to renovate fur rugs and children's furs that have become very much soiled. Fur trimmings and such portions as can be readily separated from the garment may be cleaned thus: Rub pure Castile soap thoroughly upon the *skin* side of the fur, taking care to rub *into* the pores of the skin as much of the soap as possible; the fur is now ready for washing, which should be done by laying it out flat on a small table or ironing board, allowing the ends to hang over; wash the fur with warm water, Castile soap, a sponge and a small nail-brush, half dry it with a coarse towel, shake it out and hold it over a stove to restore the natural curl. When the fur is dry remove the superfluous soap remaining on the skin side with a damp sponge. Should the skin dry at all stiff after this last operation, it can be rendered soft by rubbing between the hands and the application of a small amount of glycerine to the skin side. Lastly, comb out the hair.

Never immerse fur rugs in water or wash them as you would a soiled shirt, and do not use water on them that is more than lukewarm. I have heard of careful housewives washing skins, to their utter ruination. A well tanned skin must at all times be treated with consideration.

During the past Winter many handsome street dresses trimmed with fur were seen, and the owner of such a gown will do well on taking it off for the last time in early Spring to closely follow the simple directions given above for protecting it from moths. Allusion was just made to combing fur, a simple process that is very improving. Every boa, muff or fur garment is carefully combed before it is "sent down" from the shop. This is to give it that gloss and finish which it usually loses so quickly after being worn. Many women have their furs looking like the down on the back of a scared cat, but this unsatisfactory appearance may be prevented by an occasional combing. Furriers use very fine steel combs, but if one is careful, an old *fine* hair comb may be made to answer the purpose. Comb with the grain and clear through to the skin, thus freeing the hairs from the tips to the roots. In this way your fur garments may be kept looking always new and fresh.

A future paper will tell about gloves, including the treatment of wash-leathers, such as chamois and buckskin.

E. Russell Cooper.

AMONG THE NEWEST BOOKS.

In the Manxman, by Hall Caine, we have a romance that is at once enthralling and full of meaning—at once interesting as a story and powerful as a portraiture of character. It shows that conscience as a pitiless tyrant, aided by an inherited emotional form of religious practice and worship, holds sway over the dwellers on the Isle of Man, where to-day is as yesterday and the belief is strong that what has been must be. The horizon of these strange people is narrow, but their self-subjugation within it is amazing, heroic, complete! The hero of the story was a life-long penitent because he yielded to a single temptation, and the tempter was a pretty woman, who should have borne the heaviest consequences of his sin, but did not. Of course, she suffered somewhat, but she ultimately gained her end, as such women usually do, while the man lost all that he valued save his self-approval. The local coloring of the tale is weird, realistic, and now and then positively appalling, and the reader is given a vivid and comprehensive conception of the moral, social and political peculiarities of the semi-primitive islanders and the remarkable natural features of their isolated dwelling-place. Regarding the literary value of the work—for it is a work even though it be a novel—little need be said, since it is by an author who never writes a dull or unworthy book. Its pithy sentences, its epigrams, its poetic high lights, its comedies and tragedies, and the speed of its action combine to enchain the reader's sympathies and attention until the last page is turned. [New York: D. Appleton and Company.]

The unusual interest in Napoleon I. and his times which a variety of circumstances have lately conspired to arouse both in Europe and America has naturally resulted in the production of a number of literary works having the great conquerer for their subject, and of these the one that has, perhaps, created the profoundest sensation is *Napoleon, Lover and Husband*, by Frédéric

Masson, an excellent translation of which by J. M. Howell has recently been issued by the Merriam Company, New York. Of course, the chief merit of this book, written by so clever and reliable an author, is its historical accuracy, but the average reader will be interested in it mainly because it treats of a side of Napoleon's life and character that has never before been so truthfully and impartially dealt with, his partisans among historians having heretofore glossed over the foibles and shortcomings of his private life, while his enemies have gone to the other extreme and accused him, either openly or by innuendo, of scandalous intrigues of which he was never guilty. As Masson shows, the truth is bad enough, and the most enthusiastic admirers of the "Little Corporal" cannot but realize that their hero was in one respect at least conspicuously weak. The book is a forcible commentary upon manners and morals in France at the end of the last and the beginning of the present century, and it explains certain incidents in Napoleon's life that have been very generally misunderstood. As history, it is of undoubted value, for it enables the dispassionate student to come very near to a correct estimate of the man whose genius for war was so greatly feared that not a monarch in Europe felt secure upon his throne until that genius was effectively bound upon the rock of St. Helena.

Agnes Repplier has given us another group of her daintily thoughtful essays, and we find in them no sign of a diminution in that great literary charm which has so endeared this author to a host of discriminating readers. The little book, which contains short papers on just a score of subjects, is called *In the Dozy Hours*, the name being that of the initial essay, which is a dissertation on bedside books—books that are peculiarly fitted to soothe the nerves and prepare the mind for quiet and refreshing repose. The second paper is entitled "A Kitten," and is a delightful sequel to a treatise on cats that appeared in a former volume. It is neither more nor less than an account of the training and personality of a most entertaining kitten, the "first-born son" of that Agrippina to whose character Miss Repplier has paid such a high tribute; and it is needless to say that the subject is worthily treated, since the writer is evidently a lover of the feline race. Of the remaining essays, perhaps the most pleasing are "At the Novelist's Table," which tells of the menus that well known writers of fiction have served up for their characters to eat; "In Behalf of Parents," a humorous but most sensible plea against the growing tendency to allow children too great license; and "Humor: English and American," in which the great comic journals of England and America are entertainingly contrasted. [Boston: Houghton, Mifflin and Company.]

The J. B. Lippincott Company, Philadelphia, has just published *Under Fire*, Captain Charles King's latest tale of military life. Our soldier novelist deals in his romances with persons and conditions that are familiar to him as part of his own experience, and he describes scenes and events with a dash and spirit that more than hint of a mind inured to the rattle and rush of a cavalry charge. The most torpid pulses must quicken with a perusal of his last production, which has many heroes and heroines and shows that army life, though it seems all poetry to the civilian in time of peace, sometimes contains for the professional soldier elements of bitterness that dim the glitter of gold lace. There are "wheels within wheels" in the army that outsiders would never suspect but for the enlightenment occasionally afforded by such clever pens as Captain King's.

Brilliant and stirring are all the stories that Stanley J. Wyman has written, and one of the best of them is the last, entitled *My Lady Rotha*, in which we are given much historic information that most of us have forgotten or have never known, in addition to an idyllic tale of a brave, proud woman's love for a hero and of the perils and sacrifices born of her loyalty to her heart. The religious wars in the Netherlands and their border-lands in the seventeenth century furnish a thrilling plot and impressive scenes and incidents, among which are captures, besiegements, ransoms, famines, escapes, condemnations and pardons, all in such quick succession that the interest never flags for a moment. *My Lady Rotha* is a fit successor to *A Gentleman of France*, and its characters, like those of the latter novel, cling to the memory as though they had been seen and spoken to in the body. [New York: Longmans, Green and Company.]

The reissuing of the works of Henry Kingsley by Charles Scribner's Sons, New York, has already been noticed in these columns. The latest two additions to the series are *Austin Elliott* and *The Recollections of Geoffry Hamlyn*, both of which will delight readers who find pleasure in virile pen pictures of life in the middle of the century, with vigorous character drawing. *Austin Elliott* deals largely with England at the time of the agitation for the repeal of the Corn Laws and introduces some politics with the personalities. In *Geoffry Hamlyn* the scene opens in England and then shifts to Australia. The interest centers in the characters, but incidentally a brilliant light is thrown on the convict life which at that time was so prominent in the Colony. Rapid and spirited action is characteristic of the author, and the interest once aroused is never allowed to flag.

After reading *The Trail of the Sword*, a semi-historic and highly romantic story by Gilbert Parker, indolent folks are likely to feel thankful that they live in a safe though humdrum age, while energetic, poetic souls will regret that chivalrous bravery has in these days few if any opportunities for brilliant exploits. This narrative tells, of course, of love, heroism and fierce combats, and it is written in a vein that is certain to appeal to a large class of readers. The happenings are thrilling and are pleasingly described, and the plot is sufficiently novel to maintain the interest most satisfactorily. [New York: D. Appleton and Company.]

Philip and His Wife is the title of a novel by Margaret Deland, lately from the press of Houghton, Mifflin and Company, Boston. Mrs. Deland has written worthier stories than this one, in which, whether intentionally or not, she has pictured marriage as a danger or an offence and human nature generally as a very poor affair. There is not a really creditable person in the story; and while the same statement may in point of fact be made of the world at large, most of us like to believe that truly good people are numerous. The least objectionable young woman among the characters is a stupid devotee to her hypocritical, selfish mother, who posed as a pious martyr, and whom the girl would have found out and refused to assist in her daily deceptions if she had been ordinarily intelligent. The most sensible and really attractive women in the book, a spinster farmer, deceived herself into a belief that she loved and was beloved by an insipid man whose one desire was to marry somebody substantial. The hero, to call him so, was an ascetic and was very vain of the discipline he gave his soul, and he formulated pretty theories that were decidedly one-sided in his own favor. The narrative embraces many other personages, but when the end is reached the sensitive reader will feel that he has on the whole been in evil company.

Decidedly worth reading is *Mr. Jervis*, by B. M. Croker, a crisp, breezy, clean story of East Indian and English life, principally the former. Social intercourse in the army of India is graphically depicted, and curiously interesting it is, although it is rather petty and belittling. Moreover the book contains some charming descriptions of scenery and some very realistic ones of several of those clearly defined classes that make up the queerly assorted population of India. The author evidently endeavored to be instructive as well as amusing, and he has succeeded admirably. [Philadelphia: The J. B. Lippincott Co.]

Broadoaks is an interesting and well written story published by the Price McGill Company, of St. Paul, Minn. The chief items in its construction or development are a woman's heart, a gold mine, and a clever but mistaken manipulation of affairs by a greedy, unprincipled man whose hopes ended in tragedy; and they have been very ingeniously utilized. The negro element inseparable from Southern life adds not a little to the picturesqueness and also to the action of the romance.

Under the title, *Voyage of The Liberdade*, Captain Joshua Slocum tells, partly in narrative and partly in diary form, the story of adventures which he did not invent but actually experienced. There is much geographical, social and commercial information in this tale, and also an amazing amount of unconscious and unpraised heroism on the part of the crew of "The Liberdade," which included Captain Slocum and his wife, an almost grown son, Victor, and a little lad named Garfield. The boat was dory-shaped and measured only thirty-five feet in length, seven feet and a half in breadth, and three feet, depth of hold; and it had a Chinese *sampan* rig, although the Captain prefers to call it a canoe. How the boat came to be built, how the whole crew helped to construct it, how they got away with only a fisherman's license from Paranagua, South America, and finally reached Washington, and afterward Boston—all this is vividly but simply narrated and makes wonderfully interesting reading. [Boston: Roberts Brothers.]

Major Joshua, by Francis Foster, is published by Longmans, Green and Company, New York. It is an English story; indeed, it could only have been written in Britain and by a Briton. Our society has no such class in neighborhood groups as is depicted on its pages, although possibly individuals answering rather vaguely to the various interesting types of men and women may be discovered here and there; and because we have not such

people with the same frequency and in the same circumstances, a study of these peculiarities is all the more interesting. Major Joshua is the most conceited of men, his devotion to himself being expressed chiefly through his palate. He makes a fine art of eating, and he preaches his gospel of appetite as if it were an intellectual taste. He is also devoted to the gratification of his curiosity about other people's affairs, and so far has he cultivated this craving that he is a social detective and frankly admits his practices. There is not a dull line in the story, although there is much that sympathetic readers would like to contradict or modify.

Another essentially English tale is *In Market Overt*, by James Payne, Market Overt being a town in England, and the story an interesting but not thrilling account of happenings within its precincts. To American readers, who are not used to seeing church livings in the gift of laymen, the complications and *motif* of the narrative will be novel, and they are cleverly wrought out. [Philadelphia: J. B. Lippincott Company.]

John Burroughs has produced another most charming volume and has called it *Riverby*. He says in effect that a book, like a child, must take the consequences of its name, but his works may safely do so, because we are always glad to read what he writes, no matter what its title. *Riverby* contains so much that is excellent that we can do little more than give a list of its contents, which are as follows: "Among the Wild Flowers," "The Heart of the Southern Catskills," "Birds' Eggs," "Bird Courtship," "Notes From the Prairie," "Eye Beams," "A Young Marsh Hawk," "The Chipmunk," "Spring Jottings," "Glimpses of Wild Life," "A Life of Fear," "Lovers of Nature," "A Taste of Kentucky Blue-Grass," "In Mammoth Cave," "Hasty Observations," "Bird Life in an Old Apple-Tree," "The Ways of Sportsmen," and "Talks with Young Observers." Boy and girl naturalists will enjoy this book quite as much as grown people. It is full of interesting facts that escape dull minds and those that have not yet had their observant faculties awakened and trained; and it is especially commended to campers-out and to dwellers in the country. [Boston: Houghton, Mifflin and Company.]

A book that has much more than a passing value is contributed by Frank Bolles under the title, *From Blomidon to Smoky*, which indicates the extent of the author's travels in far eastern Canada. Nature reveals herself most clearly to those who really love her, and Bolles is one of her most ardent devotees. He knows all about the trees and their shadows and their times of bursting into leaf and dropping their gorgeous Autumn robes, and he understood and has interpreted to us what they whispered, sighed and moaned to him and to one another. He found beauty and happiness on those half-barren and by no means friendly shores, and he tells us admirably of both. The ways and songs of the birds he clearly comprehended, and he states that with him "belief in the individuality of birds is a powerful influence against their destruction." It is like reading a fairy story to follow him in his wanderings and learn of his discoveries regarding the methods of Nature in a bleak land and her influence upon foliage, blossoms and feathered and hairy creatures, to say nothing of his quaint observations about the human species. [Boston: Houghton, Mifflin and Company.]

A Bachelor Maid, by Mrs. Burton Harrison, is written in the interest of yesterday's woman, and is not in consonance with the conditions of to-day. It tells us that all women should marry and be domestic centers, with delightful social radiations; but it fails to meet the fact that there are many more women than men on our census lists. No sane person doubts that in happy marriage woman finds her natural gladness and her highest usefulness, unless she has exceptional or abnormal qualities; but there are many circumstances besides numerical disparity that render happy marriages far from universally possible. No, *A Bachelor Maid* does not strike at the root of any wrong in social life, nor does it point the way to real benefits for women. The story leaves an impression in the reader's mind that in idleness and prettiness woman finds her best conditions. [New York: The Century Co.]

A new novel by Ellen Olney Kirke, entitled *The Story of Lawrence Garthe*, is among the recent publications of Houghton, Mifflin and Company, Boston. Mrs. Kirke's tales are not only readable, but entirely possible; they tell of persons who might have lived next door and of events which might have taken place under one's own eyes. This quality alone holds our attention and gains our confidence, and we take her creations home to our reading tables and become so intimate with the characters that we express our opinion to and of them as if they really existed. There is in the story a woman "with a past," but this undesirable possession is not as offensive as it might be, and she is, moreover, not a prominent character, although she is a very active one and does a good thing at last by taking off an indolent, selfish, polished man who is far from lovable. Lawrence Garthe, in contrast with this victim, is a manly man—not without faults, but altogether attractive in his method of practising them.

Those who are interested in studying human types should read *Matthew Austin*, by W. E. Norris, published by the J. B. Lippincott Company, Philadelphia. The subject of this story is picturesquely unselfish, phenomenally good, and consistent with himself, but he never knows it. He cannot find himself out, nor does he find out others until circumstances reveal them, and then he is more amazed than angered. He is a student, and he is uncommonly intelligent in most things, and especially in the art of healing (for he is a physician); but to moral ailments he is comically and poetically blind. He knows none of the symptoms of badness, and yet he is dull only on that side of life which is selfish, grasping and sordid. The book is really interesting and refreshing.

Stories From a Doctor's Diary is the joint production of L. F. Meade and Clifford Halifax, M. D., and contains a collection of tales that make one feel while reading them as though present at a clinic or visiting a private asylum for the insane. The experiences of medical men are doubtless interesting and, perhaps, valuable to persons in their own profession, but their influence upon unlearned, imaginative readers cannot but be unwholesome. As testimonials of recent advancement in surgery, such stories possibly bring some hope to afflicted beings, but are not these good tidings best told by those who are able to apply the proper remedies? [Philadelphia: J. B. Lippincott Company.]

Charles Scribner's Sons, New York, publish *A Pound of Cure*, by William Henry Bishop, a pitiful story of gambling at Monte Carlo. The "pound of cure" seems a ton to the sympathetic reader, who wonders why a man who has been made an appalling wreck should be allowed to remain alive in his misery. The story doubtless has a value as a warning against gaming, but to ordinary folks it is merely a picture of agony.

The Child Amy, by Julia Magruder, is a pretty story of a brave, loyal lad who became an exile because he was honest and true to himself. In his wanderings he never forgot a little girl who had been saved from the sea, or ceased to be of use to her; and she was worthy of his devotion. While the tale is in a sense for children, it contains much matter for the consideration of grown folks. It is well told, and prettily illustrated by Helen Maitland Armstrong. [Boston: D. Lothrop Company.]

In *Great Composers*, Hezekiah Butterworth relates "Incidents in the History of Music and the Lives of its Best Composers." This volume has the undoubted charms of simplicity and candor. The writer opens with Jubal, the Hebrew, and closes with Wagner and other modern and less distinguished composers, not forgetting hymn writers and singers of national songs. It seems to be natural for us to wish to learn about the home settings and the experiences and adventures of distinguished persons and to study their faces; and we also desire eagerly to find out the motives that have inspired men and women who have done great things. This book does much to satisfy such cravings. [Boston: D. Lothrop Company.]

GOOD LITERATURE FOR THE FAMILY.—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or $1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," "Masquerade and Carnival: Their Customs and Costumes," and "The Art of Garment Cutting, Fitting and Making."

BICYCLING AND BICYCLE OUTFITS.

(For Illustrations of Figures Nos. 1 to 6 see Page 447.)



THAT a sensible use of the wheel is beneficial to both the health and the strength is a fact that is now very generally admitted, and prejudice against the sport as a pastime for womankind is rapidly disappearing. Many women of conservative tastes and idcas have already abandoned their objections to the fashionable and sensible amusement, and it needs no seer to predict that in the near future there will be a universal approval of cycling, and that the feminine rider, whether arrayed in skirts or in bloomers, will soon cease to attract notice as being out of the ordinary in appearance. Thc woman cyclist, when properly attired and mounted, prcsents as graccful and dignified an appearance as does the fair equestrienne in her stylish habit; and while bicycling and riding are, perhaps, equally healthful and enjoyable, thc former comes within thc reach of persons of moderate circumstances and thus gains a decided advantage ovcr the more costly exercise, in which only a small minority can indulge.

In order to fully enjoy wheeling, one must have thoroughly practical attire, and fashion designers have produced a generous assortment of garments for the purpose. Naturally, comfort was deemed of primary importance in the devising of these styles, but grace and smartness have also bcen attained in a notable degree, because good taste is never willing to wholly sacrifice bcauty to usefulness.

It is not a simple matter to effect abrupt and radical changes in customs that have prevailed for ages, and many women cyclists, therefore, cling to the essentially feminine skirt, in the making of which, however, the requirements of utility and perfect activity are fully considcred. Those who adopt reforms readily have welcomed the new bloomers or trousers as a most practical innovation, and so rapidly has this fashion grown in favor that the so-called "rational dress" is now worn without provoking comment. Frcedom is as needful above the waistline as below it in the bicycle costume, and the approved bodice is the blouse-waist, which, when not really loose and drooping, is at least comfortably adjusted.

Combination suits or full tights and under-vests of ribbed or plain wool, which absorbs perspiration rcadily and is at the samc time thoroughly protective, are very generally worn with both bloomers and skirts. Beneath the latter full trousers or divided skirts are frequently assumed in addition to thc underwear just mentioned, in preference to petticoats, which are cumbersome and unmanageable.

When leggings are not worn, ribbed wool stockings are preferred to those of cotton or lisle thread. Until recently black hose were the rule, but they are rivalled by Scotch-plaid wool hose that are offered in various combinations of colors. The plaid stockings are just now counted very smart.

Low shoes of russet or black leather are always preferred to high ones, for all possible freedom must be allowed the ankles, which cannot relax sufficiently when confincd in high shoes.

The question of gloves can only be decided by the individual. Many riders eschew gloves, and about an equal number wear them. Kid, cape-skin, lisle thread or silk gloves may be choscn, but no variety will provc vcry durable, since the strain and the constant friction of the handlcs soon wcar out the stoutest make.

For developing costumes, choice is invariably made among serviceable weavcs, such as tweed, homespun and cheviot in heather mixtures; whipcord and covert cloth in two tones; and faced cloth, diagonal, camel's-hair, twilled flannel and serge in dark blues, browns, grays, greens and black; and it is hardly necessary to add that a severe finish is alone deemed appropriate. One of the most popular fabrics for a bicycle habit is "pluctte," a waterproof serge showing a very pronounced twill and of a heavier texture than storm serge. It repels dust as readily as it does water, and in all rcspects fully descrves the favor that is bestowed upon it. A new cotton textile esscntially for Summer wear is the "Johnson" hand-spun bicycle cloth, which is a finely reppcd cotton fabric of great durability, obtainable in plain and mixed colors of fadeless dye. Tan is very frequently selected, since it shows dust lcss readily than darker hues.

A boned corset would obviously render perfectly free action impossiblc, and yet stays of some sort are necessary to comfort if the figure is generously proportioned. A corset-waist is well adapted to such wear, and a very satisfactory one may be shaped by pattern No. 3285, price 10d. or 20 cents. It is made of heavy drilling, coutille or sateen, and is to be closed in front with buttons and button-holes, and laced at the back with silk or rubber lacings, preferably the latter, since they yield to every movement of the body.



A misses' bloomer costume with complement of cap and leggings is pictured at figure B P 1. The costume and leggings are made of brown storm serge, and the cap of dark-red flannel. The costume consists of bloomers, a sailor-blouse, and a full skirt that may be assumed or omitted at will. The bloomers are full and droop at the knees in the usual way. The blouse droops uniformly all round, and is provided with a rolling collar, and a pointed lap that very nearly conceals the closing. A red four-in-hand scarf is worn. The shirt sleeves are made with round cuffs. Red cord outlincs the cuffs, collar and lap. The skirt conceals the bloomers and is gathered at the belt. Pattern No. 814, price 1s. or 25 cents, was uscd in making this suit. The leggings fit quite snugly and are cut by pattern No. 7422, price 5d. or 10 cents. The cap is a Tam-O'-Shanter cut by pattern No. 3033, price 5d. or 10 cents. The crown is soft, and on top is placed a button. This shape is a very desirable one.

Whcelmen universally favor short trousers that are sufficiently full to allow free action of the lower limbs. Figurc B P 2 represents a practical outfit for a man. Thc shapcly and comfortable breeches were made up in mixed-brown tweed by pattern No. 725, pricc 1s. or 25 cents. They fit smoothly yet easily, and are furnished with straps of the goods at the top, bcneath which is slipped the belt. Pocket openings are made at the back and front, and the seat is reinforced. The shirt is made of plain blue twilled flannel, the shaping having been done by pattern No. 724, price 1s. or 25 cents. The back has a square yoke, and the front is cut down for some distance from the throat for a closing, a lap being sewed to the left edge and suggesting a box-plait. A patch pocket is applied to the left front, the collar is in rolling style, and the sleeves are smooth-fitting. A black four-in-hand scarf is worn. The cap matches the trousers; it is composed of six sections that meet under a button at thc top, and has a rather broad visor. The pattern is No. 7173, price 5d. or 10 cents.

Figure B P 3 illustratcs a trim ladies' toilette. The bloomer costume has no skirt, and the material used in its development is gray storm serge. The trousers are unusually full and extend almost to the ankles, so that when the wearer is mounted they present the appearance of a skirt. The waist is made with a pointed yoke at the back and fulness at the bottom, and has full fronts with an applied box-plait over the closing. The shirt sleeves are very full and are finished with reversed cuffs. At the neck is a rolling collar, and the waist is encircled by a belt having a pointed, overlapping end. A red Windsor scarf is worn. The pattern is No. 830, price 1s. 8d. or 40 cents. The leggings are made of black leather by pattern No. 4794, price 7d. or 15 cents. The cap matches the costume. The crown is broad, and from the brim in front extends a peak. Rows of stitching are made in both crown and peak. The pattern is No. 849, price 5d. or 10 cents.

At figure B P 4 is shown a very smart outfit for a man. The comfortable shirt was fashioned from silk-mixed flannel showing fine blue and pink silk lines on a cream ground. At the back is a shallow, pointed yoke, to which the lower part is fulled at each side of the center. The front is slashed about half its depth at the center for a closing, and button-holes are made in a pointed lap that is sewed to the left closing edge. A pointed patch-pockct is applied at each side in front. The collar is in rolling style,

and the shirt sleeves are fulled to narrow wristbands. A dark-blue silk four-in-hand and a leather belt are worn. The mode is embodied in pattern No. 3335, price 1s. or 25 cents. The trousers are made of black cheviot by pattern No. 752, price 1s. or 25 cents, and are more fully described at figure B P 8. The Norfolk jacket was also cut from black cheviot by pattern No. 772, price 1s. or 25 cents. A box-plait is stitched to the jacket at each side of the center seam, and also at each side of the closing, and the fronts are reversed at the top in lapels by a rolling collar which forms notches with the lapels. A curved pocket-opening is made in the upper part of each front, and large patch-pockets are located on the hips. The sleeves are in coat shape. The cap matches the coat and trousers and was cut by pattern No. 7173, price 5d. or 10 cents, which was described at figure B P 2.

At figure B P 5 is portrayed a stylish ladies' toilette. The skirt will be found very practical when one is making a tour upon the wheel; it is fashioned from dark mixed-gray diagonal, the shaping having been done by pattern No. 795, price 1s. 3d. or 30 cents, which also includes trousers. The skirt is gored and is made full only at the back; the side-front seams are discontinued some distance from the top, and closings are made above with buttons and button-holes, this arrangement being necessary for the putting on and removal of the skirt. A curved pocket-opening is made at the right side below the hips. The skirt reaches to the ankle, but it may be made shorter. The trousers are full and are drawn in about the ankles; they may, of course, be omitted, but their adoption obviates the use of petticoats. The Norfolk jacket is embodied in pattern No. 7277, price 1s. 3d. or 30 cents, and is developed in diagonal like that in the skirt. Two plaits are laid at the back and two in front. The collar is in rolling style, and between its ends is adjusted a blue Windsor scarf. The sleeves are of the *gigot* type. About the waist is clasped a fancy leather belt, and below the belt the skirt falls over the dress skirt. A mixed cheviot jacket of this kind could accompany a plain-hued skirt. The Alpine hat is often preferred to any of the broader shapes, which offer too much resistance to the wind and are difficult to keep in position. It is made of material to match the suit, according to pattern No. 4940, price 5d. or 10 cents. The crown is depressed at the center, the brim is rolled all round, and numerous rows of stitching are made round and round the crown and brim.

Figure B P 6 represents a boys' outfit. The bloomer trousers were made of navy-blue cloth by pattern No. 7136, which costs 7d. or 15 cents. They droop characteristically at the knee and have pointed laps at the back that cover pocket openings. Straps of the goods are adjusted at the top for securing the leather belt. The comfortable sack shirt is made of white flannel by pattern No. 7433, price 10d. or 20 cents. At the back is applied a pointed yoke, and the front is slashed at the center to half its depth for an opening; to the left edges of the slash is sewed a lap, and the closing is made with buttons and button-holes. A pocket with a lap is applied on the left breast. The collar is in rolling style, and the shirt sleeves are fulled to cuffs. A blue silk Windsor scarf is worn. The cutaway coat was cut from navy-blue cloth by pattern No. 7063, which costs 10d. or 20 cents. It is rendered shapely by side-back seams and a curving center seam. The fronts are closed below lapels that form notches with the rolling collar, and below the closing they are cut away stylishly. Rounding pocket-laps are placed low down on the fronts, a change pocket is made just above the lap in the right front, and a welt completes the opening to a pocket on the left breast. The sleeves are in the regulation coat shape. The cap is described at figure B P 8. It is here shown made to match the coat and trousers, by pattern No. 846, price 5d. or 10 cents.


813 813

In the bloomer costume shaped by pattern No. 813, price 1s. 3d. or 30 cents, is introduced a skirt that may be worn or not, as preferred. The material used is mixed tan-and-brown covert cloth. The bloomers are very full and end just below the knee. The skirt hangs full from a belt and is just long enough to conceal the trousers. The blouse is modelled on the lines of the regular sailor blouse, drooping all round at the bottom. Over the closing is applied a pointed lap, that extends almost to the bottom and suggests a box-plait. The collar is in sailor shape, with flaring front ends. The pattern also provides a rolling collar. Round cuffs finish the shirt sleeves.

The Syrian divided skirt is a great favorite with cyclists, as much for its comfort as for its neat appearance. Navy-blue cloth was used for a pretty skirt of this kind designed according to pattern No. 700, which costs 1s. or 25 cents. The skirt has the effect of Turkish trousers and is amply full, and it may reach to the ankles or to just below the knees, as desired. It is finished at the top with a belt. With this skirt may be worn a shirt-waist that was made of navy-blue China silk figured neatly with white, by pattern No. 6810, price 1s. or 25 cents. The waist has an applied pointed yoke at the back and is full at the bottom, and the fronts are full at the top and bottom and are closed with silver studs of neat design. The collar is in rolling style, and the shirt sleeves are fulled to deep cuffs. A linen or cotton shirt-waist could be worn, if preferred to a silk one; but in a suit of this kind it is in best taste to have the trousers and waist agree in color, that there may be no suggestion of conspicuousness.


700 700


6810 6810 6810

Another style of divided skirt was made up in dark-brown cheviot by pattern No. 771, price 1s. or 25 cents. At the top in front it is dart-fitted to present a smooth effect, but it may be gathered if fulness be preferred, the pattern being arranged for either mode of adjustment. Gathers are made in the back at the belt, and the skirt falls to the ankles after the manner of bloomers, although it may be shaped to reach to just below the knee.


771 771

A trim and comfortable ladies' toilette is pictured at figure B P 7 in navy-blue pluette and blue India silk. It includes a bloomer costume, shirt-waist and cap.



FIGURES B P 7 AND B P 8.

The trousers are made with ample fulness at the belt, and at the bottom they droop over elastics or drawing strings adjusted to

regulate the fulness to the size of the leg; the trousers extend to just below the knees, where they are met by leggings, which may be of black pebble or grain leather or cloth. The skirt is gored aud also terminates just below the knee. It is smooth in front, gathered at the sides and box-plaited at the back, and hangs from a belt having a loose, pointed, overlapping end. The jacket extends to the top of the belt at the back and falls over it in front, the fronts being lengthened in front of the darts and reversed in lapels that join a rolling collar in notches; but the fronts may be closed in double-breasted style below the lapels, if desired. Button-holes are worked at the edges for the closing. The sleeves are in *gigot* style and are of very ample width. The waist is cut from silk. The fronts are full and are closed under a box-plait, and the back, which is also full, has a pointed yoke at the top. At the neck is a rolling collar, but a standing one with reversed corners may be preferred and is included in the design. The shirt sleeves are completed with reversed cuffs, aud the pattern also provides for straight ones. The cap is a Tam O'Shanter, with a button applied to the crown at the center. The pattern used in shaping the costume just described is No. 7140, price 1s. 6d. or 35 cents. The shirt-waist was fashioned by pattern No. 7408, price 1s. or 25 cents, and the cap by pattern No. 3033, price 5d. or 10 cents.

At figure B P 8 is shown a stylish suit for a man cut from black cheviot, the patterns employed being trousers No. 752, price 1s. or 25 cents; coat No. 726, price 1s. 3d. or 30 cents; and cap No. 846, price 5d. or 10 cents. The trousers droop at the knee in the manner peculiar to the style, and have a curved pocket-opening at the top at each side of the front, and a pocket opening at each side of the back covered with a pointed lap. Straps of the goods are adjusted at the top to keep the belt in place. The coat is closed to the throat in front, and has four couvenient patch-pockets. The collar is in rolling style and the sleeves are in coat shape. Machine-stitching provides a finish. The cap is made in sections that meet at the crown under a button, and has a deep peak in front. Smooth or mixed cloth may be used in the development of these trousers, and braid may be flatly applied over the outside seams.

Ladies' costumes with ordinary skirts have by no means been abandoned, although Fashion is just uow bestowing decided approval upon the bloomer styles. A very modish and comfortable costume in which the wearer will appear as well when off her wheel as when mounted was made of two-toned brown whipcord by pattern No. 6823, price 1s. 6d. or 35 cents. The skirt is gored aud is arranged to be smooth at the front and sides and full at the back. It is shown in the regulation length, but it may easily be cut off to reach to the ankles or instep. The waist has an applied yoke at the back and front, is laid in box-plaits below, and is held in at the waist-line by a belt of the goods, which may be omitted in favor of a belt of silk webbing. The skirt of the waist falls below the belt on the outside. At the neck is a standing collar made with a pointed, overlapping end in front that is slipped through a strap of the goods, and the belt is similarly finished. The very full puff sleeves droop over cuffs that are also made with pointed, overlapping ends.


6823 6823

An equally smart costume is developed in tweed in a heather mixture, and navy-blue and white striped wash silk. The skirt, though gored, is disposed in gathers at the belt that render it amply full, and it may be cut off at the bottom to suit the convenience and taste of the wearer. At the top is attached a broad belt. The shirt-waist is made of silk and has a pointed yoke at the back, fulness at the back and front, and a box-plait applied on the overlapping closing edge. At the neck is a rolling collar, and the shirt sleeves are completed with cuffs. The jacket matches the skirt. The fronts flare gracefully, and at the neck is applied a collar that ripples at the back and falls with the effect of lapels in front. The sleeves are in *gigot* style, and may be omitted, if not needed. Pattern No. 6506, price 1s. 8d. or 40 cents, was used in the construction of this costume.


6506 6506


746 746 746 746 746

A very practical outfit was developed in dark-green cloth by pattern No. 746, which costs 1s. 6d. or 35 cents. The skirt is divided, and when the wearer is mounted it falls each side of the wheel in graceful folds like au ordinary skirt. The front is smooth and the back plaited. The Norfolk blouse is laid in two plaits at the back and two in frout and is belted in at the waist. The collar is in standing style, and the sleeves are of the popular *gigot* order. After the rider has dismounted the coat may be assumed, if desired.

Petticoats may be discarded with a long-skirted suit, and instead may be worn knicker-bocker drawers of the costume goods cut by pattern No. 3248, price 10d. or 20 cents. These drawers are moderately full and are finished at the bottom with straps of the goods that are fastened with buckles at the outside of the leg.


3248.

The careful cyclist assumes a wrap on dismounting after a long ride, and extra protection is often necessary when one is on the wheel. A garment used for this purpose must be planned with a view to easy adjustment and removal, and it must be short, so that it cannot become entangled with the handle bars or any other part of the bicycle. Etou jackets are largely favored by wheelwomen, and a pretty one was developed in navy-blue pluette by pattern No. 7573, price 1s. or 25 cents. It is made shapely by seams and darts aud reaches just to the waist-line. The frouts are closed in double-breasted style below lapels that are reversed by a rolling collar, which they meet in notches. The sleeves are in mutton-leg style and are large euough to admit blouse sleeves.


7573 7573

The golf cape is a favorite for all outdoor sports and is preferred to the jacket by many cylists. A handsome cape of this style is made of invisible-blue cloth, with a hood lining of gay plaid silk. It is circular in shape, and the fronts are buttoned for some distance below the rolling collar. The hood is of the Capuchin order, and is deeply reversed at the edge, thus displaying the lining advantageously. Straps adjusted inside the cape secure it to the body even when the fronts are thrown open. The


7129 7129 7129 7129 7129 7129

collar may be worn high, if liked. Pattern No. 7129, price 1s. or 25 cents, was used in the shaping,

Figure B P 9 illustrates a sack coat of mixed cheviot that was cut by pattern No. 786, price 1s. or 25 cents, and a cap made by pattern No. 3033, price 5d. or 10 cents. The coat fits easily, is single-breasted, and has short lapels that form notches with a rolling collar. Two pockets with laps are placed on each front and will be found very convenient. The *gigot* sleeves are finished with cuffs showing a double row of machine-stitching, and the collar and the lower edge of the coat are similarly completed. The fronts may be buttoned to the throat. The cap is a Tam-O'-Shanter matching the coat. It is trimmed with a quill.



FIGURE B P 9.

Bicycling is confined to no particular age, and on the smooth roadways and paths are to be seen many youthful riders who are quite as expert as their elders. For these young folks have been provided numerous appropriate styles of cycling apparel, so that nothing need interfere with their comfort or enjoyment when on the wheel. The modes for misses are almost identical with those for ladies, and all the patterns mentioned for them are graded in sizes for girls as well as for misses.

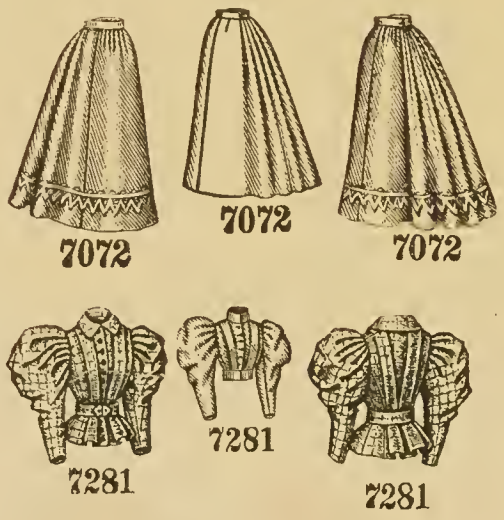
A graceful bloomer costume for a miss was made of navy-blue twilled flannel by pattern No. 831. price 1s. 3d. or 30 cents. The bloomers are very full and extend nearly to the ankle, although the pattern allows them to be cut off to a little below the knee. The blouse is full and is made with a pointed yoke at the back. A lap that simulates a box-plait is applied upon the right closing edge, and a belt with a pointed, overlapping end is worn about the waist. At the neck is a rolling collar, and the shirt sleeves are completed with rolling cuffs; but the pattern also makes provision for a standing collar with Piccadilly ends, and round cuffs.



A stylish costume that embodies an ordinary skirt was fashioned from brown-and-tan mixed covert cloth by pattern No. 6824, price 1s. 3d. or 30 cents. The skirt is sufficiently full for comfort, but is only gathered at the back. The blouse is laid in three box-plaits both back and front below a pointed yoke, and is provided with a standing collar, the overlapping end of which is pointed and drawn through a strap of the goods. The belt is similarly completed, and the very full sleeves are finished with cuffs having pointed, overlapping ends. A combination could be prettily carried out in such a costume with brown and red cloth, the latter material being used for the collar, yoke, belt and cuffs. The skirt of the blouse may be worn inside or outside the dress skirt.



An equally stylish toilette comprises a skirt and Norfolk jacket of dark-green storm serge. The skirt is of the three-piece order, with gathers at the back and darts in front, although the pattern also provides for an adjustment by gathers in front. The jacket is folded in two box-plaits at the back and in one at each side of the closing. About the waist is clasped a belt, and at the neck is a rolling collar, which could have been omitted in favor of a standing collar. The sleeves are in leg-o'-mutton style. The patterns used in shaping are skirt No. 7072, price 1s. or 25 cents, and jacket No. 7281, price 1s. or 25 cents.



Under a long-skirted costume may be worn knickerbocker drawers made of the same material by pattern No. 3251, which costs 7d. or 15 cents. The drawers fit smoothly at the top and droop over bands at the knees that are buckled at the outside of the leg.



The golf cape looks well on juvenile figures and is both convenient and protective. It is shown made of blue cheviot by pattern No. 7144, price 10d. or 20 cents. The shape is circular, and the cape falls in gentle ripples all round. The collar is in rolling style, and below it falls a Capuchin hood with its outer edge reversed to show a plaid silk lining. Straps are secured inside to hold the cape in place when the front edges are rolled back.

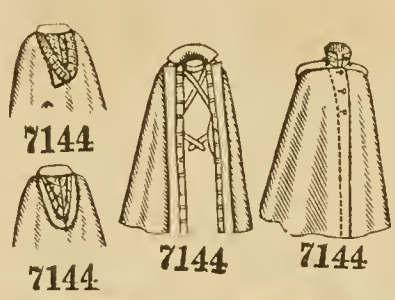




Figure B P 10 portrays a suit for a man, the good effect of which when worn on the wheel is clearly shown on the mounted figure. The breeches, which were described at figure B P 2, are made of mixed gray and black tweed by pattern No. 725, price 1s. or 25 cents. Three buttons trim the bottom of each leg. The shirt, which is shown at figure B P 4, was cut from blue silk flannel by pattern No. 3335, price 1s. or 25 cents. A blue silk four-in-



FIGURE B P 10.

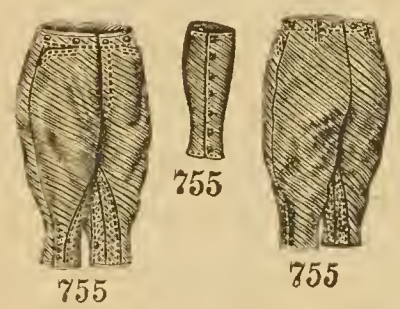
hand is worn. The sack coat matches the trousers and was shaped by pattern No. 754, price 1s. or 25 cents. The fronts are turned back at the top in lapels by the rolling collar, which joins them in notched fashion. Two pockets with laps are applied on each front, and on the shoulders are rounding laps, which, however, may be omitted. The coat sleeves are finished with cuffs. A single row of machine-stitching finishes the edges of the coat, pocket-laps and shoulder-laps, and also the top of the cuffs. The cap was described at figure B P 3, and was cut by pattern No. 849, price 5d. or 10 cents. It is made to match the coat and trousers.


3034

Leggings may be worn with either bloomers or knickerbockers, and they may be made of grain or pebble leather or of cloth, by pattern No. 3034, price 7d. or 15 cents.

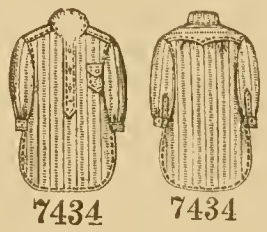
Experienced riders seldom travel long distances, even in Summer, without a coat or jacket, which, when not needed, may be conveniently strapped to the saddle. A Norfolk jacket was made up for cycling wear in mixed tweed, the design being contributed by pattern No. 9597, which costs 1s. 3d. or 30 cents. At the back are two box-plaits, and at each side of the closing is folded a side-plait. The collar is in rolling style and the sleeves in coat shape. A belt is worn about the waist, and on each hip is a large patch pocket. Any variety of cloth may be made up in this way. The belt may be omitted, if not desired.


9597 9597


755 755

A popular style of knicker-bocker breeches and leggings was made up in black corduroy by pattern No. 755, price 1s. or 25 cents. The breeches are very full above the knee and fit quite closely below; they are buttoned for a short distance on the outside of the leg, and are strengthened on the inside with cloth at both sides of the leg seams. The leggings extend only to the instep and are closed at the outside of the leg, which they fit very snugly. Mixed and plain cloths in black or invisible blue are available for both the trousers and leggings, though leather may be used for the latter, if preferred to cloth.

A yoke shirt of white-dotted navy-blue flannel fashioned for boys after pattern No. 7434, price 10d. or 20 cents, is very effective and will look well with almost any suit. The back is gathered at each side of the center to a pointed yoke, and the front is slashed at the center for an opening, which is closed with buttons, and button-holes worked in a pointed lap that is sewed to the left-hand edge of the slash. A pocket having a pointed lap is stitched to the left side of the front. The collar is in rolling style, and the shirt sleeves are furnished with round cuffs. Flannelette, silk flannel, cotton cheviot, Madras and Oxford shirting are adaptable to shirts of this kind.


7434 7434


7435 7435

Bloomer trousers resembling those shown at figure B P 6 are provided for little boys in pattern No. 7435, price 7d. or 15 cents. They will make up nicely in black or dark-blue serge, cheviot or cloth, with a perfectly plain finish. A row of braid may be applied on each outside seam.


3475

A design for leggings to be worn with short trousers is furnished by pattern No. 3475, price 7d. or 15 cents. The leggings may be made to match the trousers or of leather, and they may be shaped in short or medium length according to perforations in the pattern. They fit the leg with comfortable closeness, and are closed at the outside. A strap through which to slip the foot is adjusted at the bottom.

A boys' suit is shown at figure B P 11. Mixed cheviot was selected for the knickerbocker breeches and leggings. The breeches are full above the knee and close-fitting at the knee, a closing being made for a short distance at the bottom at the outside of each leg; and sections of cloth are applied on both sides of the inside seams for strengthening. Buttons are sewed at the top of the trousers for attaching suspenders. The leggings meet the trousers and extend only to the instep, and they are closed down the outside of the leg. The pattern is No. 790, price 10d. or 20 cents. The jacket corresponds with the trousers. It is shaped to the figure by a center and side-back seams, the fronts are closed with black silk frogs and olive buttons, and two pockets are applied on each front. The collar is in rolling style, and the sleeves are made in coat shape. The mode is embodied in pattern No. 4029, price 1s. or 25 cents.


FIGURES B P 11 AND B P 12.

The back view of a misses' toilette is represented at figure B P 12. The Syrian divided skirt was cut from navy-blue pluette by pattern No. 723, price 10d. or 20 cents. It is full at the belt, droops at the bottom like bloomers, and reaches to the ankle, but may be cut off just below the knee. A suitable companion for this skirt is a shirt-waist made of tan linen according to pattern No. 6811, price 10d. or 20 cents. The back is full at the bottom and has a pointed yoke, and the fronts are full at the top and bottom. The collar is in rolling style, and the shirt sleeves are gathered to round cuffs. A red or light-blue Windsor scarf may be worn at the throat.

After a ride certain precautions are necessary if one would avoid a chill, which is likely to come quickly when the body is warm from the vigorous exercise and the clothing damp with perspiration. If a warm bath is possible, it should be taken immediately after a ride; or, if this is not convenient, the body should be rubbed down with alcohol and dried thoroughly with a coarse bath-towel.

The bicycle outfit should always be brushed, cleansed and well aired as soon as it is removed after use. If it receives regular and adequate care, it will not only be ready to put on whenever required, but it will last much longer than it would if carelessly treated.



FLORAL WORK FOR APRIL.

CULTURE OF THE HELIOTROPE.

The heliotrope, which has long been one of the commonest and most admired flowering plants for both potting and bedding, is a native of Peru, and was brought to North America as long ago as 1757. The genus is a very extensive one, more than one hundred varieties having been recognized and classified; but the species that is so highly prized for its delightful scent is the *Heliotropium Peruvianum*, of which a number of sorts have been produced, all of them ready growers and yielding flowers that are chiefly remarkable for fragrance.

A soil composed of about equal parts of well decayed sod or turfy matter, loam, sand and thoroughly decomposed stable manure seems best suited to the needs of this plant, which can be easily reared from the seed. If the sowing is done early in boxes of light earth and the boxes are placed in a warm, sunny window, the seeds will soon germinate, and in a short time the seedlings will be ready to transplant singly into pots. Small pots should be used for the tiny plants, which should be shifted to more commodious quarters as their growth demands. The heliotrope requires plenty of room, as it throws out a great number of fine roots, which should not be in the least overcrowded.

Sometimes the roots bind the ball of earth in a pot so tightly that it becomes almost impervious to water, and care must then be taken in watering that the soil is moistened all through. If at any time the soil becomes so dry that the leaves begin to droop, they are likely to turn black and drop off; and the same result will ensue if the soil is rendered soggy and heavy by too copious or too frequent waterings.



The heliotrope likes heat and strong sunshine, and will give few flowers without both these requirements. Moreover, it is very susceptible to cold, especially when the temperature nears the freezing point; and on account of this tenderness it should never be bedded out until the ground has become thoroughly warm, and there is no danger of frost. It also resents shade and poor soil and should not, therefore, be placed under trees or large shrubs in the garden, or behind tall growths in the window.

If heliotrope plants are desired for Winter blooming, keep them pinched back, and do not allow them to flower during the Summer. They should be pinched back until they have become so strong and shrubby that they no longer need support. It is better to keep them growing in pots during the Summer, shifting them to larger ones as often as is necessary. A large, healthy plant should have an eight-inch pot; and if it is reared in the pot in which it is to bloom during the Winter, it will escape the shock of transplanting, in which process the great mass of roots formed during the Summer are certain to be more or less injured, with a consequent weakening of the plant and dropping off of the leaves.

The same plants may be kept for years, if sufficient attention is given to pruning, renewing soil and repotting. In pruning, cut every branch off to within three or four eyes of the point at which it starts. These eyes will produce as many branches, and the latter should in turn be allowed to grow until six or seven inches long, when each one should be cut back so it will have only three or four eyes. This systematic treatment, with careful watering after each pruning, will insure abundant and continuous Winter bloom.

There are three very distinct classes of heliotropes, the grouping or classification being done according to the hues noted in the flowers and foliage of the various sorts. In one class the foliage and flowers are dark, in another they are pale, while in the third the foliage is light-green and the flowers dark.

A French variety known as the "Albert Delaux" has golden-yellow foliage slightly marked with green.

A new kind offered this season is mentioned in the flower catalogues as "Lemoine's Giant-Hybrid." The flower heads are more than twice the size of those produced by the old sorts, and the foliage is extremely large.

ANSWERS TO CORRESPONDENTS.

HOME FLORIST:—The best way to water a hanging basket that can easily be detached from its support is to place it in a bucket or tub of water, and leave it there until it has absorbed all the moisture it can hold.

MRS. J.:—Those who delight to ornament their rooms constantly with cut flowers will find the annual ambrosia admirably adapted for making bouquets. Another graceful plant for the same purpose is the gysophila.

MISS E.:—Undoubtedly the best method of drying ordinary flowers is to sprinkle clean dry sand over them until they are completely covered. When thus treated they retain much of their natural coloring, and their form is also preserved to a remarkable degree. Of course, the blossoms must be left undisturbed until all the moisture has been absorbed by the sand.

NIAGARA:—The seeds of all annuals that enjoy the cold, wet weather of early Spring should be sown in April in the northern part of the United States. Among these are the pansy, sweet-pea, sweet alyssum, candytuft, hellis poppy and *scabiosa*.

PADAGRA:—Potted palms may be safely placed out-doors late in the Spring, when there is no longer any likelihood of a sudden fall in the temperature. The pots need simply to be plunged into the open ground, but a partially shaded situation must be chosed, as the full heat of the sun would scorch the leaves, especially if the plants were young. In Winter the regular and moderate temperature maintained in most living rooms will be found well suited to palms.

SCARLET:—In arranging your lawn do not have the flower beds too close together. A well isolated bed of brilliant hyacinths or tulips surrounded by velvety greensward is certain to be effective in the highest degree, while several beds placed so close together that there is not enough turf between them to produce the desired background effect are equally sure to look forced and inartistic. Flower beds of fancy shape are handsome if properly kept, but if you have not the time or patience to trim and train the flowers so that they will not overgrow the edges, you will receive more satisfaction from circular, square or diamond-shaped beds.

MISS HELEN:—The coleus is very easily raised from the seed and breaks into countless varieties. It is so very tender, however, that it cannot be safely planted before the beginning of May.

ARTISTIC GARDENER:—A pleasing effect is impossible when a great variety of plants and flowers are crowded into a small space, and it is well to bear this in mind when beginning Spring work in your flower garden. One or two varieties that are harmonious in coloring are far more attractive than a grouping of six or seven kinds that show warring colors.

L. J. H.:—German iris will grow and bloom in almost any situation if abundantly supplied with water during the blooming period, but it is certain to give better results in a moist soil and partial shade. *Salvia splendens* is well adapted to endure heat and drought, but its bloom may be much improved by liberal watering after the buds have formed.

BOTANIST:—The name "cosmos" is taken directly from the Greek, and signifies beautiful or perfect.

TWO FRIENDS:—Baskets of flowers are quite fashionable for gifts among friends, and nothing can be prettier at this season of the year than a flat basket filled with a bed of forget-me-nots, and decorated with a big bow of ribbon matching the flowers.

A. M. STUART.

GOOD TALKERS AND GOOD LISTENERS.

It has become a common saying that there are now few good talkers and no distinguished ones; but as there are certainly no good listeners at the present time, how can any one make this rather pathetic statement with any degree of anthority?

Everybody has learned by experience that the gift of speech is by no means an unalloyed blessing, and similarly everybody knows that the sense of hearing is not a source of nnvarying gratification, either to ourselves or to others. It is the prevalent and all-pervading pessimist of to-day who declares that we no longer hear conversations even among intelligent folks; and he also asserts with an air of conviction that talk is not conversation. Perhaps this is true, and yet when we say that a person is a good talker, we mean that he *converses* well, and there is no other meaning to be derived from the words used in this way. It is the listener, however, who is missing, and the pessimist appears to be profonndly oblivious to the fact. The number of words in our langnage grows too rapidly for much digested thonght to find expression in strictly modern sentences, but immaturity mends itself.

Socrates was a conversationalist by occnpation. Nobody took an interrnpting part in his so-called "Dialogues," a title, by-the-bye, that is amusingly inappropriate to the nature of the work. There were responses, of course, bnt they were always acquiescent ones, such as, "It is so, Socrates," or, "Socrates, that is true"; and these were intended only as touches of intellectnal cement to bind the old heathen's wise sayings together in a completed whole. One cannot but wonder whether Plato was most amused or most bored; certainly he could not have been very much instructed by his friend.

Perhaps this lack of veneration will be held as rank blasphemy —or "modernism," as it is also called—against what are commonly known as the classics; but it should be pardoned, since it is more than likely the present disconrteous habit of interrnpting those who can talk well is a mental reaction after too long a fasting from the gratification of hearing one's-self talk. We wonld not be understood to speak with disrespect of Socrates, the interminable talker; because how could onr present civilization feel other than gratitude toward one who left upon imperishable record his advice to the young to look often into their mirrors, so that, if handsome, they may make themselves worthy of their beauty, and if ugly, they may conceal their defects by their accomplishments?

Coleridge conversed; and no one dared, so far as we know, to interrnpt him with an independent opinion or idea. Macaulay's was also an unbroken stream of conversation; but on one memorable occasion he listened or, at least, did not talk; and it was Sidney Smith who described the pause as a "brilliant burst of silence." Do those who jeer at the present *duet* or *fugue* modes of talking desire a return to a condition of one professional thunderer to a vast majority of silent listeners? Of course, the old method would lessen the effort of many who conscientiously but ineffectually strive to bear their share of the burden of "entertaining" their friends and acquaintances. Such people would be greatly relieved by professional monologists, provided there were no intellectual vanities in the way to be hurt.

The habit of interruption is a bad one, but not wholly without its excuse. Shall we insist that old ways are best and lament the departure of those insistent minds that refused to be meddled with, or with which, rather, few dared to cope in speech? Or shall we seek for an averaging of mental gifts? The latter seems to be nearer to that good thing which we sometimes call justice and sometimes a balance of good and ill. We may have passed through this phase and may now be in a brief, chattering stage of our social evolution. Certainly we cannot know whether we have good talkers in our midst, since so few of us are willing to listen. How much helpfnl wisdom, how much diverting and useful information—indeed, how much general helpfulness and sympathetic aid we may be missing by our unwillingness to harken to the voices of others for a full half of the time when silence does not prevail.

There are persons who ask questions and call them conversation. Sometimes, to be sure, these interrogatories have a distinct motive of useful intent, but very frequently they are only keynotes or cues by which the questioner's favorite line of thought may be introduced. How often it happens that a speaker, in the midst of a theme that is deeply interesting to himself and, as he supposes, to his audience of one, is informed by his hearer's facial expression that his remarks are falling upon nnhearing ears and that his patient or impatient friend is only waiting for an implied comma in the current of the narration that he may give voice to ideas of his own that are far more interesting to himself than anything anyone else is able to talk about. Is not this a too common experience for any of us to reasonably hope that good talkers are ever to be born, bred or invented in any considerable nnmbers?

It may be that those people who complain of the decadence of conversation are those who long to talk without opposition; and, of course, the happy increase of good manners renders positive interruption of another's speech more and more uncommon; but this does not decreasc the multitndes who long to talk while others are speaking, and who are unable to prevent their longing from finding expression on their countenances. In a late novel by that drollest of droll story-tellers, Frank R. Stockton, the hero is a man with benevolent intentions that are somewhat highly flavored with conceit. He travels in foreign lands, and the chief motive of his journey is to see unusual places and seek uncommon experiences, that he may have something to relate to his friends and acquaintances at homc who are unable to wander abroad. He returns with his memory fairly bursting with descriptions, and he at once seeks for some one worthy to listen to him. He starts off finally in an account of his tour, but his audience (a woman, of course) soon interrupts him with a story of her new house, of its wet cellar and of the many calamities that followed their inability to discover whence the water came.

Rebuffed but not despairing, he tried to gain a more appreciative hearer, and soon began another narrative, describing the top of a snow-covered mountain. He was quickly interrnpted, however, and this time, and, indeed, on several subsequent occasions, by accounts of experiences in New York dnring the famous blizzard. After many resolute attempts to talk and as many dire failures to find people who were willing to hear any voice but their own, he hired a man to be quiet while he recounted his travels, so eager was he to relate them to somebody.

With an almost nniversal complaint or, rather, regret that we have few or no good talkers, it seems no more than jnst that somebody shonld bemoan the fact that there are few or no good listeners. It is positively diverting to hear two persons talking at, not to, each other at the same time. Usnally their subjects are not at all akin, although sometimes their speech consists of argnments or assertions regarding the same theme. If it be true that opinions are so individualized in these times and so firmly established in the various minds that entertain them, that no one very much influences another after the latter has reached maturity, it certainly would save time and accord fully with the spirit of the age for two persons who differ to declare themselves plainly at once. To be sure, very courteous persons do not and cannot bring themselves to follow this modern mode of talking or to contract the odious habit of interrupting; but such people are not as numerous as they will be in the social millenium, and are, therefore, less noticeable than more self-asserting folk.

When we enter upon a serious consideration of our sad lack of good talkers, how are we to know that there are not interesting and even eloquent conversationalists among us who never have had an opportunity of using their enchanting gift? It is not necessary, in order to talk well, that one should possess a brain that is filled with science, philosophy, history, literature and legendary lore, but rather the ability to relate agreeably the common events of the day, and a pleasantly modulated voice that is capable, either through natural aptitude or careful training, of adapting itself to the material of which the conversation is composed. It is said that to the observant ear which has been educated to listen intelligently, tones mean more than words; and while this is doubtless an exaggeration, it is not without an underlying basis of truth.

The grade in life to which a speaker is accustomed is more likely to be announced by the modulation of his speech and by the courtesy or discourtesy of his manner of listening, than by what he says or by the words he selects. Nothing is more beautiful than speech may be, but, alas! too seldom is. Fine conversation, or description delicately shaded by both language and tone is true music to cultivated ears.

"Why not cultivate a refined style of speech?" inquires the optimist. "Are there listeners?" asks the pessimist. If conversation were really excellent, interesting and impersonal, alternating judiciously between gravity and gayety, as it easily might be made if those who enjoy true friendship and good fellowship would only come to an understanding about it, how much charm might be brought into what are now but dull companionships? It is not so much what is said (so long as it is passably interesting) as how it is expressed, just as it is not what our friends believe or do, but what they are, that most delights us in our relations with them.

Really good talkers are ever on the alert to avoid repeating themselves. They do not hesitate, stammer or stumble over words, because they know exactly what they wish to say and have it inscribed plainly on the tablets of their minds, from which they may read it without hesitation, the readiness being the result of mental discipline. They do not indulge in gossip because their dignity would forbid, even if their sense of humor tempted them to engage in it.

The good talker wisely chooses his occasion, or else broaches only such subjects as are wholly appropriate to present surroundings. A tragedy or even a pathetic fact is never mentioned at table or at a festive gathering by a well bred person who understands the rules of conversation. Even an unpleasant event or a *contretemps* is concealed by silence whenever possible, unless there is a humane reason for its mention; and this custom is only one of several proofs that something more than eloquence is requisite for good talking. The wise story-teller relates only tales that are impersonal or refer to individuals who are unknown and unknowable to all present, and he garnishes his narratives as his fancy suggests, thus increasing their charm and interest. As a rule, a teller of stories, if he be naturally endowed with the proper gift, has a willing audience; but the moment he drops into speculation or into a personal account of himself, a pause is eagerly awaited by those who also desire to relate personal experiences.

As was said, good talking is rare for lack of willing listeners and because of interrupters who, by their manner, boldly though indirectly inform the present speaker that they prefer to hear their own voices and to be engaged with their own expressed thoughts. Their unmistakable eagerness to speak while another "has the floor" testifies to their dread of missing an opportunity; in fact, such persons interject sentences almost by force into the heart of others' discourses, and it is this beyond a doubt that causes the finest talkers to prefer silence. Thus it is that we have lost what was once a dignified and charming mode of human intercommunication, until now it not infrequently happens that exclamations are all that can be safely indulged in.

Good talking is indeed too rare, and yet it is by no means certain that we are in a century that need be conspicuous for its dearth of conversation. What most we lack is the gracious gift of listening. Happily, there are a few wise and witty talkers left to keep up our belief in the possibility of their existence and to teach us how a great many people of the same kind could illumine our sometimes gray social horizon. How are we to know surely whether or not the finest endowments for narrative, witticism and apostrophe lie dormant in the brains of our most uninteresting acquaintances? A man may be finely gifted with a talent for colloquial eloquence and yet have insufficient courage to try his powers in the presence of interrupting men and women who want to do their own talking quite heedless of a similar desire in the breasts of fellow mortals. If any one really wishes to hear good conversation, he must cultivate his latent capacity for listening without a trace of his impatience to talk being visible. Nay, more, he must turn an inspiring countenance of expectation upon the speaker; and sometimes he will be rewarded by a fine flow of graceful and instructive language. Such self-effacement is not easy at first, but occasional eloquent compensations, with continual practice, will render it easier and easier. The self-contained listener always gains the admiring good will and affection of those who address him, and he serves at the same time as an encouragement to good talking. Study to converse well, and to listen as admirably as you talk.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

TACOMA:—We give below a bill-of-fare table, from which you can readily determine the order in which the various foods should be served:

First course.—Raw oysters, little clams or Roman punch.
Second course.—Soup.
Third course.—*Hors-d'œuvres* (relishes), cold, such as sardines, pickled oysters, cucumbers, anchovies, cold slaw.
Fourth course.—Any kind of fish or shell-fish.
Fifth course.—*Hors-d'œuvres*, hot. These are the light *entrées*, such as croquettes, all kinds of hot patties (not sweet), sweetbreads, brains, etc.
Sixth course.—*Relevés.* The substantial dishes, like roast joint of beef, veal, venison, roast chicken, fillet of beef, etc.
Seventh course.—Roman punch.
Eighth course.—*Entrées.* Cutlets, all kinds of patties (not sweet), sweetbreads, scollops, poultry or game *en coquille*, croquettes, etc.
Ninth course.—*Entremêts.* Dressed vegetables served alone, macaroni, dressed eggs, or fritters.
Tenth course.—Game of any kind.
Eleventh course.—Salad of any kind. A plain salad is often served with the game.
Twelfth course.—*Entremêts* (sweet). Any kind of pudding, jelly, sweet pastry, cream, etc.
Thirteenth course.—*Glacés.* Anything iced.
Fourteenth course.—Dessert. Fruits, nuts and raisins, bonbons, etc.
Fifteenth course.—Coffee, crackers and cheese.

LUCILLE:—To clean your Angora rug, proceed as follows: Make a very strong lather by boiling soap in a little water; mix this with enough water that is rather more than lukewarm to wash the rug, and rub boiled soap on those portions of the rug that require particularly thorough cleansing. After the rug has been well washed in this water, wash it in a second water prepared in the same way, and then in a third, which should be sufficient to cleanse it properly. Rinse in cold water until all the soap has been removed, and then place the rug in water to which enough blue has been added to keep the wool a good tone of white. Then wring it thoroughly, shake vigorously, and hang in the open air, with the skin side toward the sun. The heat should not be too great, or the skin will become hard; and the rug must be frequently shaken and turned end for end while drying.

SUBSCRIBER:—Wax for polishing hard-wood floors may be purchased, or may be prepared in the following manner: To a pound of clean beeswax allow three pints of turpentine. Cut the wax into small pieces, place it in a pan set in another of hot water, and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two are thoroughly blended. Place some of the wax on a clean flannel cloth and rub it on the floor, taking one board at a time and rubbing lengthwise; and proceed thus until the entire floor has been waxed. Then cover a heavy brush with flannel, and with it rub the floor until it is perfectly smooth; or else polish with a heavily weighted brush made for the purpose. A waxed floor requires about the same care as a varnished one, but it has the advantage that it may be more quickly freshened. Varnish must have time to dry, but with waxing the work is finished when the floor assumes the proper polish. It is usually the case that some parts of a floor are subjected to much more wear than others, and whenever possible, small rugs should be placed at these points to protect the floor. When the polish has worn off in spots, it is only necessary to warm the wax, apply a little with the flannel to the bare places, and then polish in the usual way. If these small spots are carefully attended to, the floor will not be likely to require a complete polishing oftener than once or twice a year. Pattern No. 6810 costs 1s. or 25 cents.

LILLIAN:—The following recipe, taken from "The Pattern Cook-Book," which we publish at 4s. or $1.00, produces excellent doughnuts:

2 cupfuls of sugar.
2 " " sour milk.
8 table-spoonfuls of melted butter.
4 eggs.
1 tea-spoonful of salt.
2 " " soda.
2 " " cream of tartar.
Flour to thicken.

Add the salt and sugar to the milk, and then the soda dissolved in a little cold water. Sift a little flour, stir it into the cream of tartar, and add this to the milk; then stir in the melted butter, and the eggs, well beaten. Add only enough flour to admit of rolling out the dough, turn the batter out upon a floured bread-board, and let it stand for fifteen mimtes before cutting out. Roll out half an inch thick, cut out with a doughnut-cutter, and drop the cakes into very hot fat. When they are brown on one side, turn them with a spoon and brown them on the other side, and then take them out with a skimmer. Do not pierce the doughnuts with a fork, as that would allow the steam inside to escape and render them heavy. Roll the doughnuts in pulverized sugar when cold.

Full directions for properly starching and ironing shirts, collars and cuffs, and also for laundering sheets, pillow-cases, napery, etc., are given in "Home-Making and House-Keeping," published by us at 4s. or $1.00.

O. K.:—The following ingredients will make the crust for nine large cream-puffs:

1 cupful of sifted flour.
1 " " water.
½ " " butter.
½ tea-spoonful of salt.
3 eggs.
2 table-spoonfuls of sugar.

Put the butter, sugar, salt and water on the fire in a rather large sauce-pan, and when the water begins to boil, add the flour dry, sifting it in by degrees with the left hand, while constantly stirring with the right. Stir vigorously until the mixture is perfectly smooth—about three minutes will generally be long enough. Remove the pan from the fire, turn the batter into a bowl, and set it away to cool. When cool, put in the eggs, unbeaten, adding but one at a time and beating vigorously after each addition. When all the eggs are in, beat the batter until it is smooth and soft, at least fifteen minutes being necessary. Lightly butter a baking pan, and drop the mixture into it from a table-spoon, using a spoonful for each puff and placing the puffs an inch apart. Bake for thirty minutes in a quick oven. These puffs are to be served cold. After taking them from the oven, let them cool, split them open and put in the cream, for which use the following:

½ pint of milk.
1 egg (yolk only).
1½ table-spoonful of sugar.
1 " " (even) of corn-starch.
½ tea-spoonful of salt.
2 " " vanilla.
½ " " butter.

Place the yolk of an egg in a tea-cup, beat it light with a fork, and add two table-spoonfuls of the cold milk. Place the corn-starch in another cup, add to it the same quantity of milk, and when the starch is well dissolved add the egg mixture. Place the rest of the milk on the fire in a small double-boiler, and when it boils stir in the mixture of egg and corn-starch. Let the whole boil for three minutes, add the salt, sugar and butter, remove from the fire, and when cool add the flavoring. Pour a small spoonful of the cream into the hollow of each puff, replace the top, and serve. These puffs may be eaten hot without the cream, and with a strawberry sauce.

YOUNG HOSTESS:—To be really well chosen and properly presented, a menu must so harmonize that the various parts will form one dainty and well-balanced whole; and every item must be of the best and so well cooked that its utmost value will be attained. It sometimes happens that the number of dishes planned for a meal is so great that it is simply impossible for them to be cooked properly or even sufficiently with the kitchen facilities at hand. The cook, moreover, has so much on her mind as well as on the range that every production is certain to suffer, not seriously, maybe, but enough to show that she has been forced beyond the limits of her capacity. As you intend to give a little dinner, sit down and take solemn counsel with your cook-book. You will want a soup, of course; and be sure to have it hot and delicately flavored. Fish also goes without saying, and should have a well made sauce. Then have a *relevé*, a roast and a vegetable or two, and follow with a sweet and a savory. All these things come within the scope of a good plain cook, and while such a dinner is by no means elaborate, it is easy to make it thoroughly enjoyable.

JOHN'S WIFE:—Lemon rice pudding is, perhaps, the most delicious variety of that popular dainty, and is made thus: Allow

¼ pound of rice.
1 pint of milk.
3 ounces of butter.
2 " " granulated sugar.
2 eggs.
1 lemon.

Stew the rice in the milk until it is quite tender, add the butter and sugar, the yolks of the eggs and the juice and grated rind of the lemon; beat well, pour into a pudding dish, and bake in a rather slow oven for an hour. Then whip the whites of the eggs to a froth, mix in a tea-spoonful of powdered sugar, spread on top of the pudding, and place in the oven to set.

ZENOBIA:—The following is an excellent recipe for banana cream:

5 bananas.
5 ounces of sugar.
½ pint of cream.
½ glassful of brandy.
1 lemon (juice only).
½ ounce gelatine.

Peel the bananas, pound them in a mortar with the sugar, beat the cream to a stiff froth, stir in the bananas, brandy and lemon juice, mix well, add the gelatine dissolved in a little boiling water, gently pour into a mould, and stand in a cold place to "set." Jelly must be eaten with a fork.

YSEULT:—To make marshmallow cake, take the following:

18 eggs (whites only).
2¼ cupfuls of powdered sugar.
1½ " " flour.
2 tea-spoonfuls of cream of tartar.
1 " " " vanilla.

Beat the eggs very lightly, and then cut the sugar in with a broad-bladed carving-knife. Sift the flour three times, sift the cream of tartar into it, and then cut it into the eggs and sugar; beat, and add the vanilla. Bake in three cakes in deep, ungreased layer pans, putting brown paper in the bottoms, and using a quick oven. Then spread thickly between the layers and on top a filling made as follows: Boil two cupfuls of sugar with one cupful of water until it ropes. Just before taking it off put in half a pound of marshmallow broken into bits to melt readily. Pour this mixture gradually into the well beaten whites of two eggs, and beat continuously until cold.

MAY E.:—"Hartford election" cake is delicious, and may be made according to the following recipe:

1½ cupful of butter.
2 " of sugar.
1½ pint of flour.
3 eggs.
1½ tea-spoonful of baking-powder.
2 cupfuls of raisins, stoned.
1 " " currants.
½ " " citron, chopped.
½ " " lemon peel, chopped.
½ " " almonds, shredded.
20 drops of extract of bitter almonds.
20 " " " " vanilla.
1 cupful of milk.

Rub the butter and sugar to a light cream, add the eggs, and beat a few minutes longer. Then stir in the flour and baking-powder sifted together; add the raisins, citron, currants, lemon peel, almonds, extracts and milk; mix to a batter, place paper in a tin, and bake for an hour and a half in a moderate oven.

Publishers' Department.

"THE DELINEATOR MARCH."—That our readers generally appreciate our endeavor to please their taste by publishing in each number of the DELINEATOR a choice musical composition by a well-known writer, has been evident ever since the innovation was started, and the appearance of "The Delineator March" has called forth a perfect chorus of delighted comment. Among the letters that have reached us commending this fine march, is the following, which the writer kindly permits us to publish:

FEBRUARY 9, 1895.

Editor of DELINEATOR.

DEAR SIR:—I am in receipt of a copy of the DELINEATOR sent me by a musical friend in the East, which contains "The Delineator March," by Rosenfeld. This march is one of the best of its kind I have seen, and equals that composer's best works.

I enclose you one dollar for a year's subscription to the DELINEATOR and trust to see other music equally as good, as you promise in your advertisement.

Would suggest that you have your same composer write a set of waltzes or a polka as good as his march.

Very truly yours,
JENNIE B. STRATTON,
137 No. Main Street,
Salt Lake City, Utah.

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DR. SCOTT'S ELECTRIC GOODS.—Not the least important of the strictly modern uses of electricity is its application as a curative agent, and one of the most efficacious modes of utilizing it for this purpose is that embodied in Dr. Scott's celebrated electric corsets, belts, brushes, plasters, razors and other appliances. The corsets and belts are recommended for indigestion, rheumatism, spinal trouble and kindred ailments, while the electric hair-brushes are excellent for various diseases of the scalp and for strengthening the hair. These goods are guaranteed of superior quality and are described in a valuable book that is sent free on application.

OUR WEDDING PAMPHLET.—"Weddings and Wedding Anniversaries" is the title of a pamphlet published by us, that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds; and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding, to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. or 15 cents.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the May DELINEATOR should reach us before the fifth of March. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

A TEXT-BOOK OF DRAWING AND PAINTING.—"Drawing and Painting" is the title of a book published by us that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

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BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet published by us in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full and explicit instructions for preparing a large assortment of delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

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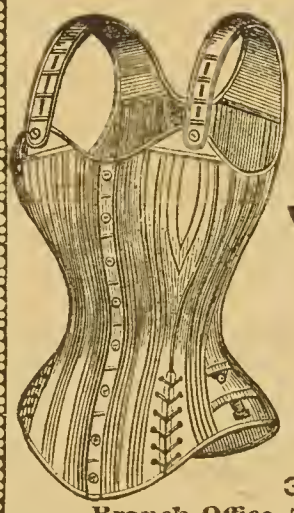


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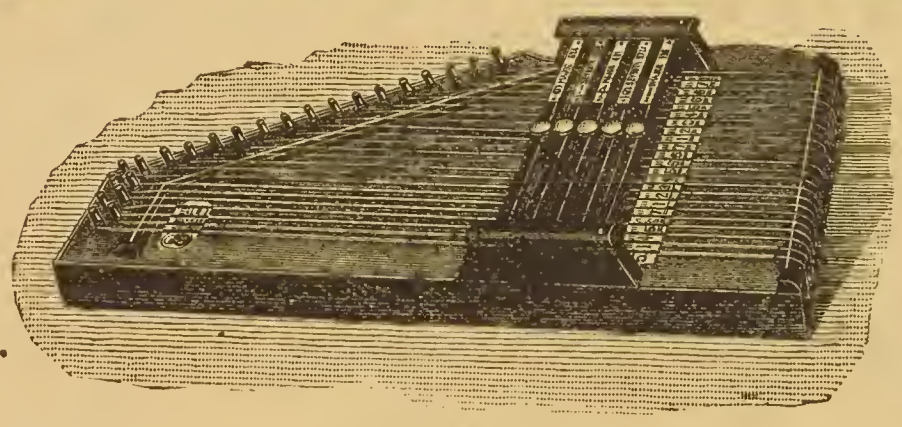
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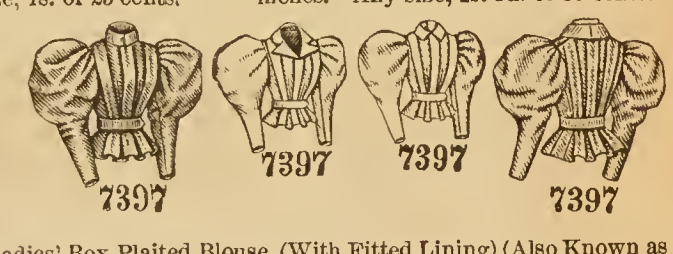
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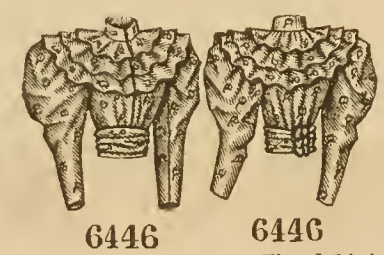
Ladies' Yoke Blouse-Waist (With Fitted Body-Lining) (To be Made High or Square Necked and with Long or Short Draped Sleeves) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



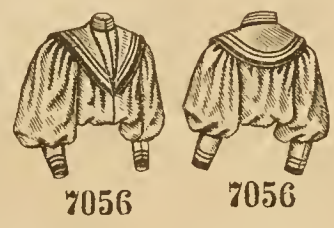
Ladies' Full Seamless Blouse-Waist, Closed at the Back and having a Fitted Body-Lining (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. or 25 cents.



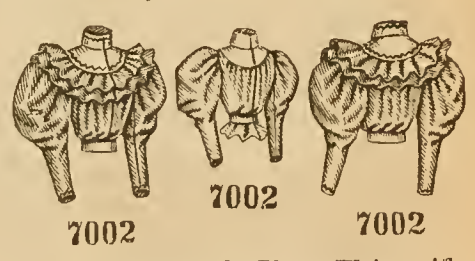
Ladies' Blouse-Waist, (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Blouse-Waist, with Fitted Lining and Ruffled Cape-Collar (That may be Omitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



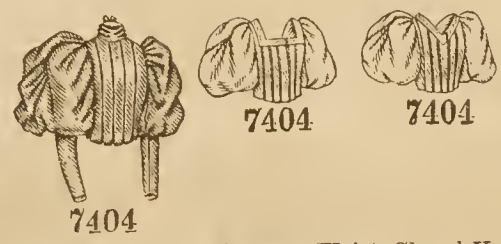
Ladies' Blouse, Desirable for Tennis, Golf and Other Sports (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Round-Yoke Blouse-Waist, with Fitted Lining (That may be Omitted) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Knife-Plaited Blouse-Waist (Having the Effect of an Accordion-Plaited Waist), with Raglan Sleeves and a Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Box-Plaited Blouse-Waist, Closed Under the Center-Front Plait and having a Fitted Body-Lining (Known as the Psyche Blouse) (To be Made with a High or Low Neck and with Long or Short Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Round Yoke-Waist (To be Made With or Without a Fitted Lining) (Copyright): 13 sizes. Bust measures. 28 to 46 inches. Any size, 1s. or 25 cents.



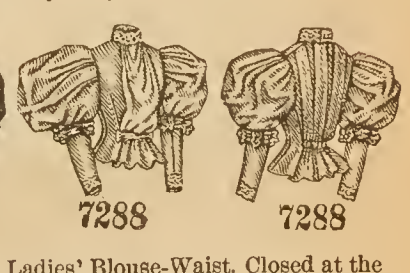
Ladies' Blouse, with Fitted Lining (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Square-Yoke Blouse-Waist, with Fitted Lining and Attached Circular Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Blouse (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Blouse-Waist, Closed at the Back (With Fitted Lining) (Copyr't): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. or 25 cents.



Ladies' Blouse-Waist (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

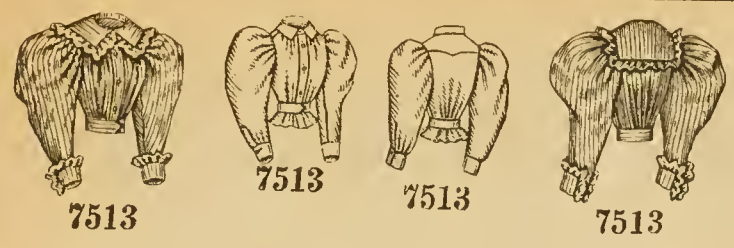


Ladies' Surplice Blouse-Waist, with Double, Draped Shawl Collar (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Here is a chance to test the wonderful merits of Messageo, the original skin food, tissue builder and beautifier. A dainty, fragrant, snow-white histogenetic facial dressing prepared from vegetable essences and milk of plants. Harmless as milk; delightful to use; marvelous results! Nourishes and restores youthful texture, feeds cushion tissues of the skin and banishes wrinkles. Not a cosmetic. **Wrinkles, Pimples, Blackheads,** freckles, tan eradicated. **Stop looking old while you feel young. For only 10 Cents** we send prepaid (1) Trial size Messageo, (2) the exquisite Medico-dermal Massageo Facial Cream Soap, price 50c., (3) illustrated book Toilet Topics, (4) Colored lithograph "Sylvan Toilets."

THE SYLVAN CO., Woodward Ave., Detroit, Mich.

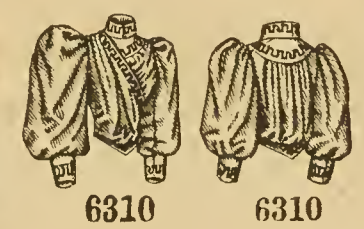
A Representative is needed in each locality to manage distributing samples, books, cards, circs., do special correspondence. Send 10c. for samples of soap, etc. (worth double), receive New Art Booklet and special offer to you.



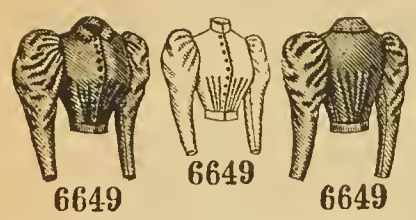
Ladies' Shirt-Waist (To be Made with Straight or Turn-Up Cuffs and with a Standing or Turn-Down Collar, or a Sailor Collar having Square or Rounding Front Corners) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



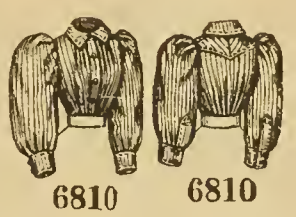
Ladies' Russian Blouse, with Body Lining Laced in Front (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Greek Blouse (With Fitted Lining) (Known as the Psyche Blouse) (Copyr't): 11 sizes. Bust meas., 28 to 42 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Spencer Waist (To be Made With or Without a Fitted Lining) (Copyright): 14 sizes. Bust measures, 28 to 48 inches. Any size, 10d. or 20 cents.



Ladies' Shirt-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

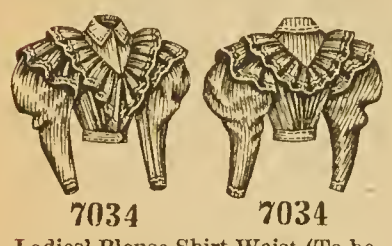


ABSOLUTELY PURE.

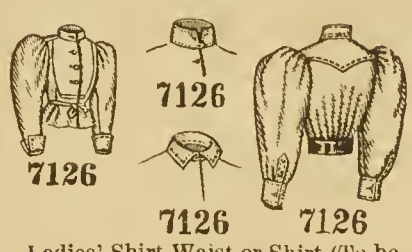
Officially reported, after elaborate competitive tests made under authority of Congress by the Chief Chemist of the United States Agricultural Department, ***Superior to all other Baking Powders in Leavening Strength.***

The most Careful Housewife will use no other.

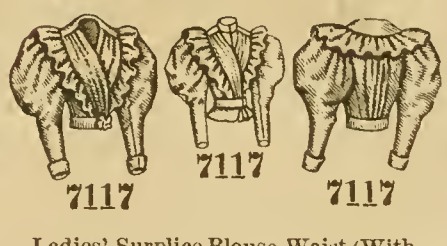
ROYAL BAKING POWDER CO., 106 WALL ST., NEW-YORK.



Ladies' Blouse Shirt-Waist (To be Made with a Rolling or a Standing Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



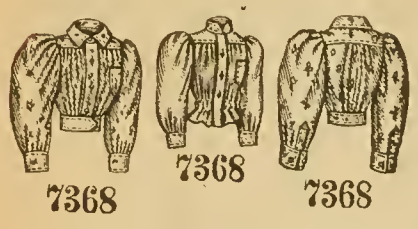
Ladies' Shirt-Waist or Shirt (To be Made with a Standing or a Turn-Down Collar and Straight or Turn-Up Cuffs) (Copyr't): 12 sizes. Bust meas., 28 to 44 inches. Any size, 1s. or 25 cts.



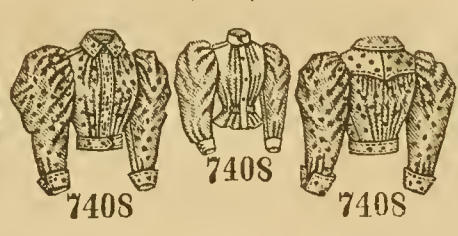
Ladies' Surplice Blouse-Waist (With Fitted Lining) (Which may be Omitted) (Known as the Galatea Blouse) (Copyr't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



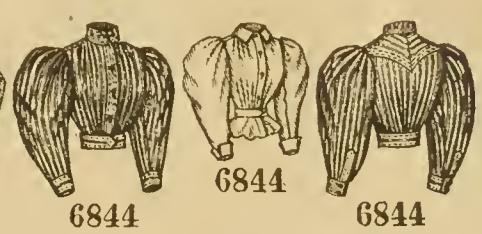
Ladies' Blouse-Waist (With Fitted Lining) (To be Made with a Standing or a Rolling Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



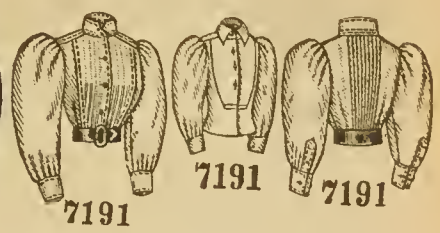
Ladies' Shirt-Blouse (To be Made with a Turn-Down or a Standiug Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



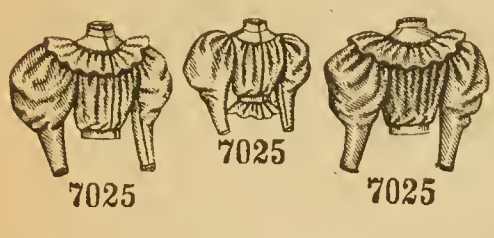
Ladies' Shirt-Waist, with Yoke Back (To be Made with a Turn-Down or Standing Collar and with Straight or Reversed Cuffs) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



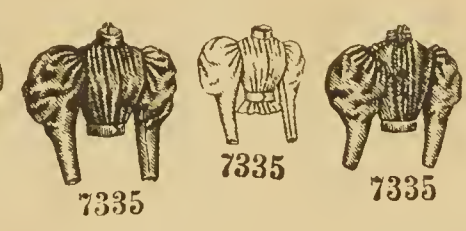
Ladies' Shirt-Waist, with Standing or Turn-Down Collar and Straight or Reversed Cuffs (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Shirt-Waist or Shirt (To be Made with a Standing or Turn-Down Collar and with a Square or Rounding Bosom) (Copyr't): 12 sizes. Bust meas., 28 to 44 inches. Any size, 1s. or 25 cents.



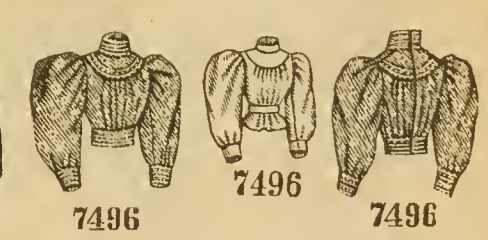
Misses' Round-Yoke Blouse-Waist (With Fitted Lining) (That may be Omitted) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Blouse-Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



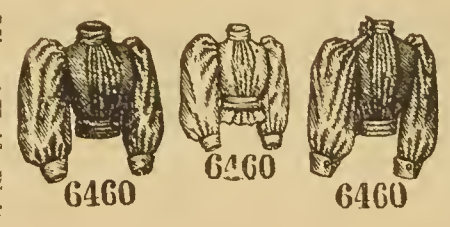
Misses' Greek Blouse (With Fitted Lining) (Known as the Psyche Blouse) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.



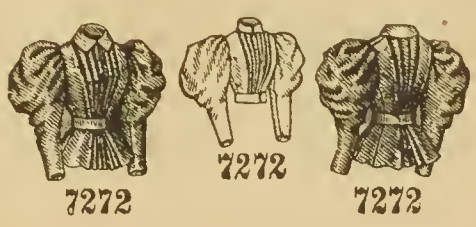
Misses' Round-Yoke Waist (To be Made With or Without a Fitted Lining) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Knife-Plaited Blouse-Waist (Having the Effect of an Accordion-Plaited Waist, with Raglan Sleeves and a Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



Misses' Blouse (With Fitted Lining) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



Misses' Side-Plaited Blouse-Waist (With Fitted Lining) (To be Made with a Standing or Rolling Collar) (Copyright): 9 sizes. Ages, 8 to 16 yrs. Any size, 10d. or 20 cts.

Ladies!

who read this must blame themselves if they are ever again annoyed by

Broken Corsets



This advertisement tells how to *"double the life of your corset."* It is by wearing that clever idea, the **Improved**

Pearl Corset Shield

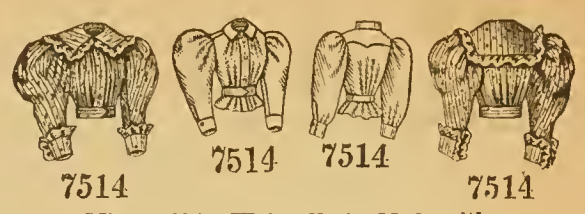
If in your *new* corset, it cannot break *over the hips* or in *front*. It will make your *broken corset as comfortable as when new*, and *not* enlarge the size of your waist. Thousands wear and praise them.

Mrs. Frank Leslie says: "I have found them of great use in preventing the breaking of corset bones and also in keeping them in shape."

Try Them! **Sold Everywhere.** Ask your corset dealer; if he hasn't them send his name, your corset size and 25 cents for sample pair to EUGENE PEARL, 23 Union Square, New York. Agents wanted. Send for circular.



Misses' Box-Plaited Blouse (To be Made With or Without a Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



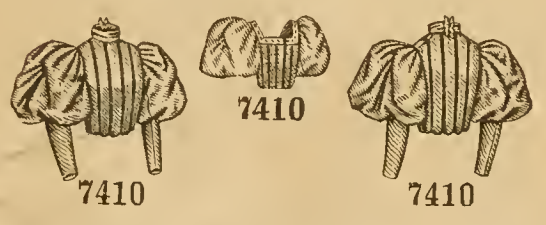
Misses' Shirt-Waist (To be Made with Straight or Turn-Up Cuffs and with a Standing or Turn-Down Collar, or a Sailor Collar having Square or Rounding Front Corners) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cts.



Misses' Blouse Shirt-Waist (To be Made with a Rolling or a Standing Collar) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Square-Yoke Blouse, with Fitted Lining (Which may be Omitted) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



Misses' Box-Plaited Blouse-Waist, Closed Under the Center-Front Plait and having a Fitted Body-Lining (Known as the Psyche Blouse) (To be Made with a High or Low Neck and with Long or Short Sleeves) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. to 20 cents.



Ladies' Box-Plaited Waist, with a Box-Plaited Raglan Sleeve, and a Removable Stock having a Ruffled Plastron (Either Stock or Plastron or Both may be Omitted) (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cts.



Misses' Blouse-Waist (With Fitted Body-Lining) (To be Made with Long or Elbow Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist, with Standing or Turn-Down Collar and Straight or Reversed Cuffs (Copyr't): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cts.



Ladies' Surplice Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



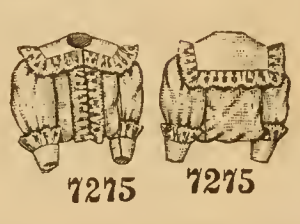
Misses' Spencer Waist) (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar) (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.



Misses' Shirt-Waist, with Yoke Back (To be Made with a Turn-Down or Standing Collar and with Straight or Reversed Cuffs) (Copyright): 7 sizes. Ages, 10 to 16 yrs. Any size, 10d. or 20 cents.



Misses' Full Seamless Blouse-Waist, Closed at the Back and having a Fitted Body-Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Girls' Blouse (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



Misses' Surplice Waist (With Fitted Lining) (Perforated for V Neck in Front) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20c.

A Perfect Complexion

MRS. GRAHAM'S **Cucumber** and **Elder Flower Cream**

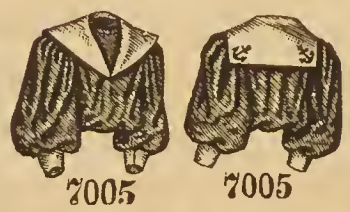


After using it daily for 3 months a lady's skin will be as pink, soft and velvety, as pure and clear as the most delicious baby's skin. It is not an artificial cosmetic. It cleanses, refines, purifies and whitens. It feeds and nourishes the skin tissues, thus banishing wrinkles, marks and scars. It is harmless as dew, and as nourishing to the skin as dew is to the flower. Price $1.00, by express, prepaid. Bottle lasts 3 months. Sample mailed for 10 cents in stamps. Lady Agents wanted. **Dressmakers and Milliners** offered very liberal inducements to become agents. **Mrs. GERVAISE GRAHAM, "Beauty Doctor," 1424 Michigan Ave., Chicago, Ill.**

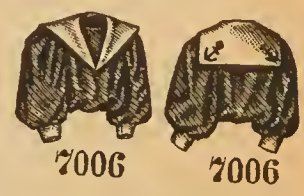
NEW YORK STATE AGENCY,
(Wholesale and Retail,)
672 FULTON ST., BROOKLYN, N. Y.



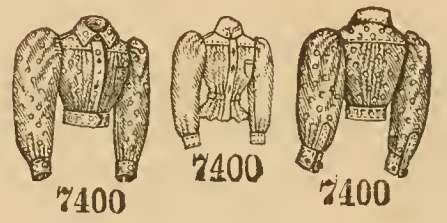
Misses' Box-Plaited Shirt-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



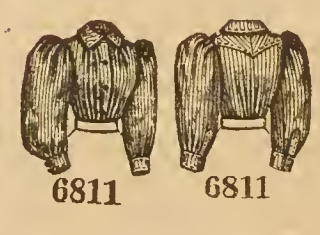
Misses' Sailor Blouse (Copyright): 7 sizes. Ages, 10 to 16 years. Any sizes, 10d. or 20 cents.



Girls' Sailor Blouse (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist (To be Made with a Turn-Down or Standing Collar) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Shirt-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Russian Sailor Blouse (With Fitted Body-Lining) (Copyr't): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. or 25 cts.

Madame Rowley's Toilet Mask

—OR—

FACE GLOVE.

The following claims made for Madame Rowley's Toilet Mask are the grounds on which it is recommended to ladies for Beautifying, Bleaching and Preserving the Complexion:

1st. The **Mask** is **Soft** and **Pliable,** and can be **Easily Applied** and **Worn** without **Discomfort** or **Inconvenience.**

2d. It is durable and does not dissolve or come asunder, but holds its original shape.

3d. It has been **Analyzed** by **Eminent Scientists** and **Chemical Experts,** and pronounced **Perfectly Pure** and **Harmless.**

4th. With ordinary care the **Toilet Mask** will **Last for Years** with its *valuable properties unimpaired.*

5th. The **Mask** is protected by letters patent, has been introduced fifteen years, and is the **only Genuine** article of the kind.

6th. It is **Recommended** by **Eminent Physicians** and **Scientific Men** as a *substitute for injurious cosmetics.*

7th. The **Toilet Mask** is as **Unlike** the fraudulent appliances used for conveying cosmetics, etc., to the face *as day is to night,* and it bears no analogy to them.

8th. The **Mask** may be worn with **Perfect Privacy,** and the **closest Scrutiny** cannot detect that it has been used.

TRADE-MARK
Reg'd.



The Toilet Mask or Face Glove in position to the face.
To be worn 3 times in the week.

9th. It is a **Natural Beautifier** for **Bleaching** and **Preserving** the **Skin,** and **Removing Complexional Imperfections.**

10th. The **Toilet Mask** is sold at a moderate price, *and one purchase ends the expense.*

11th. Many dollars uselessly expended for cosmetics, lotions, and the like preparations, may, by its use, be saved.

12th. **Ladies** in every part of the country are using the **Toilet Mask** with gratifying results.

13th. It is safe, simple, cleanly and effective for beautifying purposes, and never injures the most delicate skin.

14th. While it is intended that the **Toilet Mask** be **Worn During Sleep,** it may be applied, *with equally good results,* at **Any Time,** to suit the convenience of the wearer.

15th. The **Toilet Mask** has received the testimony of well-known society and professional ladies, who proclaim it to be the greatest discovery for beautifying purposes ever offered to the public.

A FEW SPECIMEN EXTRACTS FROM TESTIMONIAL LETTERS:

"I am so rejoiced at having found at last an article that will indeed improve the complexion."

"Every lady who desires a faultless complexion should be provided with the Toilet Mask."

"My face is as soft and smooth as an infant's."

"I am perfectly delighted with it."

"As a medium for removing discolorations, softening and beautifying the skin, I considcr it unequalled."

"It is, indeed, a perfect success—an inestimable treasure."

"I find that it removes freckles, tan, sunburn, and gives the complexion a soft, smooth surface."

"I have worn the Toilet Mask but two weeks, and am amazed at the change it has made in my appearance."

"The Toilet Mask certainly acts upon the skin with a mild and beneficial result, making it smoother and clearer, and seeming to remove pimples, irritations, etc., with each application."

"For softening and beautifying the skin there is nothing to compare with it."

"Your invention cannot fail to supersede everything that is used for beautifying purposes."

"I must tell you how delighted I am with your Toilet Mask; it gives unbounded satisfaction."

"The improvement in my complexion is truly marvellous."

"I have been relieved of a sallow, greasy complexion after trying all kinds of cosmetics without success."

COMPLEXION BLEMISHES

may be hidden imperfectly by cosmetics and powders, but can only be removed permanently by the Toilet Mask. By its use every kind of spots, impurities, roughness, etc., vanish from the skin, leaving it soft, clear, brilliant and beautiful. It is harmless, costs little, and saves its user money. It prevents and REMOVES

WRINKLES,

and is both a complexion preserver and beautifier. Introduced and favorably known throughout the United States 15 years; in England and France, 9 years. ILLUSTRATED PAMPHLET, with authentic proofs of exceptional merit, eminent expert testimony, and full particulars, mailed free by

THE TOILET MASK CO., 1164 Broadway, New York.

Apply for Pamphlet NOW, while you have our address before you, as this advertisement appears only occasionally. Please mention "The Delineator."

ARE YOU DEAF?

DON'T YOU WANT TO HEAR?

THE AURAPHONE will help you if you do. It is a recent scientific invention to assist the hearing of any one not born deaf. When in the ear it is INVISIBLE, and does not cause the slightest discomfort. It is to the ear what glasses are to the eye, an ear spectacle. Enclose stamp for particulars. Can be tested FREE OF CHARGE at

NEW YORK AURAPHONE CO.'S OFFICES,
716 Metropolitan B'ld'g, Madison Sq., New York,
or, 607 Masonic Temple, Chicago, Ill.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

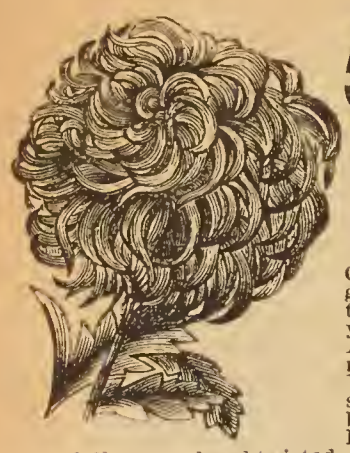
SUFFERER:—To properly treat hair that has a tendency to fall out, it is necessary to ascertain the cause of the debility, and overcome it, if possible; and this comes within the province of a physician. After your system has been toned up and your health has become fairly good, a quinine wash, which any reliable druggist will put up for you, will prove beneficial.



Coffee, Spices & Extracts

direct from Importers to Consumers. For 18 years we have been offering Premiums to Clubs and large buyers of Dinner, Tea and Toilet Sets, Silverware, Table Linen, Lace Curtains, etc., *all of our own importation,* and bought for *Cash* direct from manufacturers. Large discounts on goods *without* premiums. Our fully illustrated 170-page Catalogue will interest, and we will be pleased to mail YOU one upon receipt of your address.

LONDON TEA CO., 189 Congress St., Boston.



50c TRIAL SETS OF CHOICE PLANTS, BULBS AND FRUITS

Our Exhibition Set of 10 MODERN MUMS valued at $1.40 Prepaid by Mail for only 50c.

The Modern Chrysanthemum is the crowning glory of autumn flowers. Our Exhibition Set is a marvel of beauty and cheapness. Planted out or grown in pots or boxes they will make a magnificent show. This set and those that follow are offered to induce you to try our goods, confident if you do so once their superiority will make you a constant customer. Abridged descriptions of sorts in Our Exhibition Set. **E. Molyneaux,** rich deep bronze, petals of great length, noblest of its class. **Harry E. Widner,** deep golden yellow. **Joey Hill,** deep cardinal red, immense size. **Prest. Wm. R. Smith,** beautiful clear flesh pink, perfectly double. **Miss Kate Brown,** pure white, very early, fully six inches across. **Ivory,** snow white, exquisite form. **Gloriosum,** canary yellow, petals gracefully curved and twisted. **Charity,** bright rosy carmine. **Mrs. E. G. Hill,** delicate pink shading, flowers very large. **Nivius,** a grand snow white variety, with incurved centre and reflexed outer petals.

ORDER THESE SETS BY THE LETTERS AND NUMBERS.

Set **U**—2 elegant **Palms,** strong plants, 2 sorts..50c
" **H**—4 superb **French Cannas,** 4 sorts.....50c
" **K**—10 large flowered **Geraniums,** 10 sorts..50c
" **L**—30 fine **Gladioli,** all flowering bulbs.....50c
" **N**—10 **Tuberoses,** double sorts all flowering 50c
" **O**—10 flowering plants all different.....50c
" **P**—6 Hardy Ornamental **Shrubs,** 6 sorts.....50c
" **Q**—6 hardy **Climbing Vines,** 6 sorts.....50c
" **F**—10 Lovely **Carnation Pinks,** 10 sorts....50c
" **M**—6 **Fuchsias,** 6 sorts, and 2 **Begonias**....50c
" **R**—8 Hardy **Roses,** fine assortment, 8 kinds.50c
" **S**—6 Choice **Begonias,** 6 sorts.....50c
" **T**—6 Hardy **Border Plants,** 6 sorts.....50c
" **W**—6 **Perennial Phlox,** 6 sorts.....50c

Set **J**—10 Sorts Lovely **Everblooming Roses,** 50c

FRUIT TREES, ETC. MAIL SIZE.

Set **103**—8 **Peaches,** 4 sorts.....50c
" **104**—8 **Apple,** 4 sorts.....50c
" **105**—2 **Pear,** 2 sorts, 2 **Cherry,** 2 sorts,....50c
" **106**—6 **Grapes,** 3 sorts,.....50c
" **107**—8 **Grapes,** all Concords.....50c
" **108**—4 **Gooseberries,** 4 sorts 50c
" **109**—10 **Currants,** 3 sorts 50c
" **110**—30 **Raspberries,** 5 sorts.....50c
" **111**—50 **Strawberries,** 5 sorts.....50c
" **112**—1 each, **Japan Chestnut & Walnut** 50c
" **113**—20 **Blackberries,** 4 sorts.....50c

One half each of any two of these sets 50c., 3 sets $1.25, 5 sets $2.00.

By mail postpaid, safe arrival and satisfaction guaranteed. Order by the letters and the numbers from this advertisement **NOW,** as these are introductory sets, not in catalogue. an **Elegant Annual of 168 pages,** which will be sent free with first order. If none of these sets suit you and you want anything in our line send for **Catalogue, Free.** About 60 pages devoted to **Vegetable** and **Flower Seeds,** 70 to **Plants,** and the balance to the **Cream of the Fruits.**

EVERYTHING OF THE BEST FOR ORCHARD, VINEYARD, LAWN, GARDEN, GREENHOUSE AND CONSERVATORY. MILLIONS OF TREES, SHRUBS, VINES, ROSES, ETC.

41st YEAR. 1,000 ACRES. 29 GREENHOUSES.

THE STORRS & HARRISON CO., Box 307 Painesville, O.

BURPEE'S FARM ANNUAL for 1895

"The Leading American Seed Catalogue."

A handsome book of 174 pages with many **new features** for 1895—hundreds of illustrations, pictures painted from nature—it tells all about the **BEST SEEDS that grow,** including rare novelties that cannot be had elsewhere. Any seed planter is welcome to a copy **FREE.** *Send your address to-day on a postal.*

W. ATLEE BURPEE & CO., Seed Growers, PHILADELPHIA.

Do Your Part.

Do your part, and do your best—
Nature then will do the rest.
Part of your part is to secure the
best Seeds. Ask your dealer for

FERRY'S SEEDS.

They always fill the bill. If you would know the best methods of planting and growing them, send for *Ferry's Seed Annual for 1895,* Free.

D. M. FERRY & CO., DETROIT, MICH.

3 Lovely Tea Roses, White, Pink & Yellow For 10 CENTS.



"Golden Star." The Finest Yellow.

"Bridesmaid." Charming Pink.

With our NEW BOOK of SPECIAL { "Empress of Germany." Newest Pure White Rose. } BARGAINS in Flowers, for 1895.

See What you Can Buy For $1, Postage Paid.

The "Acme" Rose Set, 25 beautiful Tea and Everblooming Roses, for..... $1.00
The "Champion" Geranium Set, 20 superb selected Geraniums, double & single, no two alike, $1.00
The "Excelsior" Chrysanthemum set, 25 selected, named varieties of this popular flower, in all their forms and colors, for..... $1.00

32 Greenhouses. Established a quarter of a Century.

See What You Can Buy For 50c., Postage Paid.

10 Lovely Flowering Begonias for.....50c.
12 Charming Tea Roses, all different, for.. 50c.
12 Choice Carnation Pinks, all colors, for.. 50c.
10 Geraniums, double and single, for..... 50c.
12 Prize Winning Chrysanthemums for.... 50c.

These are just samples of the many fine collections we can offer you.

Address **McGREGOR BROS., Springfield, Ohio.**

ANSWERS TO CORRESPONDENTS.

MISS E. H.:—You do not state the nature of the leather causing the stain upon your white cotton goods, but as the stain is very likely of an acid nature on account of the acid in the leather, we would suggest washing the goods in water containing a liberal quantity of ammonia.

C. F. B.:—Astrology is the so-called science of foretelling future events by means of the position or aspects of the heavenly bodies. Its rules and principles may be learned by a study of works on the subject, which may be found in any large public library.

MRS. W. C.:—To make good black ink, take two pounds of bruised galls, one pound each of log-wood, green copperas and gum, and six gallons of water; boil all together for an hour and a half, and then strain five gallons.

L. C. P.:—We do not commend a promiscuous use of hair-dyes, as they frequently produce evil results that are irremediable.

DOROTHEA:—Try zinc ointment for red blotches on the nose. This will often quell a coming pimple if applied in time.

A BARGAIN COLLECTION OF

FLOWER SEEDS



10 Choice Annuals, (everybody's favorites), all new fresh seeds, sure to grow and bloom this season. **Pansy,** 40 colors and markings; **Phlox,** 20 colors; **Verbena,** 18 colors; **Pinks** 10 colors; **Petunia,** 10 colors; **Asters,** 12 colors; **Balsam,** 8 colors; **Sweet Peas,** 12 colors; **Mignonette** sweet and **Sweet Alyssum.**

FOR 12 CENTS and the name and address of two of your friends who grow flowers, I will send, post paid, the complete collection, one pkt. each of the ten varieties (enough for any ordinary garden.) This is a **BONAFIDE** offer, made to introduce my home grown flower seeds to new customers and which I guarantee to please you or the amount paid refunded, and the seeds given as a present.

Miss C. H. LIPPINCOTT,
319 and 323 Sixth St. So., MINNEAPOLIS, MINN.

$255.00 FOR EARLY TOMATOES.



This wonderful Early Tomato has proved a great success for earliness, smoothness and quality. Perfect ripe fruit has been produced in less than 50 days. We offer **$255** for ripe Tomatoes grown in the least number of days from day seed is planted. All climates and soils have equal chance. Full instructions with seed. We own it all.

SUREHEAD CABBAGE—is all head and sure to head, of large size, excellent quality and a good keeper. Single heads have weighed 60 lbs.

JAPANESE CLIMBING CUCUMBER—A wonderful variety from Japan, and will climb a trellis, wire netting, or any support 5 to 8 feet. Fruits early and continues throughout season; long, tender, excellent for pickling. Pleases all, and a wonderful curiosity.

EARLY FORTUNE POTATO, 51 bbls. given away—Earliest Potato grown, and has proved it. A Potato Grower writes: "Planted Early Fortune 5 weeks after Early Rose, and they matured together, Fortune yielding over three times as many, quality excellent, and sure to be a great favorite." We want a great test made in 1895 and will give **Free** one barrel of seed to growers of the largest yield from one whole potato in each State and Territory. Instructions with Potato. Cannot be obtained elsewhere. One Potato is worth $1.00 to any person.



We will send a package each of Early Tomato, Surehead Cabbage, Japanese Climbing Cucumber, and one whole Early Fortune Potato (packed from frost) with a Garden Annual, (nothing published like it) for only 25 cents.

☞ If you send silver or M. O. we will add **Free** a Floral Calendar for 1895, a work of art in colors. Order at once. Address **FAIRVIEW SEED FARM, Box 42, Rose Hill, N. Y.**

ACRE APPLES, $1,493. Write **Nurseries and Orchards,** Louisiana, Mo., for free sample copy telling about it. A practical Fruit and Farm paper published by Stark Bros., **40c. a year;** circulation, 460,000 copies. The "Cream of the Cream"—gives the busy Fruit Grower or Farmer, who hasn't the time or the money to buy and read a great mass of papers what is **best from them all** what he wants to know.

THE WONDERFUL
New Rose CRIMSON RAMBLER

The **most remarkable ROSE** introduced in many years. **"300 blooms on one shoot."** *"The gem among the novelties."*—LONDON (Eng.) TIMES. Circular giving full description and price, with handsome colored plate **free.** **ELLWANGER & BARRY, (1840—*Mount Hope Nurseries*—1895), Rochester, N.Y.**



We have great satisfaction in being the first to offer something really new—**DOUBLE FLOWERING SWEET PEAS.** The varieties, 3 in number, are of incomparable beauty. One is a superb blush pink suffused with deep rose; another is as white as the driven snow; while the third is a gorgeous shade of crimson rose.

The flowers are unusually large in size and the effect of the extra number of petals, all of which are gracefully curved and daintily frilled, is to reflect tinted and varying shades into the depths of the flower, intensifying the brilliancy of the already rich colorings and giving them a much more massive appearance than the single varieties. The fascinating contrasts and ever changing colors are enhanced by their delicious fragrance, and as they remain fresh after cutting for a longer period, they are destined to outrival the single varieties which are now fashion's floral favorites.

All the flowers will not come double. Usually half the flowers on a stem are double and the other half are single; sometimes stems bear only singles, and other stems bear all doubles.

PETER HENDERSON & CO.

A complete description and colored plate of this new floral beauty will be found in our **1895 Catalogue** of **"EVERYTHING for the GARDEN,"** which we will send **FREE** with every order from this advertisement, **when this paper is mentioned.** If Catalogue alone is wanted, it will be mailed on receipt of 20 cents. As every copy however, with postage, costs us 25 cents, you will find it more advantageous to order the **NEW DOUBLE SWEET PEAS** and get for nothing a Catalogue of 160 pages containing nearly 500 engravings and 8 beautiful colored plates, in fact the most superb publication of its kind ever issued.

Price 25 cents per packet (3 sorts in mixture).

Postage stamps accepted as cash.

35 & 37 CORTLANDT STREET, NEW YORK.

BIG BARGAINS IN ROSES, PLANTS, AND SEEDS

Our GRAND SET of 13 Elegant Ever-blooming ROSES for only 50cts. by mail, post-paid, safe arrival and satisfaction guaranteed.

These roses are fine healthy plants and will bloom all this Summer in pots or planted out. **We guarantee them to be by far the best 50 cts. you ever invested in roses,** as follows:

Ruby Gold, beautiful shades of Copper and Gold. **Duchess de Brabant,** flesh color, the old favorite. **Madame de Watteville,** the famous Tulip Rose. **Snowflake,** pure White, always in bloom. **Meteor,** rich velvety Crimson, none better. **La France,** Silvery Peach and Rose, a beauty. **Sunset,** Tawny shade of yellow, very rich **Isabella Sprunt,** deep rich Yellow. **Princess Sagan,** richest, Scarlet, very bright. **Marie Van Houtte,** Creamy White and Yellow. **Grace Darling,** Satiny Pink, elegant. **Honore Defresne,** Yellow, flushed Pink, charming. **Marie Guillot,** pure White, tinted Lemon.

What You Can Buy for 50 Cents.

Set 34—13	Ever-blooming Roses all different	50 cts.
" 35—12	Fragrant Carnation Pinks, 12 kinds,	50 cts.
" 36—12	Lovely Flowering Begonias, all sorts,	50 cts.
" 37—13	Geraniums, all colors and kinds,	50 cts.
" 38—15	Choice Prize Chrysanthemums,	50 cts.
" 39— 4	Choice Decorative Palms, try them,	50 cts.
" 40— 5	Dwarf French Cannas, 5 kinds,	50 cts.
" 41—12	Sweet Scented Double Tube Roses,	50 cts.
Set 42—20	Large Flowered Pansy Plants,	50 cts.
" 43—15	Coleus, will make a bright bed,	50 cts.
" 44—12	Double and Single Fuchsias, all colors,	50 cts.
" 45— 6	Choice Hardy Shrubs, 6 sorts.	50 cts.
" 46—30	Pkts Flower Seeds, no two alike.	50 cts.
" 47—20	Pkt's elegant Sweet Peas, all different,	50 cts.
" 48—18	Pkt's Choice Vegetable Seeds 18 sorts.	50 cts.

You may select half of any two sets for 50 cents, or 3 complete sets for $1.25, any 5 sets for $2.00, the entire 15 sets for $5.00; or half of each set for $2.50. Get your neighbor to club with you. Our catalogue free, **ORDER TO-DAY.** We will hold the plants and ship them any time you may desire. Address,

THE GREAT WESTERN PLANT CO., SPRINGFIELD, OHIO.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

A SUBSCRIBER AT MOBILE:—William Cullen Bryant is the author of "The Battle Field," in which the following lines occur:

"Truth crushed to earth shall rise again,
The eternal years of God are hers;
But error, wounded, writhes with pain,
And dies among his worshippers."

The lines—

"How wonderful is Death!
Death and his brother Sleep,"

are found in Percy Bysshe Shelly's "Queen Mab." The following lines are from Joseph Rodman Drake's "American Flag":

"When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there."

Christopher P. Cranch wrote the stanza:

"Thought is deeper than all speech,
Feeling deeper than all thought,
Souls to souls can never teach
What unto themselves was taught."

The authorship of the other lines we fail to trace.



New Pink Begonia Vernon

For constant and profuse blooming there is no plant which can approach this, either for the window or garden. Flowers large, deep bordered, satiny pink, of exquisite beauty and borne profusely every day in the year. Succeeds for everybody in any situation. Fine plants **25 cents** each, or for **50 cents** we will send by mail all of the following:

1 NEW PINK BEGONIA VERNON.
1 MEXICAN PRIMROSE, exquisite everbloomer.
1 MANETTIA VINE, lovely everblooming climber.
1 MEXICAN CORAL PLANT, a brilliant everbloomer.
1 GIANT COLUMBIAN CARNATION, everbloomer.
1 PARROTS FEATHER, elegant foliage plant.

And our **GREAT CATALOGUE** with **9** magnificent colored plates and covers, and sample copy of the MAYFLOWER with two great chromo plates. These **6** Plant Novelties (worth $1.20) will all flower this season, and we send them for **50c.** only to introduce our superior stock. Catalogue will not be sent unless asked for, as you may already have it.

Order at once, as this Offer may not appear again.

OUR CATALOGUE of Flower and Vegetable Seeds, Bulbs, Plants and Rare new Fruits is the finest ever issued; profusely illustrated with elegant cuts and colored plates. We offer the choicest standard sorts and finest Novelties. We are headquarters for all that is New, Rare and Beautiful. This elegant Catalogue will be sent for **20c.,** or Free if you order the plants here offered.

JOHN LEWIS CHILDS, Floral Park, N.Y.

—15— Large Pansy Plants

GIVEN AWAY.

To introduce our superior Pansy Plants (and other flowers) into 100,000 new homes this Spring, we will mail to any address 15 good strong Pansy plants of our extra choice mixture, which contains over 50 kinds, and embraces every color that can be imagined, carefully packed in a strong box, for only 30c. to pay postage, packing, &c. We grow them by the million, and know when you get these plants you will at once send us an order for others, as nothing but very nice well-rooted Pansies, that will flower early, will be sent. Catalogue lovely Plants, Bulbs, Seeds, &c., free. Send M.O. or silver.

Address: PANSY GREEN HOUSES, Box 216, Rose Hill, N.Y.

NEW FLOWERS, Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only **10c.** ALFRED F. CONARD, Box 5, West Grove, Pa.

CHRYSANTHEMUMS at 5c.

EVERY ONE PRIZE WINNERS

THIS Choice Collection of 20 Prize Winning Chrysanthemnms we mail for $1 will bloom this Fall. Everybody can grow them. Of the easiest cnlture. None better. They are world beaters. **We guarantee them the best dollar's worth of Chrysanthemums you have ever purchased.—Try them. THE LIST:**

Mrs. W. K. Harris, rich golden yellow, incurved, a beauty. **Roslyn,** clear mermet pink, immense size. **Col. Wm. B. Smith,** immense solid mass of richest golden bronze. **Ruth Cleveland,** a most delicate silvery pink, very chaste. **Christopher Columbus,** the finest red Chrysanthemum extant. **Emma Illtzeroth,** completely hides the plant with bright lemon yellow flowers. **Francis M. Ward,** immense flower of the purest snow white, 10 inches in diameter. **Mrs. Dr. Phil. Macon,** rich wine red, reverse silvery pink, extra fine. **Dr. Covert,** bright golden yellow, perfectly double, superb. **Mrs. Fanny Marchman,** salmon or Indian red, large and showy. **Eward Hatch,** lemon yellow suffused with pink, grand. **Fair Maid of Perth,** purest white, sometimes tipped rose, a beauty. **V. H. Hallock,** rosy pearl of waxy texture, a prize winner anywhere. **Tusaka Takaka,** beautiful blush stripped white, immense spreading flower. **Mrs. S. J. Coleman,** deep golden yellow, none better. **Lillian E. Bird,** exquisite shade of shrimp pink, a beauty in every respect. **Miss M. McCowet,** pure white with deep flush of pink. **Sunnyside,** flesh tint changing to pure white, distinct. **Mrs. C. E. Coleman,** deep red, reverse gold tipped with flame color. **Peculiarity,** rosy crimson, awarded medal of excellence.

We are headquarters for all kinds of Roses, Plants, Seeds and Bulbs. Our large illustrated catalogue mailed for 10 cts. in stamps. **We are the largest Rose growers in the world.** Address

Good & Reese Co., Box H Champion Greenhouses, Springfield, Ohio.

SEEDS RARE, FREE-BLOOMING FLOWERS. OUR GRAND TRIAL BOX. FREE

The great satisfaction given by our Free Trial Boxes in past seasons induce us to make a still greater trial offer this season to induce **EVERYBODY** to try our **SUPERIOR FLOWER SEEDS,** This lot of fresh seeds will grow readily and cannot but make thousands of permanent customers for us. Our Box contains

1 LOVELY TUBEROSE BULB, 1 MOTTLED GLADIOLUS BULB and One Packet each of

ASTER, Gov. McKinley, Over 50 grand colors.
SWEET PEAS, Emily Henderson, Best New White.
FORGET-ME-NOT, New Striped, Lovely Large Flower.
LINUM, Perpetual Flowering, Blooms All Summer.
POPPY, Riverdale Mixture, Grandest Out.
WONDERFUL MEXICAN PRIMROSE, Worth 25 cents.
WHITE FLOWERS, 100 Sorts for White Bouquets.
YELLOW FLOWERS, 100 Sorts Mixed for Bouquets.
GERMAN MIXED SEEDS, 400 Choice Sorts.
FOLIAGE PLANTS, For Decorative Foliage.
PINKS, Bell's Show Mixed.
PETUNIA, Bell's Show Mixed.
PHLOX, Bell's Show Mixed.
VERBENA, Bell's Show Mixed.
PANSY, Our Nellie, Gorgeously Beautiful.
BOOK ON SUMMER GARDENING, Free.

THESE ARE THE BEST MIXTURES IN THE WORLD.

Remember one packet each of the above flowers and the two bulbs by mail, for only 25 cents, and in each box we put a 25-cent check which will count the same as 25 cents in cash on any $1.00 order for seeds you may send us. So this trial lot really costs nothing. We have about 1,400 of the choicest varieties, and want every reader of this paper to try them. Catalogue free. ☞If you want to try vegetables send 10 cents for 6 sample packets. **J. J. BELL, - BINGHAMTON, N. Y.**

THESE FLOWERS ARE WORTH $3.00

☞FREE! For one year, with every order for 4 boxes, that bright floral magazine, THE BELLFLOWER.

Lovely Flowers Given Away

To introduce my **SEEDS** and **BULBS,** I will mail 2 **New Excelsior Double Dwarf Pearl Tuberose Bulbs,** sure to bloom early; **4 Gladioli Bulbs**—fancy mixed, lovely spikes all colors, nothing can equal these; **1 packet Marguerite Carnation,**—give elegant flowers in 4 mos. from seed; **1 pkt. Pansy—The Alice,** finest mxd., every color imaginable; **1 pkt. Poppy—Golden Gate,** nothing makes a grander show; **1 packet Sweet Peas—Eckford's Choice,** mixed, over 30 sorts, simply grand; **1 pkt. Phlox,** fancy mxd., includes many wonderful cols.; **1 pkt. Chinese Pinks,** all colors, and a flower everyone wants; **1 pkt. Mixed Flower Seeds for Wild Garden**—over 100 kinds that will grow and bloom freely.

The above are selling for $1.00, but as I have grown 100,000 collections simply to introduce my Seeds and Bulbs, will mail the complete lot, for only 25 cents to pay postage, packing, etc. They will bloom this season and make a great display. Order at once before all are taken. Catalogue of Vegetables and lovely Flowers FREE with each order. Full of Bargains.

☞ If you send silver or Money Order, a Floral Work of art in ten colors and 50 cent certificate is sent free. Address

F. B. MILLS, Box 119, ROSE HILL, N. Y.

SUCCESS WITH THE GARDEN

is the name of our monthly that tells all about new vegetables, fruits and flowers, and how to grow them. Columns are open for discussion on garden work and questions are answered. We have acres of Experimental Gardens and tell our readers what we grow and how we grow them. Fully illustrated and nothing published like it.

A POTATO GROWN 150 YEARS

is what we have just imported from Ireland that has been in cultivation there 150 years and is their greatest variety. We have all there are in this country and will give each subscriber one potato. **Golden Banded Lily** of Japan is just the thing to set in the garden or lawn, grows nearly 5 ft. high and has many large spotted blossoms. **2 Tuberoses,** pure white, sweet scented, extra choice. **3 Gladiolus,** one each of **white, pink** and **variegated.** For only 25 cents we will send our monthly one year, **Potato, Lily, and 5 bulbs.** Club of 5. **$1.00. Success With the Garden Co.,** Box 171. **Rose Hill, N. Y.**

SEEDS

12 pkts. 10c. Vegetable—6 pkts. 10c.

Pansy, Phlox, Poppy, Pinks, Sweet Alyssum, Mignonette, Marigold, Sweet Peas, Asters, Morning Glory, Balsams, Hollyhocks. **1 Rose and pkt. Flower Seed, 10c.** Two names. Catalogue. **BYER BROS. (Box D) Waynesboro. Pa.**

CHOICE BULBS, WARRANTED TO BLOOM.

New Spanish Iris, 3 for 10 c., 7 for 20c. **French Hybrid Gladiolus,** 5 for 10c, 13 for 25c. **Lovely Dbl Pearl Tuberoses,** 3 for 10c, 7 for 20c. The 11 bulbs 25c. Catalog with every order. **Alfred F. Conard,** Box 5. **West Grove, Pa.**



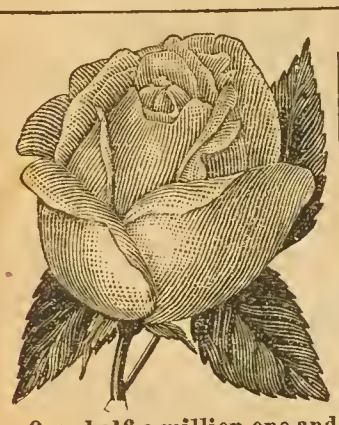
Pansy, 40 kinds. **Nasturt'n,** 10 " **Aster,** 100 " **Larkspur,** 13 " **Lobelia,** 30 " **Sweet Fern.**

Phlox, 50 kinds. **Ind. Pinks,** 50 " **Popples,** 30 " **Portulaca,** 15 " **Marigold,** 30 " **Mixture,** 1000 "

These 12 pkts., GUIDE, and MAGAZINE 3 mos. all for 10 cts. Verbenas, Petunias, Zinnias, Marg't Pinks or S. Peas for club of 2; all for club of 5. Club with friends. **GEO. W. PARK, 20, Libonia, Pa.**

FREE INTRODUCTION OFFER.

Send three 2-cent stamps for postage and to help pay for this "ad" and we will mail you free, one plant of the celebrated *CHINESE DWARF ORANGE,* and a copy of our large Illustrated Catalog of Beautiful Flowers, telling why we sell **SEEDS AT HALF PRICE** also **ROSES** and hundreds of varieties Choice House Plants at only **FIVE CENTS EACH.** ***The CALLA GREENHOUSES, CALLA, OHIO.***



Over half a million one and two year old roses now in stock. SAFE ARRIVAL OF ALL GOODS GUARANTEED.

We Want You to Know

That 50 CENTS will Buy

12 Very Choice Everblooming Roses

as follows: The Bride, white; Bon Silene, carmine; Bridesmaid, pink; H. M. Stanley, amber rose; Souv. de F. Gaulaine, dark crimson; Md. A. Nabonnand, rosy flesh; Queen's Scarlet, scarlet; Mlle Franceska Kruger, rich yellow; Arch Duchess Immaculata, citron red; Countess Eva Stahremberg, cream yellow; Ball of Snow, pure white (hardy); Gen'l de Tartas, brilliant carmine.

10 Fine Begonias, 10 Splendid New Carnations, 12 Selected New Chrysanthemums, 12 Flowering Geraniums, 25 pkts Choice Selected Flower Seeds.

Any one of the above liberal collections sent postpaid for **only 50 cents.** Our 32 large greenhouses are stocked with the best and newest varieties of plants, bulbs, flower and vegetable seeds. **Send for our large handsomely illustrated Catalogue, mailed Free to any address.**

The Geo. H. Mellen Co., Box D. Proprietors the old established INNISFALLEN GREENHOUSES **Springfield, O.**

ANSWERS TO CORRESPONDENTS,

(Continued).

IN DOUBT:—A bride could not appropriately wear a travelling gown while her maids were attired in evening dress. If she did not care for white, she could wear a costume of gray erépon trimmed with chiffon; and the maids could have gowns of any light tint.

VERBENA:—The question as to whether you should enter society at an early age when you have two older sisters is one that should be decided between you and them. Young ladies of seventeen wear dresses of full length. When a death occurs, friends of the deceased person's family leave cards. It is admissible but not very usual in this country to turn down one corner of a card to show that the owner left it in person.

H. B.:—There are idiosyncrasies of the skin as well as of the system, and it may happen that a lotion which will rapidly overcome a difficulty in one case will produce the opposite effect in another. Personal judgment based upon results already obtained must, therefore, decide whether the use of a remedy is to be continued.

BLUSHING ROSE:—Blushing is generally caused by self-consciousness, and the failing would cease if you would constantly think, while in company, of other topics than yourself and your appearance and carriage. Mingling freely with refined, congenial people will do much toward overcoming the unpleasant fault.

L. S. C.:—Claudia, Eugénie, Florence, Jean, Rhoda and Edwina are pretty names for girls.

A SUBSCRIBER:—Trim your tan Henrietta dress with golden-brown velvet and butter-colored lace. Sulphur dissolved in bay-rum makes a wash that is recommended for retarding the coming of gray hair.

M. J. I.:—A bodice that is finished with a high collar must have long sleeves; elbow sleeves would be in bad taste.

OUR NEW 1895 FLOWER SEED OFFER.

A Magnificent Collection of FLOWER SEEDS 200 Varieties, FREE!



An Unparalleled Offer by an Old and Reliable Publishing House! THE LADIES' WORLD is a large 20-page, 80-column illustrated Magazine for ladies and the family circle. It is devoted to stories, poems, ladies' fancy work, home decoration, housekeeping, fashions, hygiene, juvenile reading, etiquette, etc. To introduce this charming ladies' paper into 100,000 homes where it is not already taken, we now make the following *colossal offer: Upon receipt of only* **12 cents** *in silver or stamps, we will send* **The Ladies' World** *for* **Three Months** and to each subscriber we will *also send* **Free** *and postpaid, a large and magnificent* **Collection of Choice Flower Seeds,** *200 varieties,* including Choice Pansies, Verbenas, Chrysanthemums, Finest Asters, Phlox Drummondii, Cyprus Vine, Digitalis, Double Zinnia, Marguerite Carnation, Fairy Queen Godetia, Nugget of Gold Marigold, Striped Petunia, Golden Gate Poppy, Rose of Heaven, Youth of Old Age, etc., etc. Remember twelve cents pays for the Magazine three months and this entire magnificent Collection of Choice Flower Seeds, put up by a first-class Seed House and warranted fresh and reliable. No lady can afford to miss this wonderful opportuuity. We guarantee every subscriber many times the value of money sent, and will refund your money and make you a present of both seeds and Magazine if you are not satisfied. *This offer is reliable.* Do not confound it with the catchpenny schemes of unscrupulous persons. *Write to-day.* Don't put it off! Six subscriptions and six Seed Collections sent for 60 cents.



SPECIAL OFFER! To any lady sending us 12 cents for above offer, *and naming the paper in which she saw this advertisement,* we will send *free,* in addition to all the above, one packet of the celebrated **Eckford Sweet Peas,** embraciug the very newest and all named varieties, iucluding **Countess of Radnor, Dorothy Tennant, Her Majesty, Ignea, Lemon Queen, Lottie Eckford, Waverly, Mrs. Sankey,** etc. Sweet peas are the most popular and fashionable bouquet flowers now cultivated, and the Eckford Varieties which we offer are the largest, fiuest and most celebrated known. They grow to a height of 6 feet, and produce for three months a continuous profusion of fragrant blooms of the most brilliant coloring. This packet of seeds is alone worth the price charged for the entire combination.

ANOTHER GREAT OFFER! Upon receipt of **Thirty-five Cents** (our regular subscription price) we will send **The Ladies' World** for **One Year,** together with our magnificent Collection of Choice Flower Seeds above described, likewise one packet of the extensively advertised and justly celebrated Eckford Sweet Peas. Address:

S. H. MOORE & CO., 27 Park Place, New York.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

VERONICA:—A potted palm would be a pretty gift for a man friend about to be graduated.

MOLLIE:—Wear tan Suède mousquetaires with your green dress. Striped pink silk would make a pretty blouse-waist for a brunette.

AMETHYST:—A black grosgrain belt with a silver buckle could be worn with your extra waists. Cut your black skirt for wear with the latter by pattern No. 7398, which costs 1s. 3d. or 30 cents, and is illustrated in the February DELINEATOR. Chamois gloves, which come in yellow and white and are easily washed, are recommended for people whose hands are inclined to perspire. A velvet cape would be stylish for early Spring wear, and we would suggest for its development pattern No. 7518, which costs 1s. or 25 cents, and is illustrated in the March DELINEATOR. A short note is written upon the first page of note paper, a longer one is continued upon the third, and a letter is often written across the sheet upon the first and fourth pages and then lengthwise upon the second and third. Many people, however, still hold to the fashion of using the pages consecutively. The date may be written in full at the bottom of a note or letter.

TRILBY:—A married lady has her card engraved with her husband's name prefixed, thus, "Mrs. John Brown." In America the baby's tiny card is sent out tied with a white ribbon to a card bearing the names of his parents. Refreshments are customarily served at an "At Home," and some special entertainment, such as vocal music, is sometimes furnished. The hostess does not see callers to the door. Send your card during the reception hours, if you cannot attend.



"Our Combination"

For Boys, Ages 6 to 15. Suit Extra Pants and Cap.

$3.50 .. AND .. $5.00

New Styles, Better Values than ever. Strictly all wool. Sample pieces sent *free*. Combinations shipped C. O. D., privilege of examining before paying. Or send us the money, with 60c. additional for postage and registering, and we will forward suit to any address. Money cheerfully returned if the goods are not perfectly satisfactory. More than 10,000 DELINEATOR readers are our customers.

Putnam Clothing House, 113 MADISON STREET, Chicago, Ill.

Quick Sales. Large Profits



Every Woman Sharpens her own shears with the "DIAMOND" Sharpener, also for Barbers, Tailors and Dressmakers. Warranted to sharpen any size shears or scissors in 10 *seconds*. Gives *exact bevel* necessary, leaving a keen, lasting edge. Beautifully nickled. Sample by mail, 25c. Big discounts to agents; write us.

DIAMOND CUTLERY CO.,
64 Broadway, N. Y. City.



You *Glanced* at this *Dainty Hair Pin Case*—that's just why we placed it here.

Had you in mind, and have prepared as our offering an illustrated book of

"Easter Gifts"

From the large line of *Silverware, Cut Glass, Decorated China* and *Art Glass Ware,* of our own make, we have chosen the most appropriate.

Book will be sent FREE by mentioning this Magazine.

PAIRPOINT MFG. CO.,
NEW BEDFORD, MASS.
46 Murray St., New York.
224 Wabash Ave., Chicago.
220 Sutter St., San Francisco.

MONEY. I Believe I know how to invest money Safely in sums of $25.00 upwards. Have had Profits within one year equal to the amount of my **own** investment. The commodity produced is in demand; profit lies in the *mode* of production. The enterprise is about to be extended; others can invest for a short time. If this interests you, send *two stamps* and I will give you my own experience, and full, reliable information.

Address, Box 547, Paterson, N. J.



IT'S SO NICE!
AND ONLY $1.00.

G-D CHICAGO WAIST

Try one and you will experience the first real comfort you've had in years. Made of fine quality sateen, in white, drab, black. Sizes, 18 to 30. Button or clasp front. If your dealer does not keep them, we will send by mail on receipt of one dollar.

HIGHEST MEDAL AWARDED AT WORLD'S COLUMBIAN EXPOSITION.

GAGE-DOWNS CO., 268 5th Ave., Chicago.

LIQUID GRANITE FOR NATURAL WOOD FLOORS

Is the Only Perfect Floor Finish.

It is transparent, and so will not obscure the grain of the wood, but will develop its beauty and preserve it. Superior to any wax preparation, being much more durable and easier taken care of. Wiping with a damp cloth the only care needed.

For sale generally by all dealers in painters' supplies, but where not obtainable from local dealers, write to us. Let us send you our pamphlet giving valuable hints on finishing new and old floors.

Pamphlet and finished specimens of wood mailed free for the asking.

BERRY BROTHERS (Limited),
VARNISH MANUFACTURERS,
DETROIT, MICH.

New York, 252 Pearl Street.
Boston, 42 Pearl Street.
Philadelphia, 26-28 N. 4th St.
Baltimore, 22 East Lombard Street.
Chicago, 214 Randolph St.
Cincinnati, 102 Main Street.
St. Louis, 704 North 4th St.
San Francisco, 709-711 Front Street.

HERE'S YOUR OPPORTUNITY.
375 HOUSE LOTS FREE.

To the first 375 persons answering this advertisement we will give 375 finely located lots (25 x 100 feet) in a handsome growing town of 3,000 population, near New York City, on Long Island. Full particulars, with illustrated pamphlet and bird's-eye view of the property, mailed free of charge. Call or Address,
THE RIVERHEAD INVESTMENT CO.,
Bennett Building, New York.



SEND $1.75 FOR RUG

One of our finest quality, high pile, Oriental design Japanese Rug, size 3x6 feet. Retail price $3.

Don't Pay Retail Prices for

CARPETS

We sell the newest, prettiest patterns and best quality at

LOWER PRICES THAN ANY RETAIL OR WHOLESALE DEALER.

We pay the freight on all orders amounting to $15 or over. Send for our illustrated booklet. "Carpet Information," mailed free.

THE RUSSELL CARPET CO.,
254 Market Street, - - Chicago, Ill.

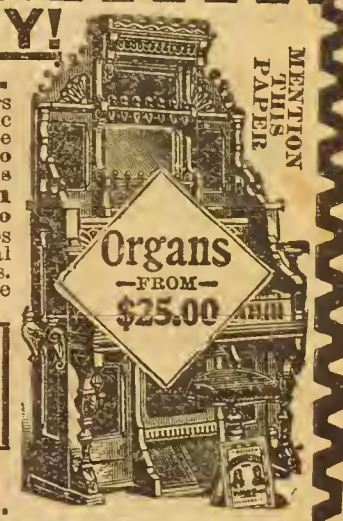
FREE! SAVE MONEY!
Our New 1895 Catalogue.

Write for Catalogue.



We are the only firm of manufacturers selling **exclusively** to the public direct at factory cost. You get the **Exact Value** for your money. **No Agents', Dealers' or Middlemen's Profits Added. CASH or on EASY PAYMENTS,** to suit your circumstances. Pianos and Organs shipped on 30 days' trial under special warrant for 25 years. No cash required in advance. Safe delivery guaranteed.

Note.—As an advertisement we will sell the first purchaser in a place one of our fine PIANOS for only **$169**—or one of our PARLOR ORGANS for **$25. All extras FREE.**



MENTION THIS PAPER

Established nearly 30 years.

CORNISH & CO.
Washington, New Jersey.



A GRAND OFFER!

FREE MME. A. RUPPERT'S FACE BLEACH.

MME. A. RUPPERT says: "I appreciate the fact that there are many thousands of ladies in the United States that would like to try my World-Renowned FACE BLEACH, but have been kept from doing so on account of the price, which is $2.00 per bottle, or 3 bottles taken together, $5.00. In order that all of these may have an opportunity, I will give to every caller, absolutely free, a sample bottle, and in order to supply those out of city, or in any part of the world, I will send it, safely packed in plain wrapper, all charges prepaid, for 25 cents, silver or stamp."

In every case of **freckles,** pimples, moth, sallowness, blackheads, acne, eczema, oiliness, roughness, or any discoloration or disease of the skin, and wrinkles (not caused by facial expression) FACE BLEACH removes absolutely. It does not cover up, as cosmetics do, but is a cure. Address:

MADAME A. RUPPERT (Dept. N),

No. 6 East 14th Street, New York City.

Mention the DELINEATOR when you write.

LE BOUTILLIER BROTHERS,

14th STREET, NEW YORK.

JAPANESE AND CHINA SILKS.

Our Own Importation. Exclusive Designs.

21-inch Black and Colored Grounds, worth 50c., at **32c.**
23-inch Black and Colored Grounds, worth 59c., at **39c.**
24-inch Real Japanese, small, neat designs, worth $1.00, at **49c.**
25-inch Black and Colored Grounds, worth 89c., at **49c. and 59c.**
27-inch Black and Colored Grounds, best quality, worth $1.00, at **69c.**

BLACK SILKS.

19-inch All-Silk Brocade Taffeta, worth 89c., at **59c.**
20-inch " " Satin, " $1.00, " **69c.**
23-inch " " China, " $1.00, " **69c.**
24-inch " Satin Duchesse, " 1.50, " **$1.00**

COLORED SILKS.

20-inch Figured Taffetas, Spring Shades, worth $1.00, at **69c.**
20-inch All-Silk Satin Duchesse, worth $1.00, at **69c.**
20-inch All-Silk Satin Brocades, worth $1.75, at **$1.29**
22-inch Pongee Façonné, Evening Shades, worth 75c., at **49c.**
22-inch Moiré Antique, Evening Shades, worth 75c., at **49c.**
Spring Shades of Silk Velvets, **98c. to $2.50**
27-inch Silk Cloaking Velvet, worth $2.50, at **$1.75**

BLACK DRESS GOODS.

Special Bargains, All Wool.

40-inch French Cashmeres, **39c.**
40-inch French Armures, **39c.**
40-inch French Serges, **29c.**
40-inch French Crépons, **49c.**
46-inch French Serges, Extra Wide, **39c.**
46-inch French Armures (extra fine), **75c.**
46-inch French Cashmere (extra fine), **59c.**
42-inch Novelty Crépons, **$1.25**

COLORED DRESS GOODS.

Just arrived, special lots.

38-inch French De Beiges, all wool, **35c.**
40-inch French Cashmeres, **39c.**
40-inch Serges, new shades, **29c.**
45-inch Serges, new shades, Extra Wide, **39c.**
40-inch Armures, new shades, **39c.**
40-inch Crépons, new shades, **49c.**
42-inch Silk-and-Wool Fancies, **69c.**
50-inch Domestic Cheviots, **39c.**

The above are special bargains at less than regular prices.

CLOTHS AND CLOAKINGS.

New Spring Styles now open.

54-inch Cloakings, **98c. and $1.25**
50-inch French Broadcloth, light-weight, unsurpassed by any $2.25 cloth in the market, 90 new shades, at **$1.25**

NEW WASH FABRICS.

New French Organdies, **35c.**
New French Challies, all wool, **39c.**
Silk-Stripe French Challies, **69c.**
Satin-Stripe French Sateens, **35c.**
Scotch Ginghams, **25c.**
American Zephyr Ginghams, **12½c.**
Best Domestic Ginghams, **7½c. and 10c.**
Striped Seersuckers, **7½c.**
28-in. American Silk-Stripe Challies, **25c.**
Best Duck Suiting, all colors, **14c.**
Printed Piqués, **15c.**
New Pongee Cloths, **12½c.**
Duchess Jaconets, **12½c.**
32-in. Finest Zephyr Ginghams, **20c.**
New Outing Cloth, wool finish, **10c.**
36-in. extra quality Percales, **12½c.**
Printed Dimities, **12½c.**
Scotch Batiste, wide, **17c.**

LADIES' KID GLOVES.

Glacé, 4-button and 5-hook, worth $1.00, at **69c.**
Mousquetaire, 8-button, Paris-made, Suède, in Tans, Modes and Grays, value $1.50, at **79c.**
Long Suède Gloves, 16-button lengths, in Sky, Nile, Pink, Heliotrope, Cream, Tan and all the new shades; sizes 5½ to 6½; actual value, $2.50 to $3.00, at **$1.50**
Long Suède, 20-button length, at **$1.98**
Le Boutillier Brand, French Glacé, 4 large pearl buttons, every pair warranted, at **$1.50**
Chamois Mousquetaire, white and yellow, washable and very serviceable, at **75c.**

LADIES' HOSIERY.

Opera Hose in Pink, Sky, Lavender, Cream, Tan and a choice assortment of all evening shades, good value for 75c., at **25c.**
Two-toned Lisle Hose, worth 50 cents, at **25c.**
Fast Black Cotton Hose, at **25c., 35c.** and **39c.**
Morley's English Black Cotton Hose, every pair warranted; reduced from 85c., at **50c.**
Morley's Misses' Black Cotton Hose, **29c.**
Pure Silk Hose, reduced from $1.50 and $2.00, at **98c.**

LACE CURTAINS.

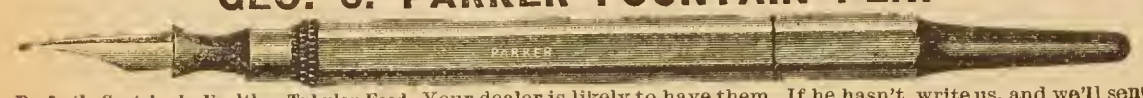
Nottingham Curtains, Écru or White, per pair, **80c.**
Scotch Lace " " " " " " **98c.**
Nottingham Lace " " " " " " **$1.25**
Brussels Lace Effects, " " " " " " **1.50**
Tamhour " " " " " " " **1.98**
Real Irish Point Lace, Écru, " " **3.98**
Real Tambour Lace, White, " " **4.50**
Brussels Lace, White, " " **6.75**
Real Antique or Cluny, " " **8.00**
Real Irish Point and Tambour Sash, " " **5.50**

In addressing us, direct all letters to 14th Street.

LE BOUTILLIER BROTHERS, 14th STREET, NEW YORK.

"TAKE YOUR PEN IN HAND," splatter ink, and scratch paper. Isn't it provoking? It's different with the

GEO. S. PARKER FOUNTAIN PEN.



Perfectly Contrived—Faultless Tubular Feed. Your dealer is likely to have them. If he hasn't, write us, and we'll send you the information you want and our handsome illustrated catalogue free. PARKER PEN CO. 26 Mill St. Janesville, Wis.

ANSWERS TO CORRESPONDENTS,

(Continued).

EDITH:—You will find full information regarding materials and trimmings for a general trousseau, and also for wedding and bridesmaids' gowns, in "Weddings and Wedding Anniversaries," published by us at 6d. or 15 cents, which also contains a chapter on the wedding tour. The gentleman simply called upon you, and left his card as you were out; no answer is necessary. Invitations to an "At Home" may read:

Mrs. James Wilson.
Miss Wilson.
At Home.
Tuesday, January fifth, from four until eight o'clock.

The names of friends who are to assist on the occasion may be engraved beneath the name of the hostess. The habit of indiscriminately exchanging photographs with persons who are less than cherished friends is not to be commended.

NEW SUBSCRIBER:—White is given preference for embroidering table linen. Darker gray silk may be combined with light-gray serge.

BIRDIE VERNON:—The amount paid for a story depends upon its merit and the reputation of the author. Prepare MSS. on ordinary note-paper, using only one side of the sheet. A list of magazines is to be found in a city directory.

Special Wrapper 99c.



Of best American Prints; full Leg-of-Mutton Sleeves; Watteau back; full Skirt; Ruffle Collar and Cuffs of plain material; Scolloped edges all embroidered with heavy cord; in Indigos, mournings and light colorings; made to sell at $1.50. Special to DELINEATOR readers at

99c.

☞ *Illustrated Catalogue of the best Special Values ever offered to the American public mailed free to any address.*

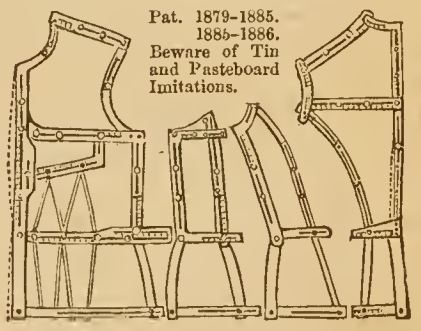
BLOOMINGDALE BROS.,

Third Avenue, 59th and 60th Sts., New York.

DRESSMAKING SIMPLIFIED.

Any Lady Can now Learn to Cut Perfect-Fitting Dresses.

The ONLY Improvement on The Tailors' Square Ever Invented.



Madam, show this to your Dressmaker; it is just what she has always wanted.

Easy to Learn. Rapid to Use. Follows Every Fashion.

All first-class Dressmakers are adopting this Wonderful Garment-Drafting Machine.

ITS SUCCESS HAS NEVER BEEN EQUALLED.

You can test it at your own house for 30 days Free. Write now for Illustrated Circular and Liberal Offer.

The McDowell Garment-Drafting Machine Co., 6 West 14th Street, New York.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

SUBSCRIBER:—The dresses of little girls of three years reach to their ankles. When the frocks for a child of that age are to be of silk or woollen goods, they may measure from two to two yards and a half round, and about three yards round when thin goods are used.

C. F.:—You do not state the object of the society, but in any case you could call it "The Thursday Evening Club."

S. G. H.:—Your hair is a pretty shade of light-brown. The black fabric is suitable for an Eton jacket, but do not have black velvet sleeves; make them of the jacket material.

ROSEBUD G.:—You can with propriety accompany your *fiancé* on a visit to his family.

SCHOOL GIRL:—The condition of your face would seem to indicate a derangement of the system, which should be corrected by internal treatment prescribed by a physician.

B. E. P.:—At a church wedding the usher offers his arm to each lady as she enters the church, and if she has an escort, the latter follows up the aisle. It is not good form for several ladies to follow the usher at once.

CLARA A.:—Your sample is Prussian-blue cashmere.

"A Fine Figure"

is always the result of a perfect-fitting corset, which is one of the most important items of a woman's dress.



A well-fitted, comfortable and stylish gown depends upon the corset, and the leading dressmakers, knowing this fact, recommend the

"Glove-Fitting"

as being THE corset that gives the most satisfactory results.

They are known everywhere, and may be seen and purchased at all the leading dry goods houses. If not found satisfactory, the money will be refunded.

LANGDON & BATCHELLER'S
GENUINE
THOMSON'S GLOVE-FITTING
(TRADE MARK)

NO MORE DULL SHEARS.



The "Handy" Scissors Sharpener.

The dullest can be sharpened *perfectly* in less than 1 minute. We will refund money if not satisfactory. By mail on receipt of **25 cts.**
EASTMAN & CO.,
64 Reade Street,
New York City.

"Old Fashioned" Women

are wisely cautious about trying new things, but since discarding lard for

Cottolene

they are no longer obliged to avoid pastry or other "rich" food. Such is the verdict of all who use Cottolene, the new shortening. Food prepared therewith is "rich" and at the same time perfectly digestible.



Cottolene is delicate, wholesome, economical, and most popular. Made only by

The N. K. Fairbank Company,

Chicago, St. Louis, New York, Boston, Philadelphia, Montreal, San Francisco.

Tailor-Made Suits, Silk Waists, Capes, Skirts, Jackets.



Do you wish to dress stylishly at moderate cost? If so you should write for our new Spring and Summer catalogue of Tailor-Made Suits, Capes, Jackets, Waists, etc. We make every garment to order, thus insuring a perfect fit, and pay all express charges.

**Capes, $4 up; Jackets, $5 up;
Crepon Skirts, Silk Skirts,
Cloth and Mohair Skirts, $4 up;
Duck Suits, $4.50 up;
Tailor-Made Suits, $10 up;
Silk Waists, $4.50 up;
Shirt Waists, 89 cents up.**

May we mail you our catalogue? We will be plased to do so, together with our perfect fitting measurement diagram, a 48 inch tape measure, and more than **FIFTY SAMPLES** of the materials from which we make our garments to select from, on receipt of four cents postage. Among our samples are all the latest cloths for Spring and Summer Suits and Wraps; also samples for Duck Suits, Silk Waists, Shirt Waists, Skirts, etc. You may select any style, and we will make it to order for you from any of our materials. We also sell cloth by the yard for Tailor-Made Suits and Wraps at from 90 cents to $5 per yard, 54 inches wide. We invite ladies living in or near New York to visit our salesroom.

DRESSMAKERS, TAILORS AND DEALERS who buy cloth by the yard, should write to our Wholesale Cloth Department for information which will be of value.

THE NATIONAL CLOAK CO.
152 & 154 West 23d St., NEW YORK.

The Greatest Invention of the Century for Woman's Comfort.



SOUTHALL'S "SANITARY TOWELS"

Antiseptic, Absorbent and of Downy Softness.
Entirely Superseding the Old Fashioned Diaper.

SOLD AT COST OF WASHING ONLY.

Southall's "Sanitary Towels" can be obtained in most of the leading Dry Goods Stores (Corset, Ladies' Underwear or Notion Dep't.) If your Dry Goods House does not keep them, they can obtain them for you by addressing

MANAGERESS, 364 Broadway, N. Y. City.

Patentees and Manufacturers, SOUTHALL BROS., & BARCLAY, Birmingham, England.

When a Glove Fits Well



And don't wear out, perfection in gloves is attained. The

"Kayser Patent Finger-Tipped" Silk Gloves

have a **guarantee ticket** in each pair, which entitles you to a new pair **free** if the "Tips" wear out before the gloves.

If your dealer hasn't them, write to Julius Kayser & Co., N. Y.



7329 7329

Ladies' Seven-Gored Skirt, Arranged to Form Four *Godets* at the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

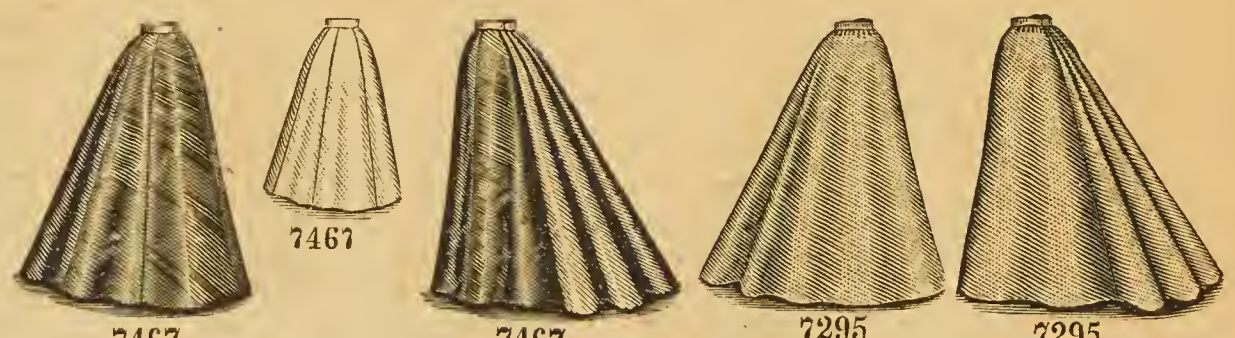
ON this and the succeeding page is illustrated an assortment of Patterns for

LADIES' SKIRTS,

from which many will no doubt make selections.

The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the sale of our Patterns. In ordering, please specify the Numbers and sizes desired.

THE BUTTERICK PUBLISHING CO. (Ltd.),
171 to 175, Regent St., London, W.; or 7 to 17 W. 13th St., N. Y.



7467 7467 7467

Ladies' Skirt, with Five Gores and Three *Godets*, Particularly Desirable for Silks, Satins, Velvets and Other Narrow-Width Materials (Copyright): 9 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cts.

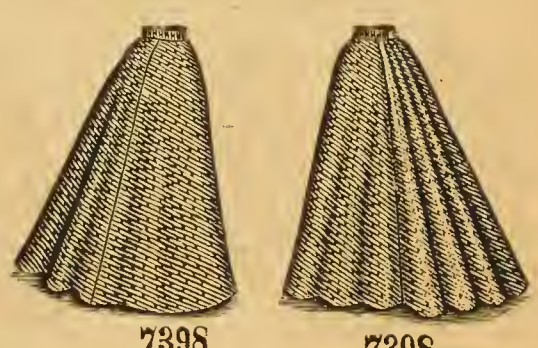
7295 7295

Ladies' Skirt, with Three *Godets* at the Back (Copyright): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



6994 6994 6994

Ladies' Six-Gored Skirt, having a Straight Back-Breadth and Side-Gores Straight at their Front Edges (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



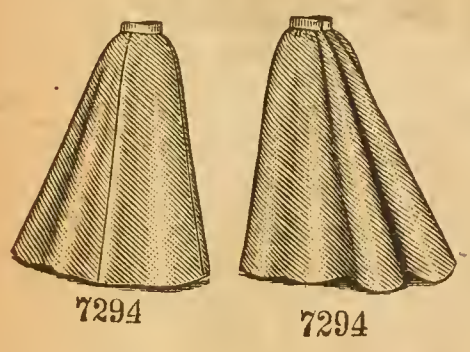
7398 7398

Ladies' Five-Gored Ripple Skirt, having the Back-Gores Arranged in Four *Godets* (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7487 7487

Ladies' Four-Gored Skirt, with the Back Forming a Double Box-Plait (Copyright): 9 sizes. Waist measures, 20 to 36 ins. Any size, 1s. 3d. or 30 cts.



7294 7294

Ladies' Three-Piece Skirt, with Fulness Arranged to Fall in Two Flowing Box-Plaits at the Back (Copyright): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



7332 7332

Ladies' Four-Gored Skirt, Arranged to Form Four *Godets* at the Back (Copyr't): 10 sizes. Waist meas., 20 to 38 ins. Any size, 1s. 3d. or 30 cents.

Better and Cheaper

REASONS WHY

FACTS TO PROVE THEM

Haircloth, 55c. per yard, 9 yards to line a dress, ...	$4.95
FIBRE CHAMOIS, 35c. per yd., 64 inches wide, 4 yards to line a dress, ...	1.40
Difference in cost, lining one dress,	$3.55

Fibre Chamois is now recognized by all leading modistes as the only proper support for Puffed Sleeves, being far superior to anything else for this purpose.

A Garment interlined with Fibre Chamois cannot be injured by careless packing or crushing, as it will at once resume its correct form upon being lightly shaken.

Fibre Chamois is also of inestimable value in skirts and sleeves to be worn at the seashore, because it is not affected by damp air, as are materials deriving their stiffening qualities from starch or glue.

Fibre Chamois does not cut through the bottom of skirts and ruin the boots.

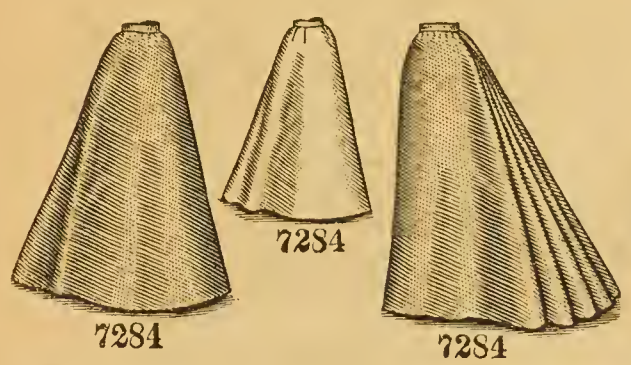
To be found at the Lining Counter of all Leading Dry Goods Stores.



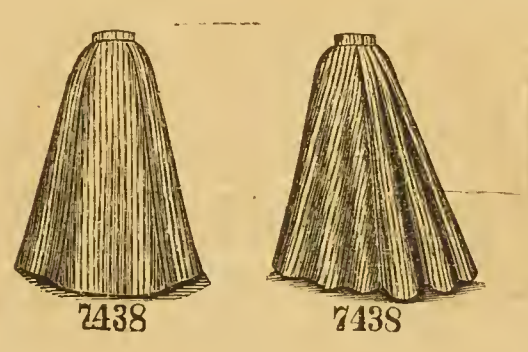
Ladies' Three-Piece Skirt (To be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back) (Copyright): 9 sizes.
Waist measures, 20 to 36 inches.
Any size, 1s. or 25 cents.



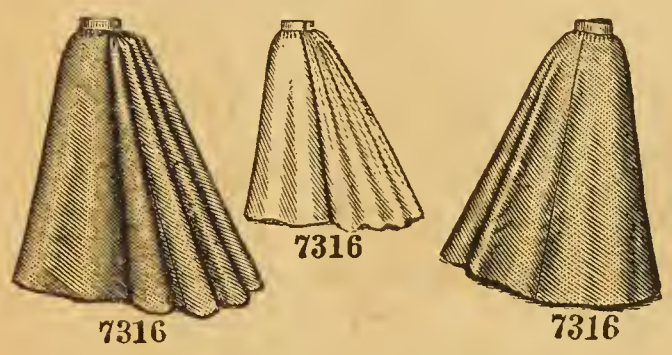
Ladies' Two-Piece Bell Skirt, having a Seam at the Center of the Front and Back (Copyright): 9 sizes.
Waist measures, 20 to 36 inches.
Any size, 1s. 3d. or 30 cents.



Ladies' New Bell Skirt, with Five *Godets* at the Back (To be Gathered or Dart-Fitted in Front) (Copyright): 9 sizes. Waist measures, 20 to 36 inches.
Any size, 1s. 3d. or 30 cents.



Ladies' Six-Gored Skirt, Arranged to Form Three *Godets* at the Back (Copyright): 10 sizes. Waist measures, 20 to 38 inches.
Any size, 1s. 3d. or 30 cents.



Ladies' Five-Gored Skirt, with Back Forming Four Organ-Pipe Folds that may be Arranged in Gathers or Bournous Loops at the Top (Copyr't): 9 sizes.
Waist meas., 20 to 36 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Seven-Gored Skirt (Copyright): 9 sizes.
Waist measures, 20 to 36 inches.
Any size, 1s. or 25 cents.

TEVIOT SUITING.

A Handsome New Wash Fabric—Pre-eminently an Ideal Costume Cloth—No end to the Purposes to Which It Can Be Put—Specially Adapted to Outdoor Wear.

"Teviot Suiting" is the name given a new and handsome wash fabric recently introduced by us. The construction of this material somewhat resembles that of the duck suiting so prominently in demand the past spring and summer season.

There is a distinguishing feature about Teviot Suitings, however, that separates them far above any wash material ever introduced to the American consumer, in that they are pre-eminently an ideal costume cloth for golf, cycling, tennis and walking gowns. Their price, too, will meet the small as well as the large dealer, and their designs and quality are such that no merchant can be considered thoroughly equipped to meet the demands of his customers without at least a few pieces of these Teviot Suitings.

The American consumers have long desired such a fabric as this, and ingenuity and enterprise have finally furnished a material which is destined to become the favorite wash fabric for 1895.

Write to our Mail Order Department for samples and further particulars.

James McCreery & Co.,

Broadway and 11th Street,

New York.

Fitted To Living Models

Patterns for every Style of Figure, Tall, Short, Slender, Stout

Dr. Warner's Coraline Corsets



Ladies' Five-Gored Skirt (Suitable for Washable Materials) (Copyr't): 10 sizes. Waist meas., 20 to 38 inches. Any size, 1s. 3d. or 30 cts.



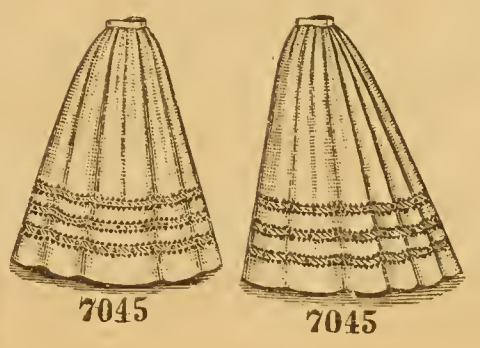
Ladies' Full Circular Skirt, without Darts or Fulness at the Top (Copyr't): 9 sizes. Waist meas., 20 to 36 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Circular Skirt, without Darts or Fulness at the Top (Copyright): 9 sizes. Waist measures, 20 to 36 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Circular Skirt, with Fulness at the Back Arranged in Four Backward-Turning Plaits (Copyright): 9 sizes. Waist measures, 20 to 36 ins. Any size, 1s. 3d. or 30 cents.



Ladies' Full Skirt, having a Straight Lower Edge and a Five-Gored Foundation Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Skirt, with Box-Plaited Front and Gathered Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



"CHARMANT" Turkish Wonder Balm

will positively cure all face blemishes, blackheads, pimples or blotches of every character, rendering the skin soft and velvety. Unsurpassed for Eczema and kindred troubles, checking irritation, without harmful results. **IS COMPOSED OF BALSAM AND HERBS, AND WARRANTED HARMLESS. MONEY REFUNDED IF RESULTS ARE NOT AS GUARANTEED.** This is no patent medicine, but comprises a salve and soap that have been used in Turkey for thousands of years and are now imported solely by us. Can furnish unquestionable testimonials from physicians of integrity of N. Y. City, as to their healing and beautifying properties. Price $1.00 each for Soap and Salve, or $2.00 for both. Sent by mail in plain wrappers on receipt of price.

Turkish Balm Co., 19 Union Square, New York.
Ladies in Attendance.
Hours from 11 A. M. to 4 P. M.

BEAUTIFUL COMPLEXION.
BEAUTIFUL WOMAN.

Tablet de Beaute.

KORIZA CO.,
$1.00 per Box. *New Haven, Conn.*

Eureka Dress Protector and Corset Cover.



The Greatest Improvement ever made in Ladies' Garments.

NO MORE SHIELDS IN DRESSES.

The **Eureka** combined **Dress Protector** and **Corset Cover** has open pockets holding light shields which can be instantaneously removed for laundering garments and as easily replaced. This garment is worn at all seasons, but is an **absolute necessity for shirt-waists and light dresses.**

FOR SALE BY | John Wanamaker, Philadelphia. Woodward & Lothrop, Washington. Jordan, Marsh & Co., Boston.

Leading Dry Goods dealers in every city have it.

L. F. ABBOTT & CO., Sole Manufacturers,
ROCHESTER, N. Y.

Answers to Correspondents,

(Continued).

J.:—We have not heard of a law directly prohibiting the use of silver or gold coins for bangles, but it is possible that the law regarding the mutilation of coins might be construed to cover the point. The chrysolite is a crystallized mineral, usually of a golden-yellow color.

Mrs. Clara L.:—Pure almond or olive oil is used in facial massage to improve the complexion.

Jeannie:—Solid food that must be cut into fragments is conveyed to the mouth upon the point of a fork held in the left hand. In the right hand the fork may be used with the tines pointing upward or downward. "P. P. C." on a visiting card is the abbreviation for *pour prendre congé*, which means "to take leave." Turquoise-blue is a greenish-blue shade.

Mabel R.:—A watch may be worn at any time except with an evening or ceremonious gown. Serve your Sunday evening repast in the dining room. When guests call informally the daughters of the family may offer them a cup of tea, coffee or bouillon, and follow it with some light food on a plate; but they must not carry a tray.

Adell:—A miss of fourteen who measures five feet ten inches and a half is unusually tall. Her dresses should extend below her shoe tops.

"DR. SCOTT'S ELECTRIC"

Electric Corsets Cure Weak Back, Indigestion, Spinal Trouble, Rheumatism. Price, $1, $1.25, $1.50, $2 and $3.

Electric Hair Brushes for Falling Hair, Baldness, Dandruff and Diseases of the Scalp. Price, $1, $1.50, $2, $2.50 and $3.

Electric Belts, Safety Razors, Plasters, Insoles, Flesh and Tooth Brushes, Curlers and Appliances.

At all stores, or sent postpaid on receipt of price. A valuable book free on application. Address,
GEO. A. SCOTT,
Room 1, 846 Broadway, New York.
Agents Wanted. Quick Sales. Liberal Pay. Satisfaction Guaranteed.

AWARDED GOLD MEDAL. COLUMBIAN EXPOSITION.

DURKEE'S SPICES SAUCES EXTRACTS OF PERFECT PURITY AND EXQUISITE FLAVOR

YOUR GROCER KEEPS THEM.

DURKEE'S ORIGINAL SALAD DRESSING NEVER SPOILS FOR SALADS, COLD MEATS ETC.

A Perfect Voice

is possessed by very few persons in the world, but every lover of music may become possessed of a perfect instrument by purchasing

The EVERETT PIANO.

It has all new and desirable improvements, and, in addition, is the only piano made that has the wonderful

Plectra-phone

attachment, by which the beautiful effects of the mandolin, harp, guitar and zither may be produced at will. This novelty pleases everybody. Call upon your local dealer for information, and if he cannot supply it, write to us about it.

The John Church Company,
Chicago, Ill. Cincinnati, O.

Waverley BICYCLES.

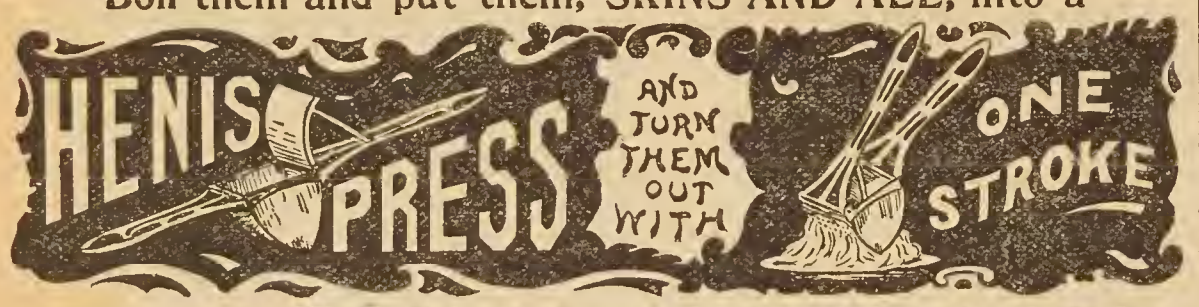
Are the Highest of All High Grades.

PRICE, $85.

Do not be misled by unscrupulous dealers. Insist on having the best. Warranted superior to any bicycle built in the world, regardless of price. Get our catalogue 'G' free, by mail, before buying. **Indiana Bicycle Co. Indianapolis, Ind., U.S.A.**

DON'T PEEL POTATOES!

Boil them and put them, SKINS AND ALL, into a

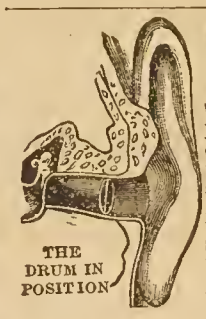


Fruit Press, Colander, Strainer, Etc.

PEELED AND MASHED!

Get it from your dealer, or we will send you one, prepaid, for 50c. Send for our free booklet, "About Vegetables, Berries and Fruits."

WILLIAM VOGEL & BROS., 147 So. 9th St., Brooklyn, N. Y.



DEAFNESS

and head noises relieved by using **Wilson's Common Sense Ear Drums.** Entirely new, scientific invention; different from all other devices; the only safe, simple, comfortable, and invisible ear drum in the world. Hundreds are being benefitted where medical skill has failed. No string or wire attachment to irritate the ear. Write for pamphlet.

WILSON EAR DRUM CO.
117 Trust Bldg. LOUISVILLE, KY.

A LITTLE THE NICEST.

Jacrose Paste Dentifrice. By Charles Gordon Buck. When used with a wet brush, produces a pure, creamy foam which fills every crevice, thoroughly cleansing and refreshing the mouth. It polishes the teeth without injury to the enamel, prevents decay and renders the gums firm and brilliant. Per tube, 25 cents; per jar, 50 cents.

Sold by dealers in high-grade toilet goods. Full-size tube sent prepaid for 12 two-cent stamps.

Address: BUCK & RAYNER, Dept. N,
State and Madison Streets, CHICAGO.





Improved DEWEY ACME
Corset and Dress
Protector

A COMPLETE GARMENT

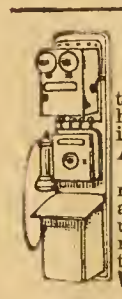
which can be worn under the corset or flannels, protecting the clothing from perspiration. Better and Cheaper than dress shields, one pair doing the work of six.

Bust measure, 28–33, $.80
" " 34–39, 1.00
" " 40–46, 1.25

Send money by Post Office Order. Catalogue Free.

AGENTS WANTED.

M. DEWEY, Mfr.
669 A West Madison St., Chicago



ELECTRIC TELEPHONE

Sold outright, no rent, no royalty. Adapted to City, Village or Country. Needed in every home, shop, store and office. Greatest convenience and best seller on earth.

Agents make from $5 to $50 per day.

One in a residence means a sale to all the neighbors. Fine instruments, no toys, works anywhere, any distance. Complete, ready for use when shipped. Can be put up by any one, never out of order, no repairing, lasts a life time. Warranted. A money maker. Write
W. P. Harrison & Co., Clerk 10, Columbus, O.



INVALIDS, if you can't find at SARGENT'S what you need in all such things as Rolling, Reclining, Carrying and Commode Chairs, Tricycles, Invalids' Lifts, Beds, Back Rests, Bed Trays, Tables and invalids' conveniences generally, you may as well give it up. Write, stating just what you want. No charge. Address, Geo. F. Sargent Co.,
814 Broadway, New York.

Mention DELINEATOR in your letter when you write.

ANSWERS TO CORRESPONDENTS,

(Continued).

LA TASSAVI:—Regarding private lessons in laundering, write to Mrs. Carrie M. Knapp, 363 Grand Avenue, Brooklyn, N. Y. Directions for making cream biscuits are given in the "Housekeepers' Department" of this issue.

ESTELLE B.:—Massage is beneficial in producing plumpness of the throat and bust; it should be applied regularly, and the members should be treated to a thorough massage on every application.

INQUISITIVE:—The statue on the dome of the Capitol represents Freedom. It was modelled by an American sculptor, Thomas Crawford, is nineteen feet and a half high, and weighs 14,935 pounds.

PANSY:—Have a travelling suit of tan whipcord made in tailor style, and wear a small hat with it. For a day wedding a frock coat is most appropriate for the groom. The bridesmaid may wear any stylish street dress. The number of attendants is a matter of option.

ASTONISHING, BUT TRUE.

Some Wonderful Things Can be Accomplished in This World.

A number of our great and most inveterate tobacco smokers and chewers have quit the use of the filthy weed. The talismanic article that does the work is No-to-bac. The reform was started by Aaron Gorber, who was a confirmed slave for many years to the use of tobacco. He tried the use of No-to-bac, and to his great surprise and delight it cured him. Hon. C. W. Ashcom, who had been smoking for sixty years, tried No-to-bac and it cured him. Col. Samuel Stoutner, who would eat up tobacco like a cow eats hay, tried this wonderful remedy and even Samuel, after all his years of slavery, lost the desire. J. C. Cobler, Lessing Evans, Frank Dell, George B. May, C. O. Skillington, Hanson Robinett, Frank Hershberger, John Shinn, and others have since tried No-to-bac, and in every case they report not only a cure of the tobacco habit but a wonderful improvement in their general physical and mental condition, all of which goes to show that the use of tobacco had been injurious to them in more ways than one. No-to-bac is popular with the druggists, as they all sell under absolute guarantee to cure or refund the money.—From the Press, Everett, Pa.



THE NEXT MORNING I FEEL BRIGHT AND NEW AND MY COMPLEXION IS BETTER.

My doctor says it acts gently on the stomach, liver and kidneys, and is a pleasant laxative. This drink is made from herbs, and is prepared for use as easily as tea. It is called

LANE'S MEDICINE

All druggists sell it at 50c. and $1 a package. If you cannot get it, send your address for a free sample. **Lane's Family Medicine moves the bowels each day.** In order to be healthy this is necessary. Address ORATOR F. WOODWARD, LE ROY, N.Y.

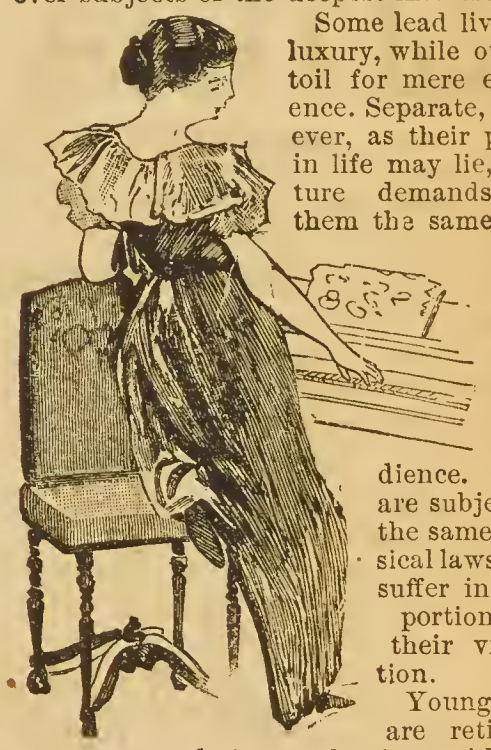
YOUNG GIRLS.

INTERESTING CONCLUSIONS.

Mothers Agree on one Vital Subject.

[SPECIAL TO OUR LADY READERS.]

Young girls, to the thinking mind, are ever subjects of the deepest interest.



Some lead lives of luxury, while others toil for mere existence. Separate, however, as their paths in life may lie, Nature demands of them the same obedience. All are subject to the same physical laws, and suffer in proportion to their violation.

Young girls are reticent through modesty, and often withhold what ought to be told.

Yet they are not to blame, for information on such subjects has been withheld from them, owing to the false interpretation of a mother's duty.

In such cases they should do as thousands of young ladies are doing every day: write to Mrs. Pinkham, at Lynn, Mass., giving as nearly as possible their symptoms, and receive her freely given advice and timely aid.

Lydia E. Pinkham's Vegetable Compound is the young girl's most trusty friend. It can be obtained of any druggist, and speedily relieves and cures irregularities.

It banishes promptly all pains, headaches, backache, faintness, nervousness, sleeplessness, melancholia, etc. Young girls must know that *self-preservation is the first law of nature.*



Tailor-Made Spring Garments
Cut to Measure and Made to Order.

FIT AND FINISH GUARANTEED.

We are **Manufacturers** at **Wholesale,** and by selling you direct save you the Jobbers' and Retailers' profits.

We will mail you our New Spring Catalogue, which illustrates the latest styles in

Tailor-Made Cloth Suits, from $6.00 up,
Tailor-Made Jackets, from $4.00 up,
Tailor-Made Capes, from $1.50 up,

Bicycle Suits, Silk Waists, Duck Suits, etc., etc., with a collection of cloth samples to select from, a measurement diagram and a tape measure, on receipt of four cents postage. We also sell cloth by the yard.

Special.—We make this Spring a full line of Silk and Crépon Skirts. **We pay Express Charges.**

As to our responsibility we refer to the Delineator.
When writing please mention the Delineator.

THE HARTMAN CLOAK CO., 21 WOOSTER STREET, NEW YORK CITY.



Better use them this way,

if you don't use Pearline. Give your tired arms and aching back a rest, somehow, when you're scrubbing and cleaning.

"An absurd idea?" Of course. But when a person has cleaned house with Pearline, year in and year out, and knows how much work it saves, and time, and rubbing, nothing seems more absurd than to try to clean house without it. Pearline—no soap with it—just Pearline—makes house-cleaning easy.

466

Millions NOW USE Pearline

BUFFALO LITHIA WATER

In Bright's Disease, Gout, Etc.

Dr. William A. Hammond, *Washington, D. C., Surgeon-General U. S. Army (retired).*

"I have for some time made use of the **BUFFALO LITHIA WATER** in cases of affections of the nervous system, complicated with Bright's Disease of the Kidney's or with a Gouty Diathesis. **The results have been eminently satisfactory.**"

Roberts Bartholow, M. D., A. M., LL. D., *Professor of Materia Medica and General Therapeutics in the Jefferson Medical College of Philadelphia, Pa.*

"**Buffalo Lithia Springs,** of **Virginia,** contains **well-defined** traces of **Lithia** and **Is Alkaline.** This Water has been used **with great advantage in Gouty, Rheumatic and Renal Affections.**"

G. Halstead Boyland, M. D., *of the Faculty of Paris and University of Leipsic, 73 Ave. D'Autin, Paris.*

"In Bright's Disease of the Kidneys, Acute or Chronic, **BUFFALO LITHIA WATER** is, in my experience, **without a rival.** The best results which I have witnessed from any remedy in Gouty and Rheumatic Affections have been from this Water."

BUFFALO LITHIA WATER

is for sale by druggists generally, or in cases of one dozen half-gallon bottles $5.00 f. o. b. at the Springs. Descriptive pamphlets sent to any address.

Springs open for guests from June 15th to October 1st.

THOMAS F. GOODE, Proprietor, Buffalo Lithia Springs, Va.



NO CHIMNEYS TO WASH OR BREAK!

THE HITCHCOCK LAMP



Burns open like gas, **ten hours for one cent,** giving an exceedingly white and brilliant light. Saving on chimneys and oil will soon pay for lamp. Delivered to any address in the United States, carriage paid, for **$4.** Send for catalogue. **Hitchcock Lamp Co., 25 Factory St., Watertown, N.Y.**

Answers to Correspondents,

(Continued).

Kizzie:—Wear a gray hat and gray gloves with your bridal dress. Gloves should be removed at the supper table. Patent-leather ties may be worn with any street gown. Write to Robert Sneider, 145 Fulton Street, New York City, to have wedding or visiting cards engraved. The lines—

"Lovely Thais sits beside thee,
Take the good the gods provide thee,"

are from Dryden's "Alexander's Feast." *Comment vous portez-vous?* is the French equivalent for "How do you do?"

Verdant Subscriber:—A fairy lamp consists of a small dish for holding a candle, and a delicately colored, cone-shaped globe. You can purchase such lamps at any large lamp or dry-goods store. Bloomingdale Brothers, 59th Street and Third Avenue, New York City, may keep them.

Mrs. H. B.:—To make an excellent cement for china: Soak two drachms of cut isinglass in two ounces of water for twenty-four hours; boil down to one ounce, add one ounce of spirit of wine and strain through linen. Mix this, while hot, with a solution of one drachm mastic in one ounce of rectified spirit, and triturate thoroughly with half a drachm of powdered gum ammoniac.

Old Subscriber:—A widow retains her husband's name on her visiting cards, thus, "Mrs. John Dash."

Olga:—Do not undertake to clean the Honiton and point lace handkerchief. Send it to a professional cleaner. Miss Sara Hadley, 923 Broadway, New York City, will clean it to look like new. Write her for information, enclosing a stamp for reply.

Viau's Corsets,

LONG-WAISTED, NO PADDING.



These corsets give a perfect curve to the form, there being no pressure on the chest, as the spring holds the corset in a natural way without any padding. Send for circular.

Price, $2.50 Up.

B. VIAU, 153 W. 23d St.,
Near 6th Ave., New York.

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THE THREE INDISPENSABLE HOUSEHOLD ARTICLES:

Mattress Protectors,

Table Pads,

Nursery Cloth.

All are made of Pure White Wadding with muslin both sides, stitched closely. Bound ready for use, any size. Look at these first time you are shopping. All Dry Goods Stores keep them.

Samples sent on application.

EXCELSIOR QUILTING CO.,
Laight and Varick Sts., New York.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

SYBIL AND SARAH:—Beethoven was born in 1770 and died in 1827. Longfellow is the author of the lines,

"Ships that pass in the night
And speak each other in passing."

There is no set rule for the pronunciation of proper names. Miss Harraden's name is pronounced Har-ra-den. Pattern No. 7429, which costs 1s. or 25 cents, and is illustrated in the February DELINEATOR, is a pretty mode for the development of a silk basque-waist. We cannot answer your question regarding the salaries paid to music teachers; it covers too wide a field.

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R. S.:—"A Novel Salmagundi Party," which appears in this DELINEATOR, will meet your needs.

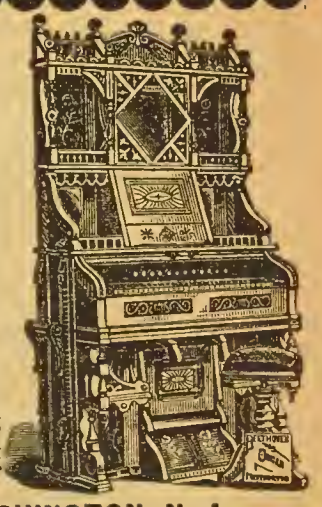
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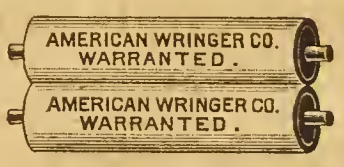
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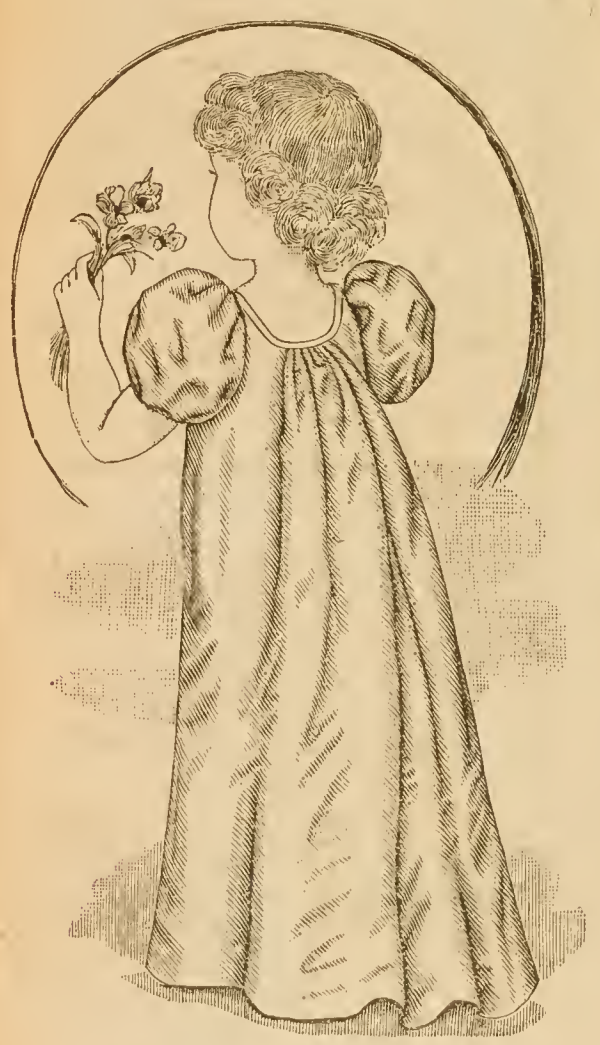
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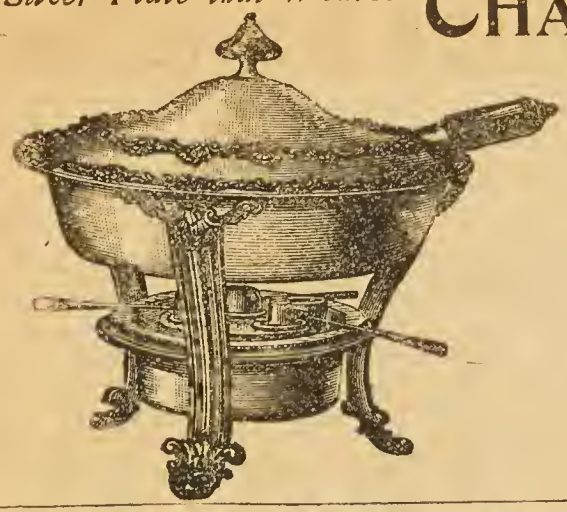
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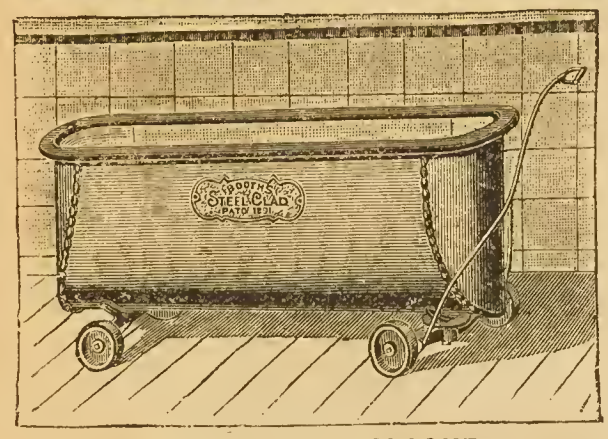
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Is put on rubber wheels, so it may be filled with water and wheeled into any apartment. The greatest of sick-room luxuries. Invaluable for hospitals.

It is steel and cannot break; the lining cannot rust out, and is not brittle and liable to crack.

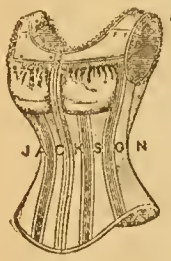
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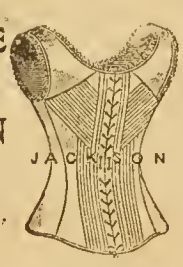
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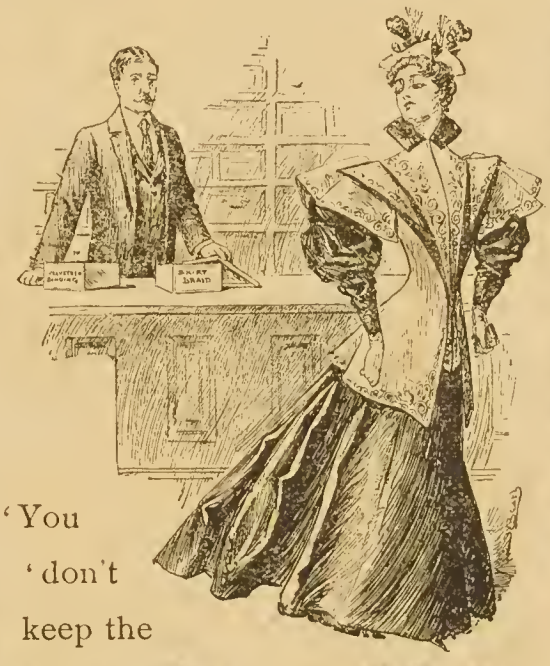
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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ENGLISH MILITARY BRACE



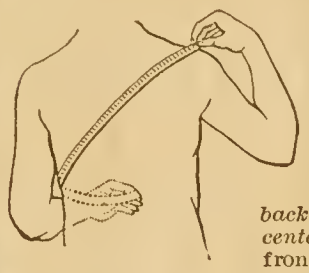
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Supports and strengthens the shoulders, also the back, sides, chest, and stomach.
Creates a decidedly "braced-up" sensation.
Assists in giving an elegant form and easy carriage.
Corrects protruding shoulder blades and round shoulders.
Imparts to wearer an appearance of ease and grace.
Everything accomplished without discomfort.

Made from single white linen, as fine and thin as possible for the necessary strength.

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ANSWERS TO CORRESPONDENTS,
(Continued).

EFFIE H.:—For a stout lady we would suggest a basque-waist of fancy silk cut by pattern No. 7383, which costs 1s. or 25 cents, and is portrayed in the February DELINEATOR. This waist, although possessing fulness, will prove becoming, as it is made over a tightly fitted lining. Instead of the puff sleeves, have leg-o'-mutton sleeves, shaping them by pattern No. 7377, which costs 5d. or 10 cents. As a general rule, belts are not becoming to well accentuated figures. Combine moiré with your black Henrietta, cutting the gown by basque pattern No. 7123 and skirt pattern No. 7325, which cost 1s. 3d. or 30 cents each. The basque pattern was specially designed for stout figures, being made with two under-arm gores. Make the revers of black moiré. Some pretty names for girls are given "L. S. C." elsewhere in these columns.

TAN:—The quality of the engagement ring should accord with the circumstances of the groom. It may be set with a handsome solitaire diamond or with a jewel that costs much less.

SUBSCRIBER:—We do not understand your question regarding a contract marriage. Marriage in the eyes of the law is "a contract made in due form of law, by which a man and woman reciprocally engage to live with each other during their joint lives and to discharge toward each other the duties imposed by law on the relation of husband and wife."

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New School Suits For 10c.



Not *really* new but they look so. The boy's clothes are made from papa's old ones, dyed over with

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The girl's dresses are dyed over, too, and many of the suits and gowns cost but **ten cents.**

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Music by Jas. H. Davis.

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POWDER

before going out. It protects, softens and beautifies the complexion, and then—it is invisible if it is rightly used.

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ALL DRUGGISTS and FANCY GOODS STORES SELL IT.



BABY CARRIAGES for $1.35

If you don't want this kind we can give you one at any price you want up to **$31.55.** **Every Carriage Guaranteed** to be as represented or money refunded. Illustrated Catalogue H of 55 different styles—sent free.

MONTGOMERY WARD & CO.,
111 to 118 Michigan Ave., Chicago.

☞ Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR.



THE

"Australian Dry-Air Treatment"

Of Catarrh, Catarrhal Deafness, Bronchitis, Asthma, Hay-Fever, Whooping Cough, Diptheria, Consumption, etc.,

is a new and effective treatment of all diseases of the respiratory organs by inhalation.

REV. DR. FARRAR, of Brooklyn, N. Y., says:—"It is a blessing to humanity, and I am sorry it is not better known."

I believe we shall one day rid the world of all diseases which are caused by germs."—M. PASTEUR.

HYOMEI is a remarkable advauce in the line of recent scientific researeh, a powerful antiseptic and an absolute destroyer of the germs and microbes which eause diseases of the respiratory organs.

The air, thoroughly charged with HYOMEI, is inhaled through the Pocket Inhaler at the mouth, and, after permeating the minutest respiratory organs, is slowly exhaled through the nose. It is aromatic, delightful to inhale, inexpensive and gives immediate relief. It stops all spasmodic coughing instantly, clears the voice, expands the lungs and increases the breathing capacity.

More ill health is caused by imperfect respiration than by imperfect digestion. Keep your lungs and air passages healthy and they will give tone and vigor to your whole system.

A short Treatise on the subject, a brief history of the discovery, and also voluntary testimouials from prominent people who have been cured by its use, sent free on application.

A Pocket Inhaler and a bottle of HYOMEI, with full directions for use, sent by mail on receipt of $1.00. Consultation at the Institute and trial treatment free.

Address,
R. T. BOOTH, 18 East 20th Street, New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

XENO:—The size of a French roll will depend entirely upon the dimensions of the bed on which it is to be used. It may be covered with plush, velvet, satin, lace or some similar material. The ends should not hang; and each may be shirred and fastened under a button, or completed with a fall of lace. When the hour for retiring arrives, the roll is removed and the night pillows and bolster substituted. The dresses of little girls of three years should extend to the ankles.

INQUISITIVE GIRL:—Our new pamphlet entitled "Uses of Crêpe and Tissue Papers," price 6d. or 15 cents, contains directions for making different kinds of paper flowers.

BENLOT:—Piqué, percale, linen, Galatea, cotton flannel, cheviot and Marseilles are some of the materials used for the dresses of little boys of two years; and pattern No. 7446, which costs 1s. or 25 cents, and is illustrated in the March DELINEATOR, is a pretty mode for their construction.

WALLACE:—We have not heard of an ice-cream freezer for home use which requires no motion. Many good freezers are now obtainable, the best of which, perhaps, is the variety that works with a crank and has a double, revolving dasher making a triple motion. To keep a circular skirt from sagging at the back, stay the center seam with a tape.

MANDEL BROTHERS.

CHICAGO.

MANDEL'S for Promptness, Reliability and Lowest Prices, for catering strictly to the wants of its patrons and keeping at it, improving with the times. THE FOREMOST DRY GOODS MAIL-ORDER HOUSE.



WAISTS.

Silk Waists, made of plain, striped and figured China silk, with large butterfly or leg-of-mutton sleeves, full front, pleated back, fancy collar, all colors, sizes 32 to 44

$4.98.

Ladies' Waists, soft front, with laundered collar and cuffs, made of percale, with small neat dots, figures and hair lines, all colors, sizes 32 to 44,

89c.

UMBRELLA SKIRTS.—Extra full, double plait back, lengths 40 to 43 inches, lined throughout, in black and navy, in Storm Serge, $4.50;

in French Crepon, $11.00; in Satin Duchess, $22.00; in Failie Silk $15.00; in Moiré Silk, $15.00.

DOUBLE CAPES.—Made of fine all-wool Clay Diagonals, twenty inches long, sizes 32 to 42, in black only, **$3.25.**

SHOPPING GUIDE No. 102
Mailed On Application. . . .



Only Perfect Device for Marking Linen.

THE OUTFIT consists of the Marker, Brush, bottle of Indelible Ink and a Bone Stylus.

Complete, 35 cts. By Mail, 40 cts.

AGENTS WANTED EVERYWHERE.

THE DEKNATEL CO.,
No. 196 Elm Street, New York, U. S. A.



The Finishing Touch

of beauty—just a kiss of Tetlow's

Gossamer Powder

to lend a velvety softness and a delicate beauty to the skin. Perfectly pure, entirely harmless, absolutely invisible. Popular for 20 years. Be sure and get **HENRY TETLOW'S.** Price, 25c. by mail, or at Druggists. Sample *Free.*



Henry Tetlow, Cor. 10th & Cherry Sts., Phila.

VELUTINA

Wonderfully like Silk Velvet.

"The Girl I Left Behind Me"
was not on a

MONARCH.

King of all Bicycles.

Up to Date in Every Detail.



Absolutely the Highest Possible Grade.

Five Styles. Ladies' and Men's.
Weights, 18 to 25 Pounds. Send for Advance Catalogue.

MONARCH CYCLE COMPANY,
Factory and Main Office, Lake and Halsted Streets,
Retail Salesroom, 280 Wabash Avenue,
CHICAGO.
Eastern Branch: 97-99 Reade St., New York.
Southern Branch: 44 Monroe St., Memphis, Tenn.
Other Branches: Detroit, Denver, San Francisco, Portland, Salt Lake City, Toronto.

☞ Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR.

Wichtig für Damen!
Butterick's Modenblatt



bringt die neuesten Moden für Damen, Mädchen und Kinder. Es besteht aus acht Seiten 28x41 cm. gross, und ist ein Verzeichniss aller herrschenden Moden. Nach Erhaltung einer Postkarte werden wir Jedem eine Probe-Nummer **gratis und franco** zustellen. Jedem der auf dieses Blatt zu abonniren wünscht, werden wir gern gegen Einsendung von Freimarken oder Geld, für welches wir 25 Cents (Geld der Vereinigten Staaten) oder 1 Mark erhalten können, monatlich für zwölf auf einander folgende Monate eine Nummer zuschicken.

SPECIELLE OFFERTE.—Irgend einer Dame, welche uns eine Liste von zwölf oder mehreren Addressen von befreundeten Damen zuschickt, die eine Probe-Nummer unseres Modenblattes haben möchten, werden wir diese Publication auf ein Jahr gratis zuschicken.

THE BUTTERICK PUBLISHING CO. [Limited],
171 to 175, Regent Street, London, W.;
or, 7 to 17 West Thirteenth Street, New York.

Aviso Importante á las Señoras!



El Periódico de las Modas Metropolitanas.

Muestra las Ultimas Modas para Señoras, Señoritas y Niños. Consiste de ocho páginas, 11x16 pulgadas de tamaño, y es un índice muy conveniente de los últimos estilos. Envíenos una Tarjeta Postal por una copia muestra, la cual surtiremos **LIBRE DE GASTO.** Si desea V. suscribirse á la publicación, tendremos sumo gusto en enviarle un número mensual, por doce meses sucesivamente, al recibo de sellos ú otros fondos sobre los cuales podamos realizar 25 centavos, dinero de los Estados Unidos, ó un shilling Inglés.

OFERTA ESPECIAL.

A cualquiera Señora que nos envie una lista de doce ó más direcciones de sus amistades, que ella cree gustarian de copias muestras del Periódico de las MODAS METROPOLITANAS, enviaremos la publicación libre de gasto por un año. Dirigirse á

The Butterick Publishing Co. (Limited),
171 to 175, Regent Street, London, W., England;
or, 7 to 17 West 13th Street, New York, U. S. A.

FREE TO ALL!



THE METROPOLITAN FASHION SHEET,

Illustrating the Latest Fashions for Ladies, Misses and Children, can be obtained, **FREE OF CHARGE,** by ordering the same from the nearest Agency for the Sale of our Patterns, or directly from Ourselves.

We do not accept Subscriptions to the METROPOLITAN FASHION SHEET, but are always pleased to furnish, Free of Charge to Any One applying for the same, a Copy of the Current Issue, as above stated.

THE METROPOLITAN FASHION SHEET consists of eight pages, 11 x 16 inches in size, and is a handy index of the latest styles of Patterns issued.

If there is no Agency for our Patterns in your vicinity, send a Postal for the Fashion Sheet to us. If you desire it sent to any of your friends, we shall be pleased to fill such orders.

THE BUTTERICK PUBLISHING CO. (Ltd.), 171 to 175 Regent St., London, W.; or, 7 to 17 West 13th St., New York.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

VIVIAN:—A mixture said to be effacacious in removing or lessening wrinkles not caused by facial expression is prepared as follows: Dissolve one grain of alum in a little rose-water, and then beat in the white of an egg. Spread the mixture upon the face at night, and wear over it a cloth or chamois mask.

SOUTHERN READER:—Paint the floor of your reception room with walnut stain and cover with a Japanese rug. To hide the mantel arrange a shaded yellow Liberty satin mantel drapery, and have tambour muslin sash-curtains at the windows. Provide a willow easy chair, a little square cherry table, and a small couch with a few sofa-cushions, and cover the walls with terra-cotta cartridge-paper on which a few water colors would show to advantage. Your appointments will look very well in the apartment, and your Bagdad portière may be used for the couch or door. We will consider the subjects suggested in your letter.

E. C. M.:—If you do not care to make up your grenadine over silk, use gloria, which is less expensive. Cut the skirt by pattern No. 7438, which costs 1s. 3d. or 30 cents, and is illustrated in the February DELINEATOR.

A SUBCRIBER:—At a day wedding the groom should wear a dark frock coat and waist coat of prevailing style, lighter trousers, a derby hat, a puff or four-in-hand scarf, and gloves of any fashionable street shade.





5½ ft. long by 33 inches wide. Made from selected skins of the Japanese Angolia. Long, soft, silky fur. The colors are *Silvery White*, *Light Grey*, and *Dark Grey*. ☞ We also have a beautiful **Glossy Black Fur Rug at $3.00.** Same size, comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired.

THE KRAUSS, BUTLER & BENHAM CO.
72 High St. Columbus. O.

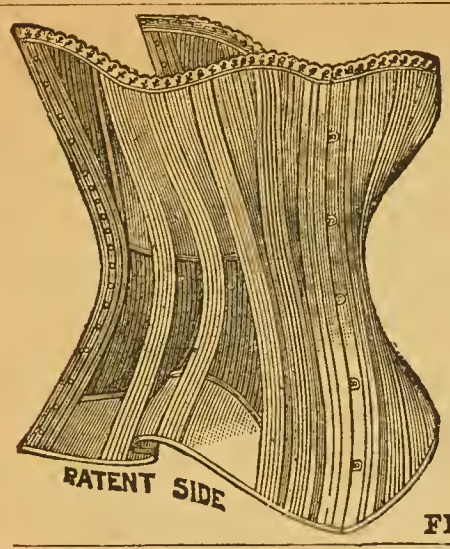
No False Hope

is offered, but a **TRUTH** proven by abundant testimony when we say that our ***PNEUMO-CHEMIC SYSTEM*** **cures**

CONSUMPTION

Bronchitis, Catarrh, Asthma and **Hay Fever.** Our practical **HOME TREATMENT** requires no experience to use. Perfectly safe. Harmless. **IT CURES.** Endorsed by prominent physicians and in constant use at our Pulmonary Sanitarium. We change the climate and **KILL the GERMS.** Full descriptive circular with references, mailed free on application.

THE PULMONARY CHEMICAL CO.,
226S N. High St., - - COLUMBUS, O.



"Armorside" CORSET.

THE GREATEST INVENTION OF THE CENTURY.

Never Breaks Down on the Sides.

If not in stock at your retailer's, send for a Corset, free by mail, to $1.00

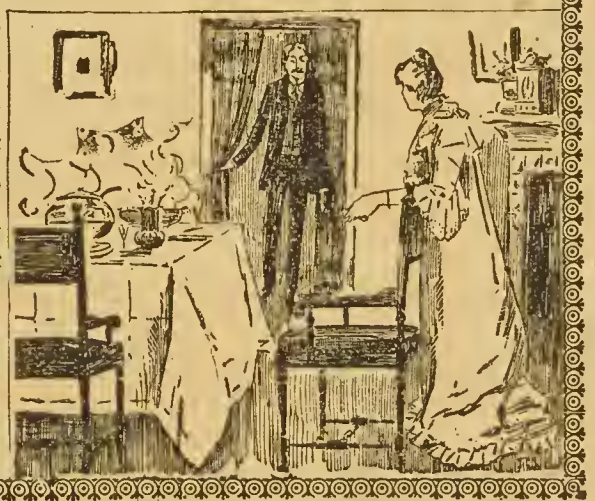
BRIDGEPORT CORSET CO.

FITZPATRICK & SOMERS, Sole Agents, 85 Leonard Street, New York



Meals On Time

The wonderful NEW PROCESS Stove for cooking puts an end to all cooking troubles, and makes late meals a thing of the past. First of all, the New Process is absolutely safe, and is more easily managed than an old-fashioned wood burner. It never needs raking, never smoulders or smokes because the wind isn't right. Will cook a dinner in the time it takes a coal fire to come up. These are merely the fundamental features of this great Stove. If you would know all about it, send for the New Process book. *We send it free.*



The Standard Lighting Co.

200 Perkins Ave., CLEVELAND, OHIO.



EUREKA TAPES.

Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY! NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

No.		Each.	Per Doz.
1,	Linen, Stitched,	5c.	40c.
2,	Super-Linen, Wide, Stitched,	10c.	60c.
3,	Satteen, Sewed,	15c.	$1.50
4,	Super-Satteen, Sewed,	20c.	2.00
5,	Super-Satteen, Wide, Sewed,	25c.	2.50

☞ Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates will be sent by mail, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

The Butterick Publishing Co. (Limited), 7 to 17 W. 13th St., N.Y.



If you are **Going to Build . . . a HOME,**

send us your name and address, and state what priced house you want, WILL SEND FREE our Beautifully Illustrated Book of Residence Designs entitled "ARTISTIC HOMES." Contains designs of many Beautiful Homes, also designs for laying out your grounds. Enclose two 2c. stamps for mailing; or 25c. for copy of "AMERICAN HOMES," a handsome Magazine, devoted to planning, building and beautifying the Home (size 11 x 14 in.), 24 Beautiful Designs and many other fine illustrations.

GEO. F. BARBER & CO., Architects, - Knoxville, Tenn.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

SEMIBREVE:—"The Delineator March" was written exclusively for this magazine by Monroe H. Rosenfeld, and first appeared in the February number, which may be obtained at the regular price for single copies, 15 cents. The March is also published by us in sheet-music form at 25 cents a copy, and may be procured from ourselves, from our agents or through the trade generally. Competent critics pronounce it superior to any previous production of the same composer.

VALERIE:—Invitations to a tea may read:

Mrs. Arthur Dash.
Miss Dash.
Miss Blank.
3 West 61st Street.

Monday, December 7th,
From 4 until 7 o'clock.

Menu cards are not necessary, but if you desire, any of the pretty silver novelties now obtainable at reasonable prices may be given as favors. Ices, coffee, chocolate, tea, and fancy cakes, dainty sandwiches or pâtés may be passed to those guests who do not care to go to the refreshment room.

MRS. A. O. J.:—We have never seen wool underwear which retained the greasy feeling persistently, but, perhaps all the soap was not washed out of yours. We would suggest frequent washings in water a little more than lukewarm, to which has been added two tablespoonfuls of ammonia to every gallon.

MARIE:—When your nose is oily or shiny, bathe it in borax water or wash it with cornmeal in place of soap. We know of no reason why the bride or groom should not sing at the wedding, if disposed to do so.

"CAMMEYER"

STAMPED ON A SHOE

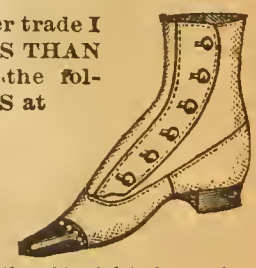
MEANS STANDARD OF MERIT

6th Ave., cor. 20th St., New York.

TO INTRODUCE MY **SHOES**

To People Living Out of Town

and to increase my mail order trade I have placed on sale, at LESS THAN COST OF PRODUCTION, the following lines of $3.00 SHOES at



$1.50

Ladies' Soolma Kid, Patent Leather Straight Tip, 6 Large Button, Columbian Shoes . . $1.50

Ladies' Soolma Kid, Patent Leather Pointed Tip, Button Shoes $1.50

Ladies' Soolma Kid, Patent Leather Tip, Blucher Lace Shoes $1.50

Made in widths A to EE, sizes 2 to 8; cut by the Newest Patterns and made on Modern Lasts. The Leather Used is of carefully selected stock, and manufactured by skilled workmen only.

CAUTION—HAVING NO AGENCIES OR BRANCH STORES, MY SHOES CANNOT BE PURCHASED OF ANY OTHER DEALER.

Mail orders Receive Prompt Attention. Forty-eight Page Illustrated Catalogue and Price List Sent Free on Application.

A. J. CAMMEYER,

6th Ave., corner 20th St., New York.

THE BUTTERICK CUTLERY.

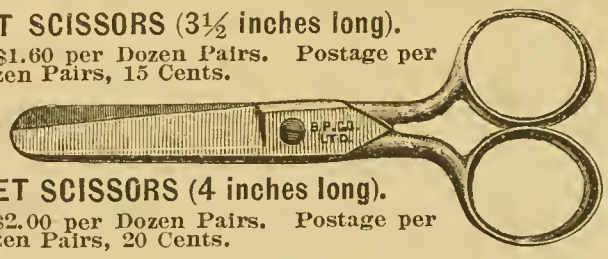
☞ Order these Goods by Numbers, Cash with Order. Cutlery, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

THE CHAMPION CHEAP SCISSORS.

☞ Made of English Razor Steel full Nickel-Plated, and Neatly Finished.



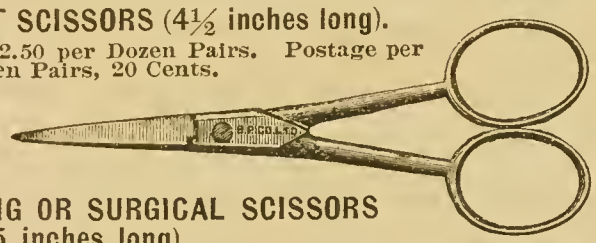
No. 11.—LADIES' SCISSORS (5½ inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 12.—POCKET SCISSORS (3½ inches long).
20 Cents per Pair; $1.60 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 13.—POCKET SCISSORS (4 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).
25 Cents per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



No. 17.—SEWING-MACHINE SCISSORS and THREAD-CUTTER (4 inches long).
(With Scissors Blades 1⅛ inch long, having File Forcep Points to catch and pull out thread ends.)
35 Cents per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.



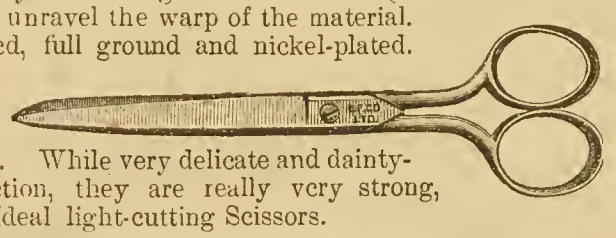
No. 18.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (4½ inches long).
25 Cts. per Pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 19.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (5½ inches long).
35 Cts. per Pair; $3.00 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

No. 20.—TAILORS' POINTS and DRESSMAKERS' SCISSORS (6½ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 30 Cts.

The "Ideal" Skeleton-Frame Silk Scissors.

These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-tempered, they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.



No. 26.—(4¾ inches long).
40 Cts. per Pair; $3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cts.

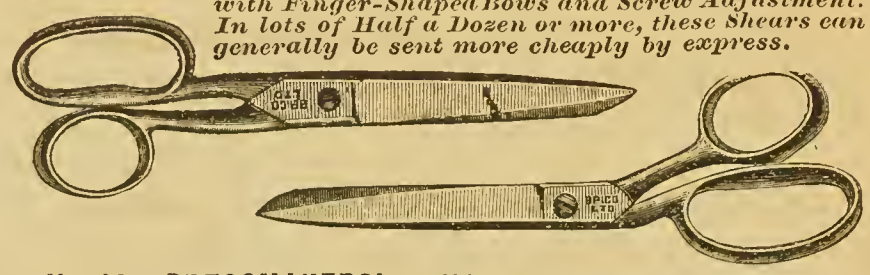
No. 27.—(5¾ inches long).
50 Cts. per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cts.

No. 28.—(6¾ inches long).
60 Cts. per Pair; $5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cts.

Rates by the Gross furnished on application.

FIRST QUALITY STRAIGHT & BENT SHEARS.

☞ *Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment. In lots of Half a Dozen or more, these Shears can generally be sent more cheaply by express.*



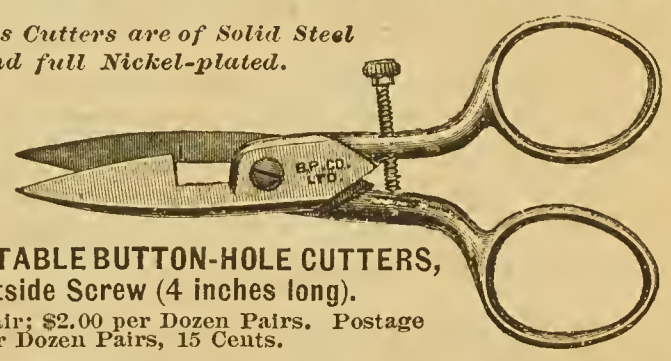
No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).
(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly, independent of the Screw.)
75 Cents per Pair; $6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9½ inches long).
(With Patent Adjusting Spring, as in No. 21.) $1.00 per Pair; $9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; $2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching* in the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).
75 Cts. per Pair; $6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

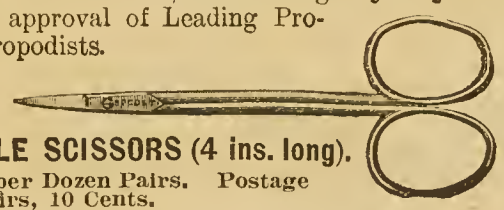
THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th Street, New York.

THE BUTTERICK CUTLERY.

(CONTINUED.)

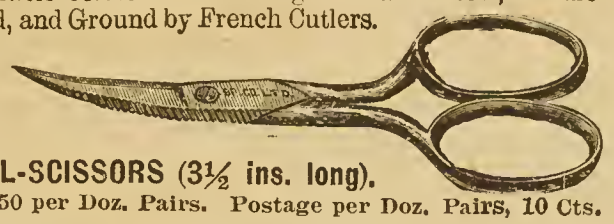
The Butterick Manicure Implements.

The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.



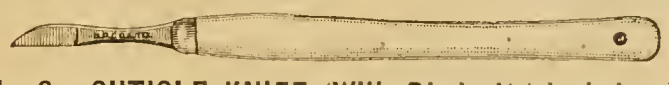
No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.



No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
50 Cts. per Pair; $4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.

No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; $3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
35 Cents per File; $3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; $4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

TRACING WHEELS.

☞ These Articles we Specially Recommend as of Superior Finish and Quality.



No. 31.—SINGLE TRACING WHEEL.
15 Cts. per Wheel; $1.00 per Dozen Wheels; $10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



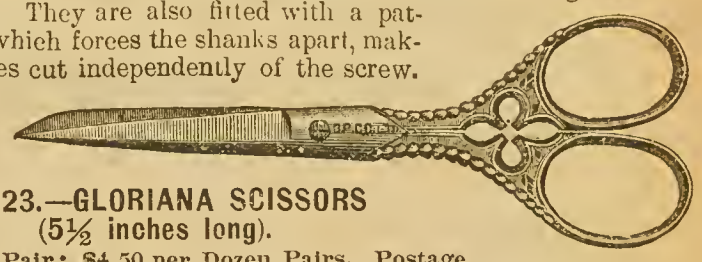
No. 32.—DOUBLE TRACING WHEEL.
20 Cts. per Wheel; $1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; $1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

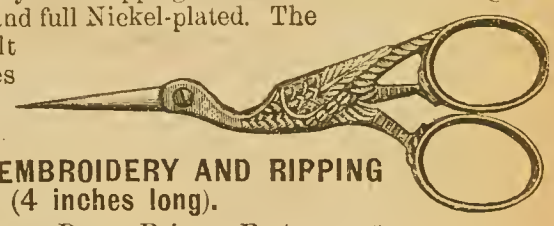
Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickelled Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



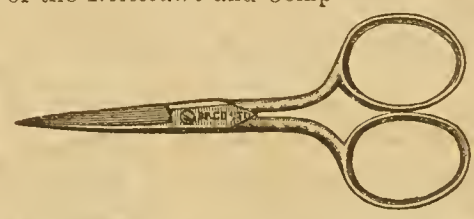
No. 23.—GLORIANA SCISSORS (5½ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.

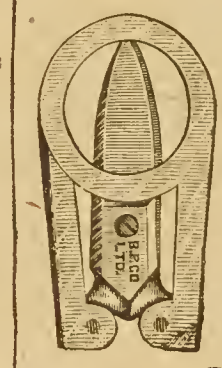


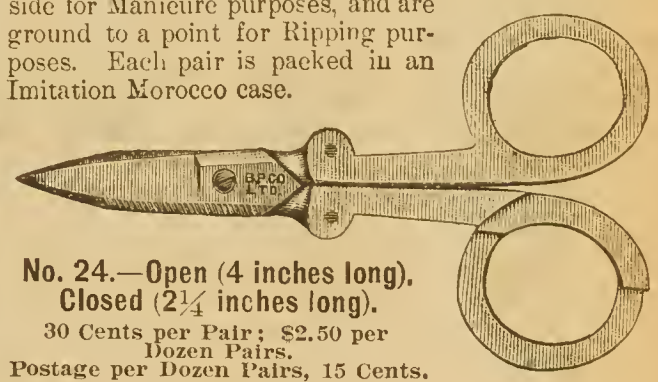
No. 9.—EMBROIDERY SCISSORS (3½ inches long).
20c. per Pair; $1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2½ inches long).
15c. per Pair; $1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.





No. 24.—Open (4 inches long). Closed (2¼ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs.
Postage per Dozen Pairs, 15 Cents.
Rates by the gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).
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No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

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ON this page is illustrated a selection of . . . . .

Cap and Hat Patterns

For Ladies', Misses', Girls' and Children's Wear,

which our patrons will no doubt be pleased to inspect. The Patterns can be had from Ourselves or from Agents for the Sale of our Goods.

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6009 6009

Tam O'Shanter Cap (Copyright): 7 sizes. Cap sizes, 6 to 7½; or Head measures, 19¼ to 23¾ inches. Any size, 5d. or 10 cents.



7207

Reefer Cap: 7 sizes. Cap sizes, 6 to 7½; or Head measures, 19¼ to 23¾ inches. Any size, 5d. or 10 cents.



7173

Outing Cap, with Wide Visor: 7 sizes. Cap sizes, 6 to 7½; or Head measures, 19¼ to 23¾ inches. Any size, 5d. or 10 cents.



3166

Pattern for a Cap for Outdoor Sports (Copyr't): 6 sizes. Cap sizes, 6¼ to 7½. Any size, 5d. or 10 cents.



3637

Pattern for a Commodore Cap (Copyr't): 7 sizes. Cap sizes, 6 to 7½. Any size, 5d. or 10 cents.



4940

Alpine Hat for Ladies, Misses and Children (Copyr't): 7 sizes. Hat sizes, 6 to 7½; or Head measures, 19¼ to 23¾ inches. Any size, 5d. or 10 cents.



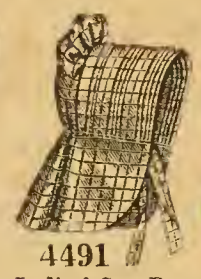
2175

Cap for Outdoor Sports: 7 sizes. Cap sizes, 6 to 7½; or Head measures, 19½ to 23¾ inches. Any size, 5d. or 10 cents.



6194

Ladies' Sun or Garden Hat. One size: Price, 5d. or 10 cents.



4491

Ladies' Sun-Bonnet (Copyr't). One size: Price, 7d. or 15 cents.



2686

Ladies' Sun-Bonnet. One size: Price, 7d. or 15 cents.



9284

Ladies' and Misses' Bathing and Dusting Caps. 2 sizes. Either size, 5d. or 10 cents.



4492

Misses' and Girls' Sun-Bonnet: 8 sizes. Ages, 2 to 16 years. Any size, 7d. or 15 cts.



2095

Misses' and Girls' Sun-Bonnet: 4 sizes. Ages, 6 to 15 years. Any size, 7d. or 15 cents.



6924

Little Girls' Sun-Bonnet: 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



6140

Little Girls' Sun-Bonnet: 5 sizes. Ages, 1 to 9 years. Any size, 5d. or 10 cents.



4506

Little Girls' Poke Sun-Hat: 4 sizes. Ages, 1 to 7 yrs. Any size, 5d. or 10 cents.



2214

Little Girls' Sun-Bonnet: 4 sizes. Ages, 2 to 8 years. Any size, 5d. or 10 cents.



7052

Little Girls' Hat (Copyr't): 4 sizes. Ages, 1 to 7 yrs. Any size, 5d. or 10 cents.



3282

Little Girls' Sun-Hat (Copyr't): 3 sizes. Ages, 1 to 5 years. Any size, 5d. or 10 cents.



7341

Little Girls' Bonnet (Copyr't): 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



7406

Little Girls' Bonnet or Hood (Copyright): 3 sizes. Ages, 3 to 7 years. Any size, 5d. or 10 cents.



6196

Little Girls' Sun-Bonnet: 5 sizes. Ages, 1 to 9 years. Any size, 5d. or 10 cents.



7371

Little Girls' Granny Bonnet (Copyr't): 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



7396 7396

Little Girls' Bonnet (Copyr't): 4 sizes. Ages, 2 to 8 years. Any size, 5d. or 10 cents.



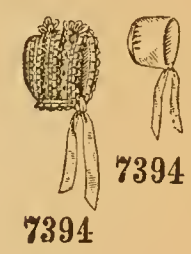
4846

Child's Bonnet (Copyr't): 8 sizes. Ages, ½ to 7 years. Any size, 5d. or 10 cents.



6287

Infants' Cap (Copyr't). One size: Price, 5d. or 10 cents.



7394 7394

Infants' Cap (Copyr't). One size: Price, 5d. or 10 cents.



6652

Little Girls' Bonnet (Copyr't): 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



3649

Little Girls' Bonnet (Copyright): 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



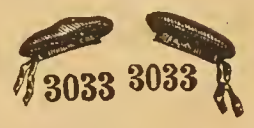
7338

Little Boys' Cap (Copyr't): 5 sizes. Ages, ½ to 4 years. Any size, 5d. or 10 cents.



7198

Pattern for a Cap: 7 sizes. Cap sizes, 6 to 6¾; or Head measures, 19¼ to 21½ inches. Any size, 5d. or 10 cents.



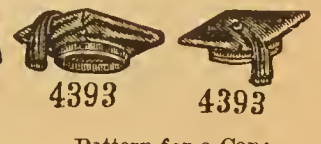
3033 3033

Pattern for a Cap: (Available for Tam O'Shanter or Sailor Style): 7 sizes. Cap sizes, 6 to 6¾; or Head meas., 19¼ to 21½ ins. Any size, 5d. or 10 cents.



2439 2439

Little Boys' Turkish Cap: 6 sizes. Ages, 1 to 6 yrs. Any size, 5d. or 10 cents.



4393 4393

Pattern for a Cap: (Copyright): 7 sizes. Cap sizes, 6 to 6¾; or Head measures, 19¼ to 21½ inches. Any size, 5d. or 10 cents.



8771

Boys' Polo Cap: 11 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.



3167

Pattern for a Polo or Travelling Cap (Copyr't): 6 sizes. Cap sizes, 6¼ to 7½. Any size, 5d. or 10 cents.



6075



6075

Cap with Hexagonal Crown (Copyright): 7 sizes. Cap sizes, 6 to 6¾; or Head measures, 19¼ to 21½ inches. Any size, 5d. or 10 cts.



6646

Pattern for a Cap (Copyr't): 7 sizes. Cap sizes, 6 to 6¾; or Head measures, 19¼ to 21½ inches. Any size, 5d. or 10 cts.



7199

Octagonal Hat: 7 sizes. Hat sizes, 6 to 7½; or Head measures, 19¼ to 23¾ inches. Any size, 5d. or 10 cts.



3636 3636

Pattern for a Scotch Cap (Also Known as the Highland Bonnet) (Copyright): 7 sizes. Cap sizes, 6 to 7½. Any size, 5d. or 10 cts.

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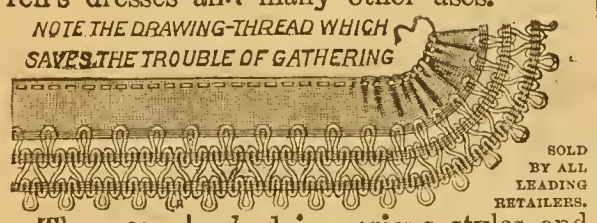
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(Continued).

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BELLE:—Full directions for making the star stitch, and also the tricot or afghan stitch are given in "The Art of Crocheting," which we publish at 2s. or 50 cents.

XANTIPPE:—Etiquette prescribes that one should bow only to people who have been formally introduced, but we presume there are circumstances which would justify a departure from the strict letter of this rule. The apparent discrimination made by the hostess between the two guests in the matter of reception days is probably due to an oversight on her part or a misapprehension on the part of one of the guests.

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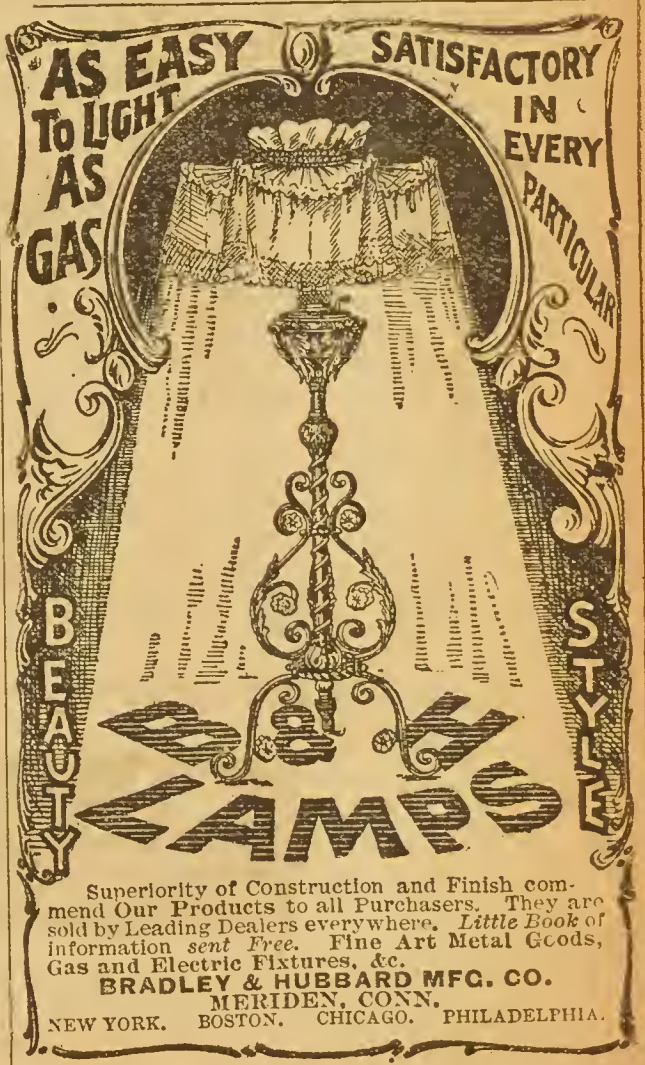
HAIDEE:—High noon is the favored time for weddings, but any other hour is allowable.



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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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HÉLÈNE:—Read the artiele entitled "Fashionable Hair-Dressing" in the December DELINEATOR. The most approved stationery is of fine quality, plain and heavy, and either white or of a pale-cream tint. Frequent changes in the style of one's stationery are counted bad form. Letter sheets are of medium size, and envelopes are large and square, requiring only one fold of the sheet. Note sheets and envelopes are somewhat smaller than those devoted to more formal epistles.

SUBSCRIBER:—The "Letters of Junius" have been attributed to Sir Phillip Francis, but the authorship has never been fully decided. Hair-cloth for skirts is sewed in with the seams of the lining and outside, and a velvet binding is all that is necessary to finish the bottom.

M. T.:—Moiré antique is silk watered in the antique style—that is, to resemble the materials worn in the olden times. The figuring of tin like frost-work or seales is called *moiré métallique.*





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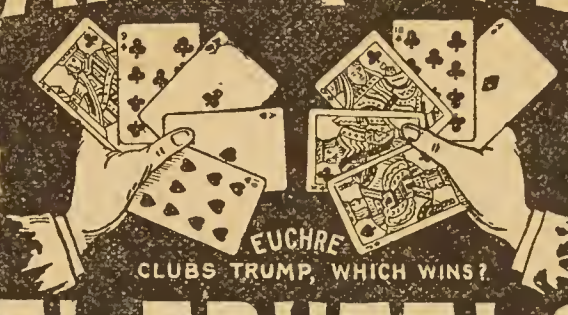
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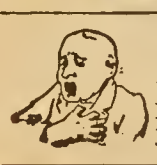
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Answers to Correspondents,

(Continued).

Mrs. E. E. D.:—Letters of condolence need not be acknowledged. Etiquette is strictly followed in mourning paper, the extra width of border being chosen by widows and widowers, the medium by parents and children and the narrow by brothers and sisters. Cards are left for people in mourning instead of a visit being made. Black-bordered cards are sent by some ladies in mourning, when they wish to indicate that they are again desirous of receiving their friends. You failed to enclose a stamp for a reply by mail.

Milla May:—The sample of mixed silk is Louisine, and the black is grosgrain. The plum sample is lining silk and cannot appropriately be used for a costume. Select white satin Duchesse or *peau de soie* for your bridal costume, cutting it by pattern No. 7251, which costs 2s. or 50 cents. White Suède mousquetaires would be entirely appropriate with such a costume. Rip the glove finger to admit placing the ring. Dresses and coats of the same material are stylish.

L. W.:—To remove oil spots from cloth, cover each spot with finely powdered French chalk, pin a piece of tissue paper over it, fold the garment, and put it away for twenty-four hours. If the spots must be removed at once, lay blotting-paper both under the cloth and over the chalk and place a hot flat-iron on top.

Ascertain:—Your question is of too personal a nature to be answered in these columns.

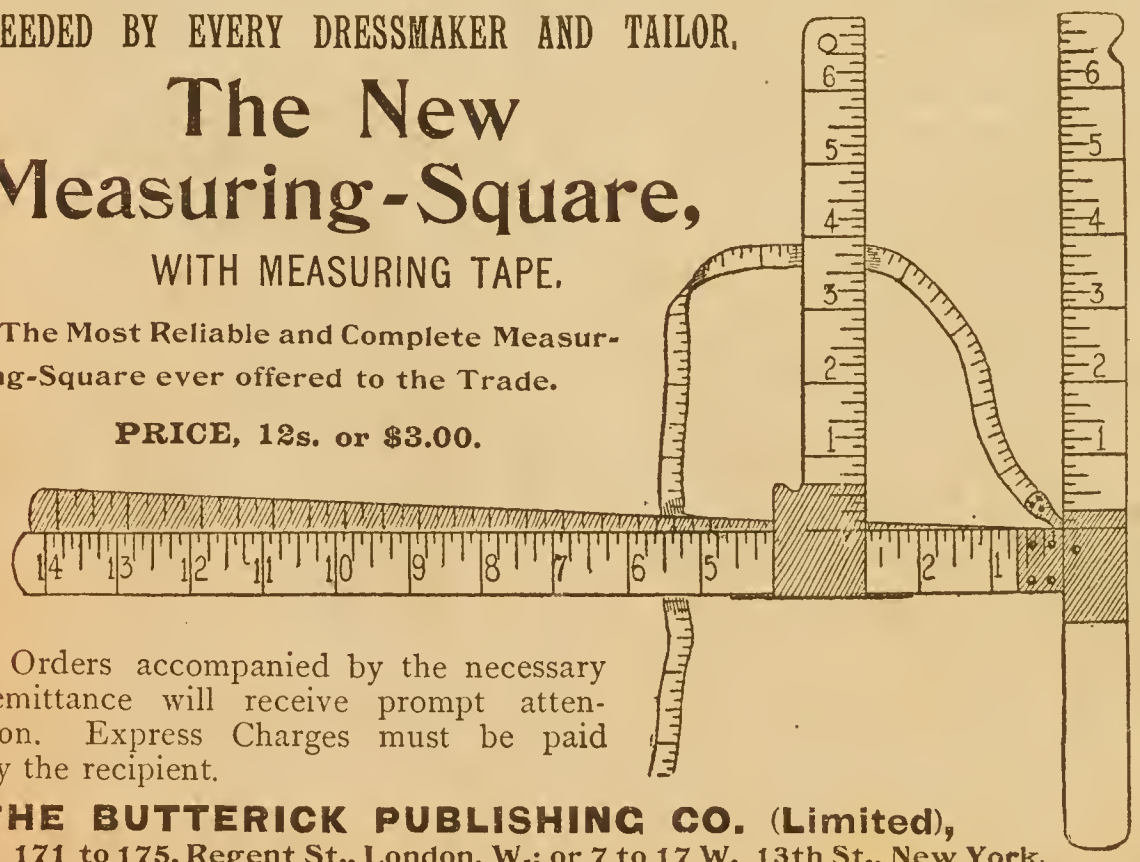
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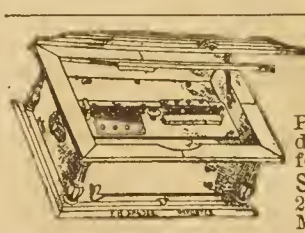
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ANSWERS TO CORRESPONDENTS,

(Continued).

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BESSIE WILSON:—The costume worn by Carmen would be becoming to a brunette. It is as follows: Short skirt of pale-blue satin trimmed with pearls. Sash of yellow-and-red satin fringed at the ends. Bodice and cap of black velvet trimmed with pearls. Necklet of sapphires, rubies and topazes. Narrow bands of gold may be worn on the arms, and the slippers should have crossed yellow ribbons. Your sample is plum-colored, and the goods may be fashioned after basque-waist pattern No. 7429, which costs 1s. or 25 cents, and skirt pattern No. 7398, price 1s. 3d. or 30 cents. Both patterns are illustrated in the February DELINEATOR.

FLORENCE B.:—Eating too much and too often is a fault which is to be deprecated; indeed, physicians say it causes more deaths than eating too little. An effort of the will should be made to overcome the reprehensible habit. Rings are generally worn on the third finger.

Canfield Dress Shield



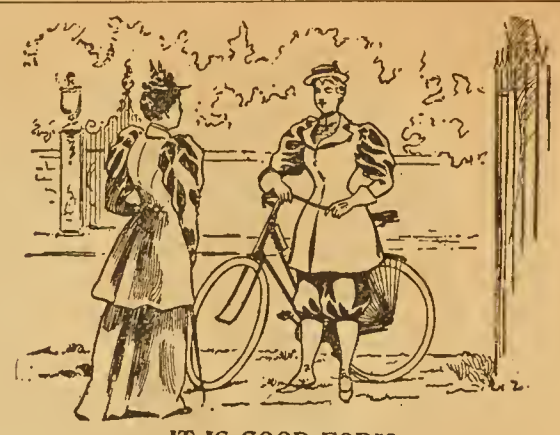
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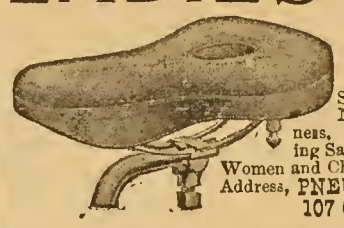
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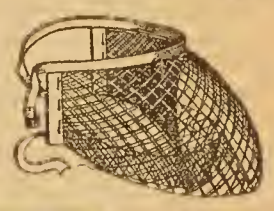
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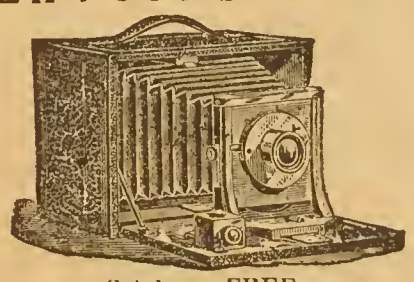


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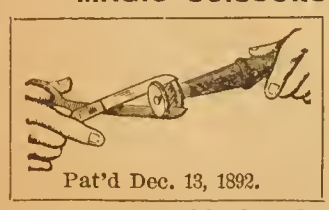
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ANSWERS TO CORRESPONDENTS,
(Continued).

ORIOLE:—The February number of this magazine, containing "The Delineator March," is sold at the usual price for single copies, 15 cents; and the March is also published by us in sheet music form at 25 cents a copy. This piece is easily one of Monroe H. Rosenfeld's best productions and is already extremely popular. A list of choice compositions which we offer at the same price may be found in the advertising columns of this DELINEATOR.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

ANNA J. D.:—Rose-colored velvet may be charmingly associated with your gray cashmere, and it may be made up by pattern No. 7424, which costs 1s. 8d. or 40 cents, and is illustrated in the February DELINEATOR. Henrietta cloth of a deeper shade may be combined with the figured silk.

MISS M.:—Your material will color seal-brown, and we would suggest making it up by costume pattern No. 7412, which costs 1s. 8d. or 40 cents, and is illustrated in the February DELINEATOR. Trim with black moiré.

NANIEN:—Your green dress goods may be fashionably made up by pattern No. 7425, which costs 1s. 3d. or 30 cents, and is illustrated in the February DELINEATOR. Trim with green velvet and butter-colored Vandykes. We do not approve of misses reading such books as you mention.



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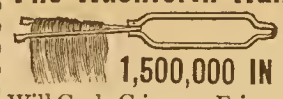
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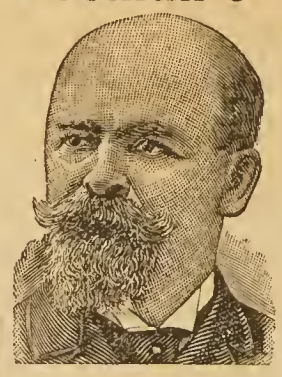
(*From U. S. Journal of Medicine.*)

Prof. W. H. Peeke, who makes a specialty of Epilepsy, has without doubt treated and cured more cases than any living Physician; his success is astonishing. We have heard of cases of 20 years' standing cured by him. He publishes a valuable work on this disease which he sends with a large bottle of his absolute cure, free to any sufferer who may send their P. O. and Express address. We advise anyone wishing a cure to address, Prof. W. H. PEEKE, F. D., 4 Cedar St., New York.

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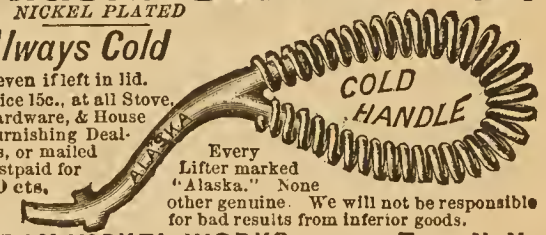
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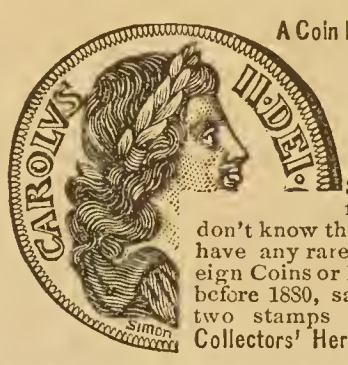
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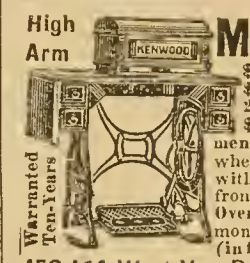
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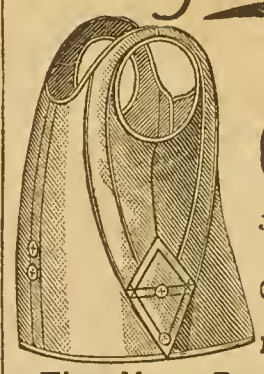


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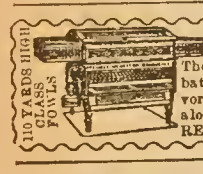
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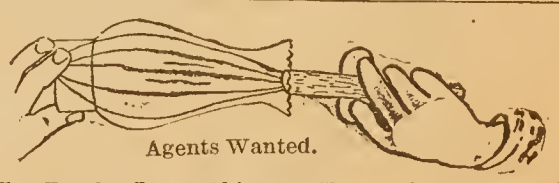
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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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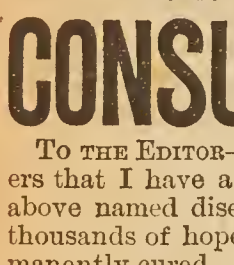
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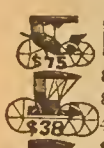
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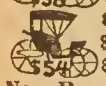
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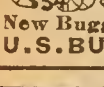
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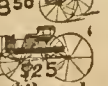
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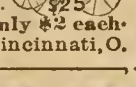


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(*Continued*).

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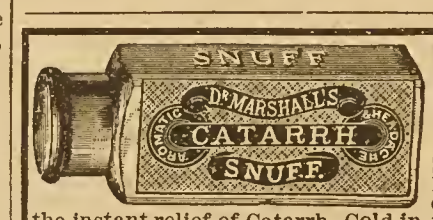


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ANSWERS TO CORRESPONDENTS,

(Continued).

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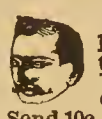
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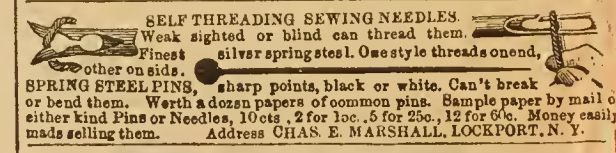
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The Delineator for May.

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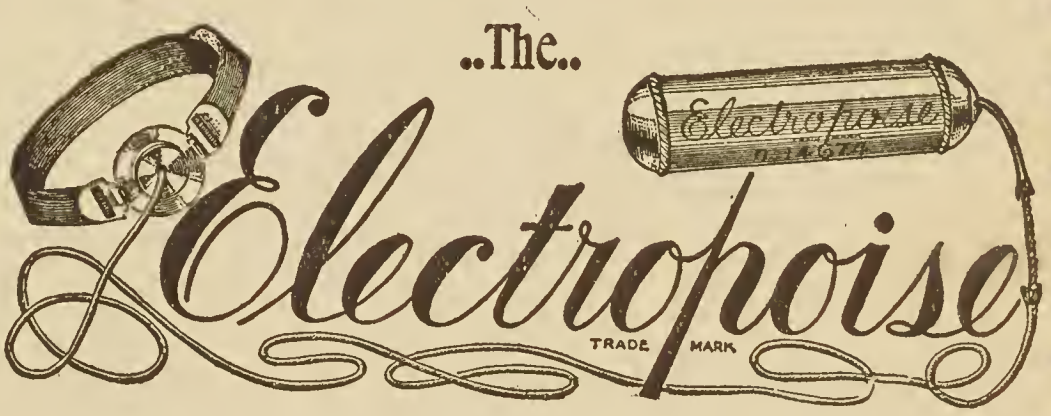
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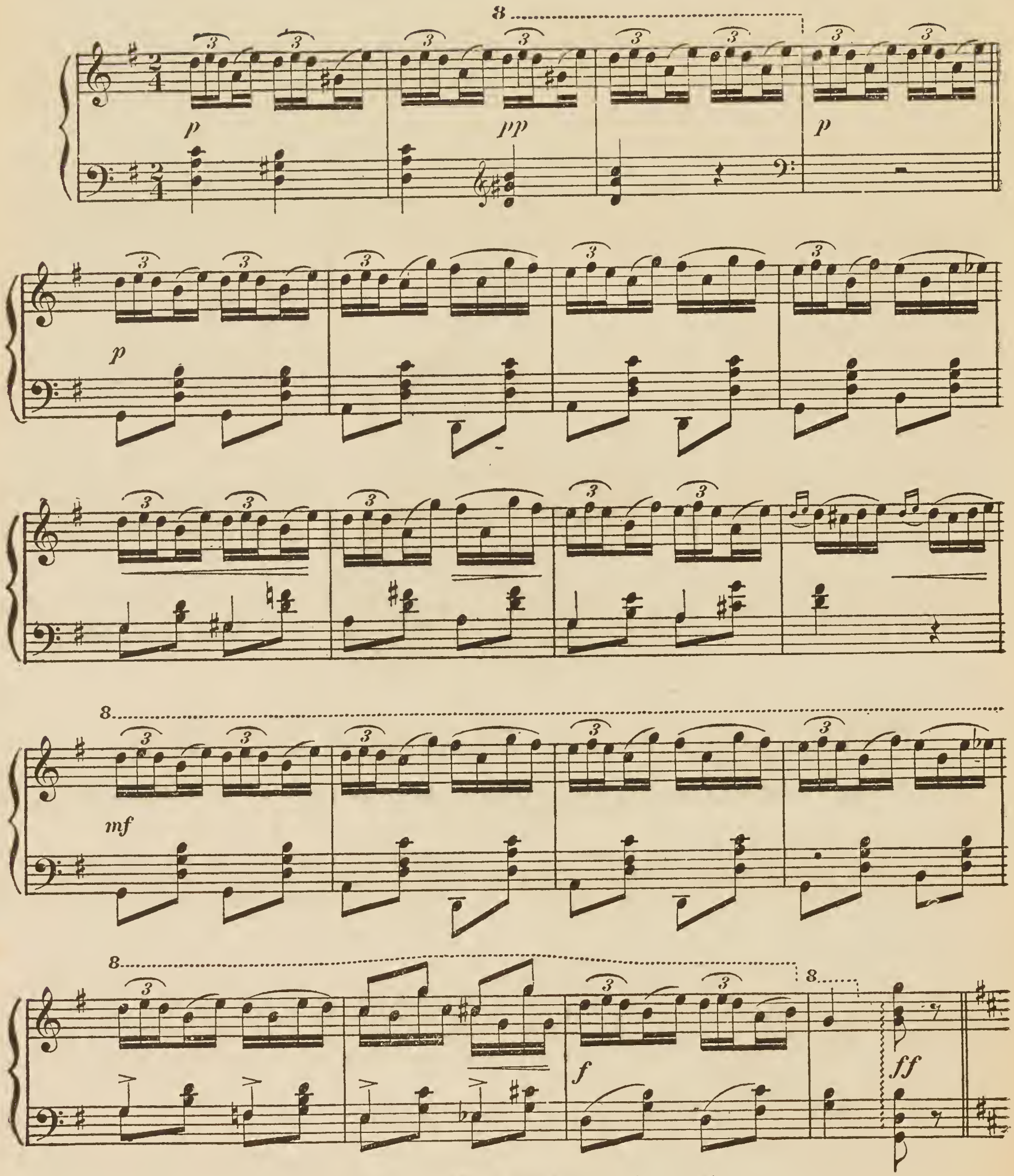
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By Eduard Holst.



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mf *p* *cres.*

8 1. 2.

f

8

p

8

f *p*

marcato il canto.

8

mf

p

cres.

1.

2.

8

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3

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f

1.

2.

f

p

cres.

f

8

mf

cres.

Presto.

f

ff

ff

Fine.



FIGURE E P 1. FIGURE E P 2. FIGURE E P 3. FIGURE E P 4. FIGURE E P 5. FIGURE E P 6. FIGURE E P 7.

EQUESTRIAN COSTUMES.

(For the Numbers, Sizes and Prices of these Patterns, and the Description of the Styles, see Pages 676 and 677.)



FIGURE E P 8. FIGURE E P 9. FIGURE E P 10. FIGURE E P 11. FIGURE E P 12.

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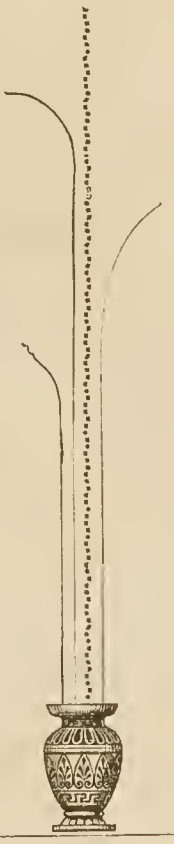
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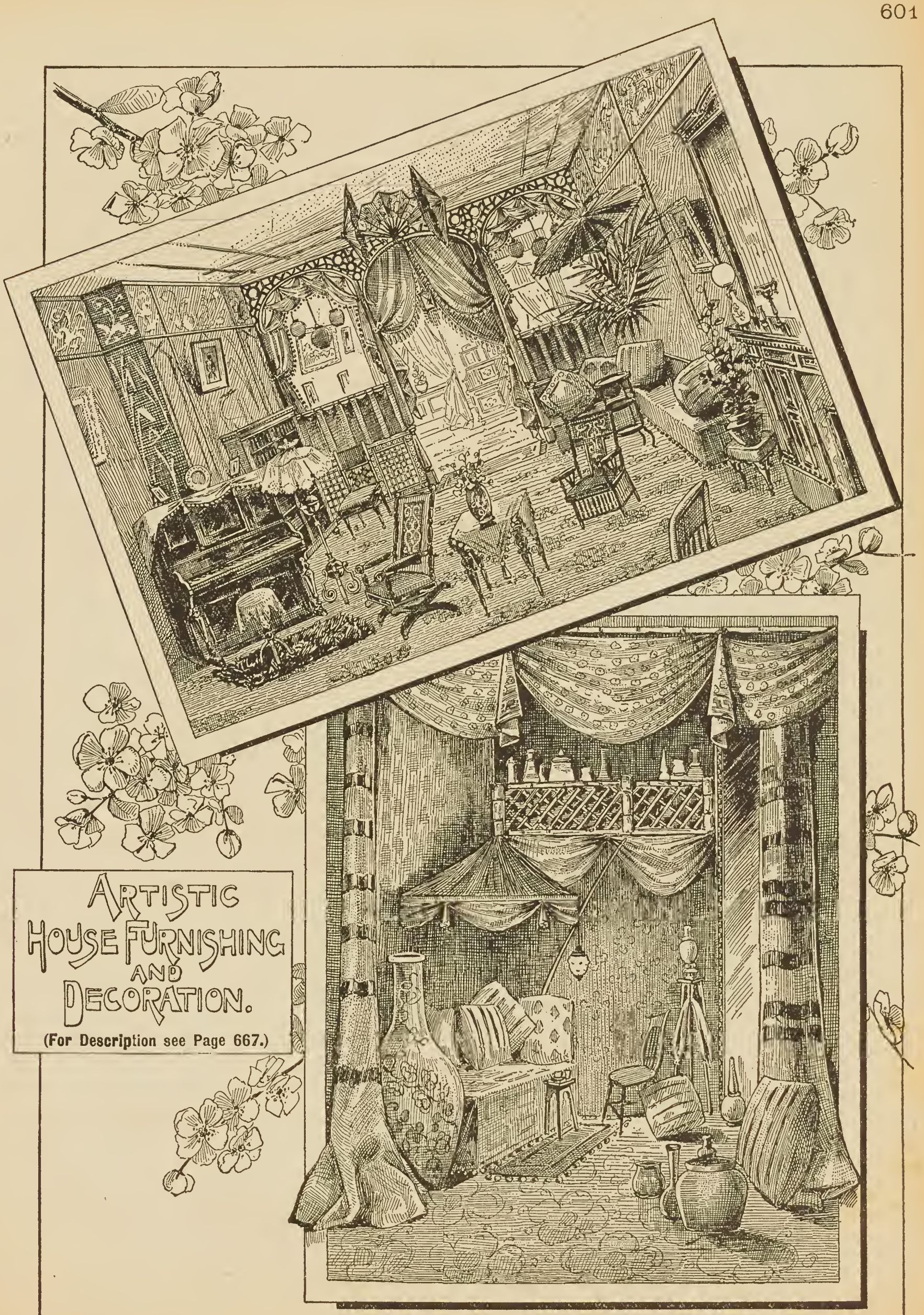
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FIGURE No. 2 CC.

FIGURE No. 4 CC.

FIGURE No. 6 CC.



FIGURE No. 1 CC.

FIGURE No. 3 CC.

FIGURE No. 5 CC.

FIGURE No. 7 CC.

COMMENCEMENTS AND COMMENCEMENT COSTUMES.

(For Descriptions of these Styles see Article on Pages 718 to 723.)

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FIGURE NO. 1.



FIGURE NO 4.



FIGURE NO. 6.



FIGURE NO. 2.

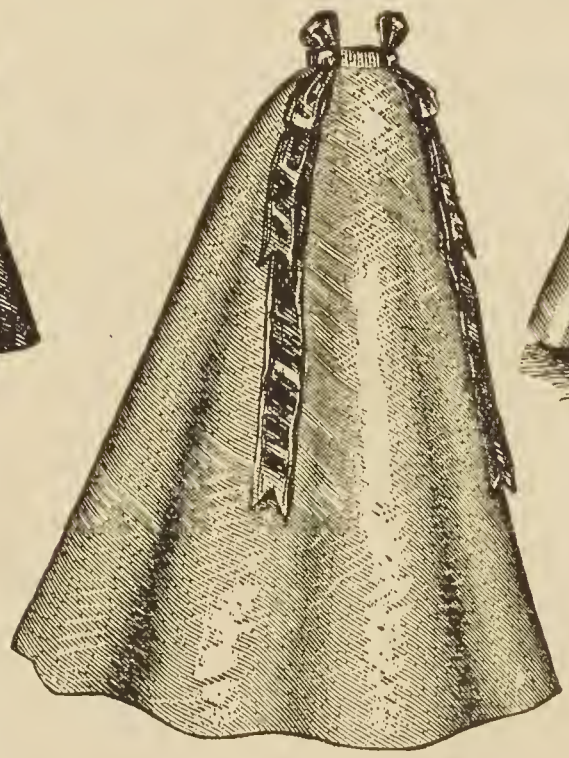


FIGURE NO. 5.



FIGURE NO. 7.



FIGURE NO. 3.

FASHIONABLE SKIRT-DECORATIONS.

(For Patterns, Descriptions, etc., see Pages 680 and 681.)



FIGURE NO. 8.

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FIGURE NO. 1.—LADIES' SMALL HAT.



FIGURE NO. 6.



FIGURE NO. 7.



FIGURE NO. 8.

FIGURES NOS. 6, 7 AND 8.—LADIES' DUTCH BONNETS.



FIGURE NO. 10.—LADIES' HAT.

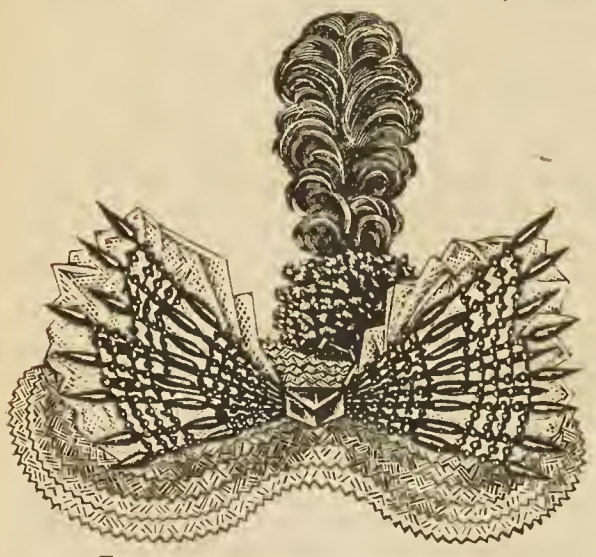


FIGURE NO. 2.—LADIES'FANCY STRAW HAT.

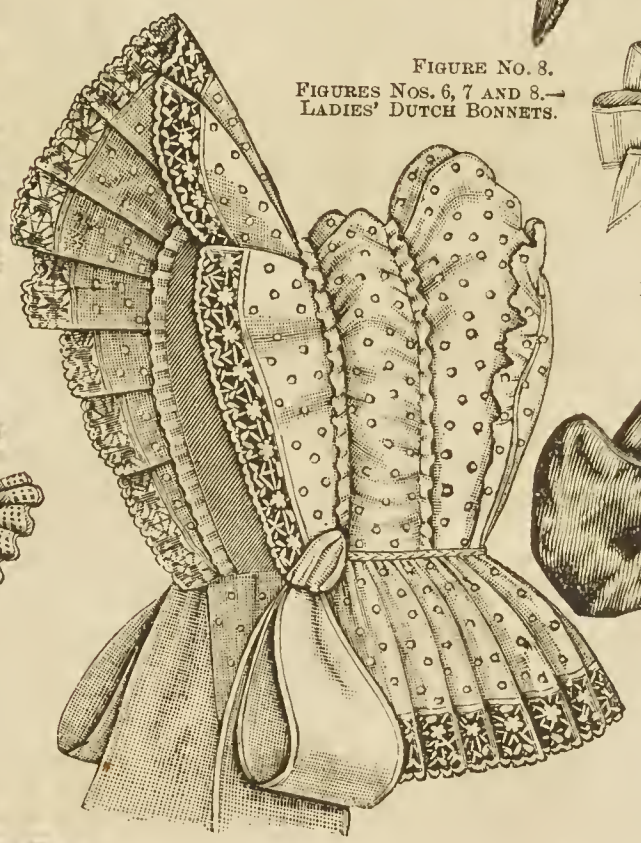


FIGURE NO. 9.—LITTLE GIRLS' BONNET.—(Cut by Pattern No. 7585; 5 sizes; Ages, 1 to 9 years; price 5d. or 10 cents.

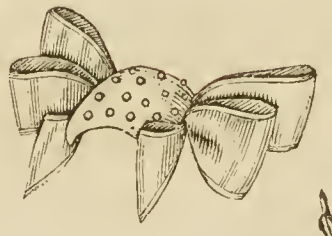


FIGURE NO. 11.

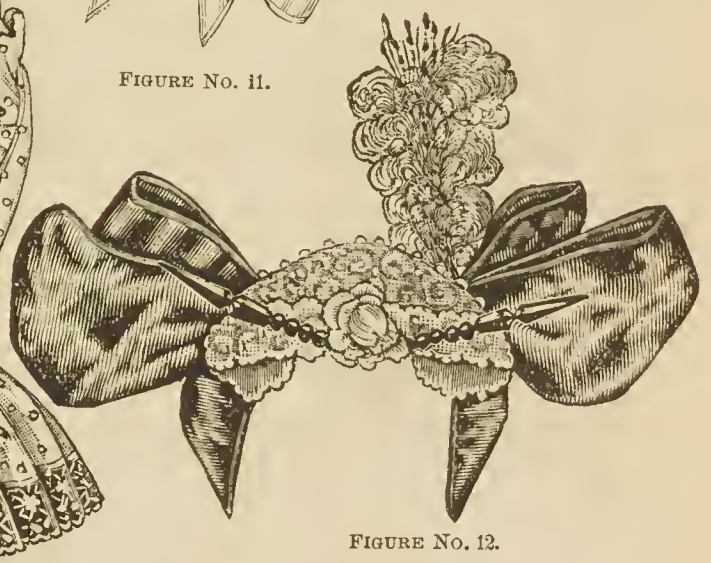


FIGURE NO. 12.

FIGURES NOS. 11 AND 12.—LADIES' DUTCH BONNET.

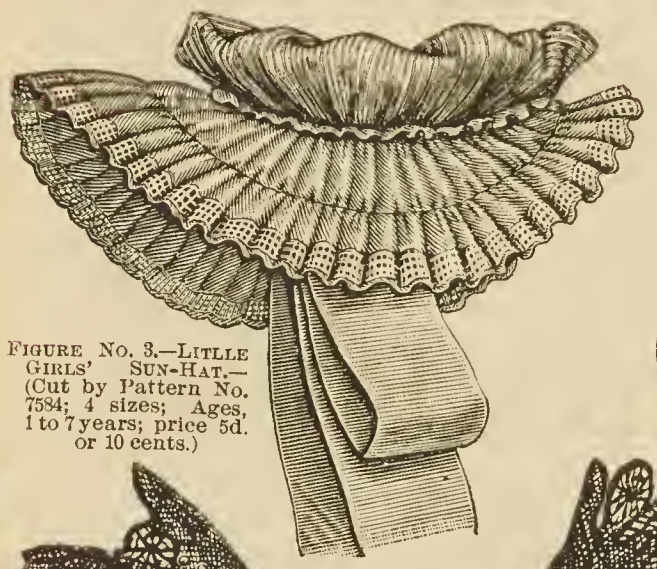


FIGURE NO. 3.—LITTLE GIRLS' SUN-HAT.—(Cut by Pattern No. 7584; 4 sizes; Ages, 1 to 7 years; price 5d. or 10 cents.)

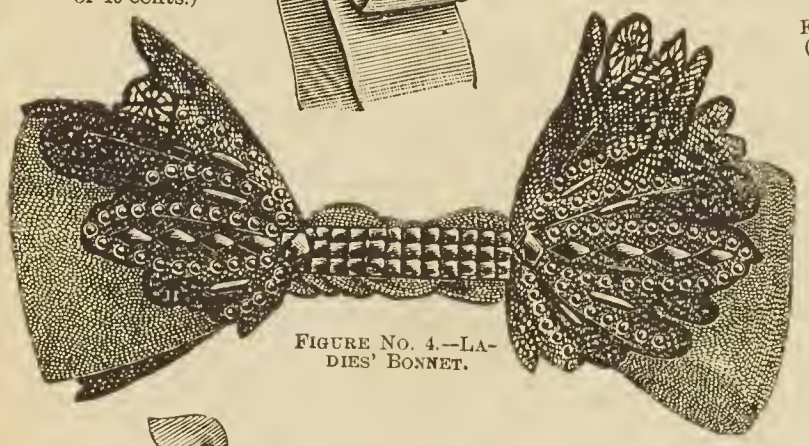


FIGURE NO. 4.—LADIES' BONNET.



FIGURE NO. 13.—LADIES' CARRIAGE HAT.



FIGURE NO. 5.—LADIES' DRESS HAT.

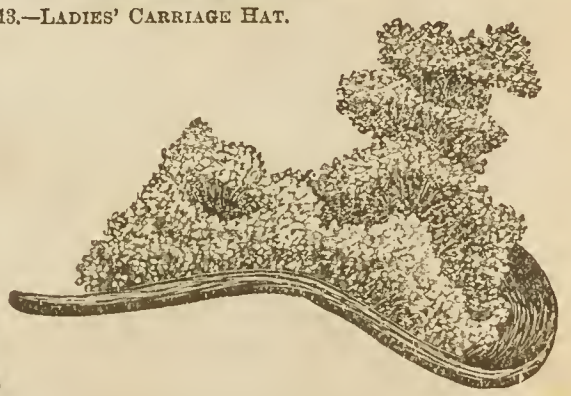


FIGURE NO. 14.—YOUNG LADIES' HAT.



FIGURE NO. 15.—YOUNG LADIES' LARGE HAT.

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For Description see Pages 667 and 668.

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FIGURE NO. 1.—ATTRACTIVE NECK-GARNITURE.



FIGURE NO. 2.—LADIES' NOTCHED COLLAR AND PLASTRON.—(The Notched Collar is included in Pattern No. 7037; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE NO. 5.—FANCY PLASTRON.



FIGURE NO. 4.—WAIST GARNITURE.

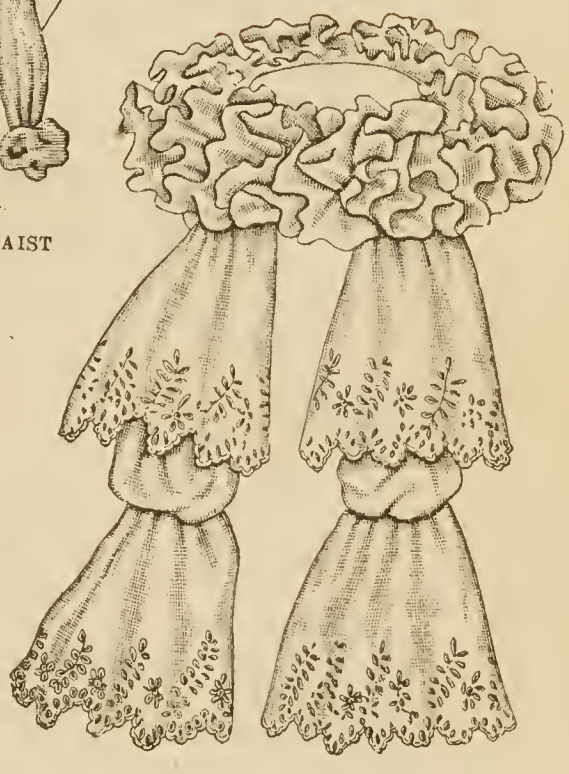


FIGURE NO. 7.—CHIFFON COLLARETTE.



FIGURE NO. 6.—LACE-AND-RIBBON COLLARETTE.



FIGURE NO. 3.—ROSE COLLARETTE.

STYLISH LINGERIE.

(For Descriptions see Page 668.)



FIGURE NO. 8.—LADIES' COLLARETTE.



FIGURE NO. 354 L.—LADIES' CALLING COSTUME.—This illustrates Pattern No. 7619 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 612.)

The DELINEATOR

VOL. XLV. May, 1895. No. 5.

Fashions of To-Day.

Many of the designs for Spring and Summer basque-waists are particularly satisfactory because they permit of a variety of neck completions.

In a full waist made with central box-plaits, breadth is afforded at the shoulders, and at the same time a desirably fanciful air is contributed by a collar that recalls the sailor style.

Both a lapel collar and a standing collar are provided for a basque-waist having applied box-plaits.

Box-plaits are introduced even in the new sailor waist, with which a shield may be worn.

Pleasing changes may be effected in the latest style of Norfolk jacket by means of three styles of collars, which are included in the design.



FIGURE NO. 355 L.



FIGURE NO. 356 L.

FIGURES NOS. 355 L AND 356 L.—LADIES' EVENING WAIST.—These two figures illustrate the same Pattern—Ladies' Evening Waist No. 7629 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 613.)

Long puff sleeves greatly enhance the dressy appearance of a full blouse-waist.

Groups of vertical tuck-shirrings made in yoke outline are a unique feature of another blouse-waist.

In one of the jauntiest basque-waists a pouch front contrasts stylishly with a French back.

Long puff sleeves and very full ones of the *gigot* type divide favor for fancy bodices.

The gathered fulness usually noticeable in the fronts of yoke-back shirt-waists is now modified by box-plaits, which have taken a strong hold on the popular fancy.

An old-time fashion has been revived in a low-necked evening bodice with balloon puff sleeves.

The Napoleon coat is, as its name suggests, severely cut and has a smart, military air.

A full, triple box-plaited vest and a large sailor-collar with lapel-like ends are not the least attractive parts of a neat short jacket.

One of the jauntiest styles in top garments is the middy jacket, with its short, smooth vest and unusually large sailor-collar.

Two equally large collars of the same type distinguish an Eton jacket, but one may be discarded if both are deemed undesirable.

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FIGURE NO. 354 L.—LADIES' CALLING COSTUME.

(For Illustration see Page 610.)

FIGURE NO. 354 L.—This illustrates a Ladies' costume. The pattern, which is No. 7619 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 636 of this magazine.

Bronze taffeta silk shot with willow-green, and cerise chiffon are associated in the present development of the costume, and ribbon and butter-colored Venise lace provide a most elaborate and effective decoration. The full, drooping front is a decorative feature of the waist, and, being arranged over a well fitted lining, will give an air of dignity to a symmetrical figure and conceal the infelicitous lines of a defective one. The fulness in the front is drawn well to the center by gathers at the top and shirrings at the bottom, and the back, which is perfectly smooth at the top, presents effective fulness at the bottom that is drawn closely in shirrings. The close, smooth effect at the sides is the result of underarm gores which separate the fronts from the back. A high collar completes the neck, and over it is a softly wrinkled crush collar of cerise chiffon that is arranged in an outstanding loop at each side. The fancy collar lies upon the waist with the effect of a deep yoke that is curved at its lower edge across the front and back; it is shaped with a seam on the right shoulder and closed on the left shoulder, and its lower edge is decorated with a frill of butter-colored lace headed by a narrow folded ribbon. The one-seam *gigot* sleeves conform to the imperative demands of Fashion in their fulness, breadth and height. A fancy crush belt, shirred in three loops at the center of the back, encircles the waist and terminates at the fulness in the front in a graceful loop and a short end.

The six-gored skirt comprises a dartless front-gore and side-gores, and three godets that stand out at the back with admirable grace owing to a strap tacked to them underneath and an interlining of hair-cloth, the hair-cloth being also used as a deep underfacing at the front and sides to make the flare more positive. Butter-colored Venise lace forms a delicately pretty embellishment at each side of the front, extending the full length of the side-front seam in a double jabot.

The voluminous dimensions that now prevail in skirts are not introduced in this mode with exaggerated effect, but a graceful and conservative arrangement is maintained throughout. For its development, taffeta and numerous fancy silks are commended, and also French challis, printed



FIGURE NO. 357 L.—LADIES' CALLING TOILETTE.—This consists of Ladies' Jacket No. 7634 (copyright), price 1s. 3d. or 30 cents; and Circular Skirt No. 7571 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 614.)

faille, organdy, lawn, dimity, batiste and the ever popular Corah, China and India silks. Lace and embroidery are approved decorations for any of the goods named, and ribbon may be lavishly or sparingly associated with either.

The hat is a becoming and coquettish shape, daintily adorned with ribbon, feathers and clover blossoms.

FIGURES NOS. 355 L AND 356 L. —LADIES' EVENING WAIST.

(For Illustrations see Page 611.)

FIGURES NOS. 355 L AND 356 L. —These two figures illustrate the same pattern —a Ladies' evening waist. The pattern, which is No. 7629 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 647 of this DELINEATOR.

At figure No. 355 L a miniature back view of the waist is presented, the material illustrated being primrose-yellow silk and the garniture passementerie and ribbon.

Figure No. 356 L displays a front view of the waist made of cream eyelet chiffon over pale-violet satin, with satin for the puff sleeves. The waist is shaped in round outline at the top, and is low enough to give breadth to the figure and reveal the shoulders in a most becoming manner. The closing is made at the back, the whole front thus afforded being exceedingly pretty in effect; and attractive fulness is introduced in the front and back, which are separated by underarm gores and arranged over a closely fitted lining. The fulness in the front is prettily drawn to the center by gathers at the top, and four forward-turning plaits at each side of the center in the lower part, the plaits flaring prettily above tackings that maintain them in their folds for a short distance. Gathers and plaits also regulate the fulness at the back, only two overlapping plaits, however, being made at the bottom at each side of the closing. These plaits are also tacked to position for some distance and flare above, with pleasing effect. The neck is softly outlined with a band of violets; and bands of narrow velvet ribbon in a dark-violet shade extend from the front and backs upon the shoulders, where they are tied in pretty bows. The stylish puff sleeves, which are met by long Suède gloves, are of very great width and are sufficiently long to droop gracefully below their short, smooth linings; and an artistic disposal of the fulness is secured by gathers at the upper and lower edges. The round lower outline of the waist is pleasingly accentuated by a band of dark-violet velvet ribbon, upon which at the left side is set a generous rosette of ribbon.

The waist is charmingly quaint in effect, and the present



FIGURE NO. 358 L.—LADIES' SPRING COSTUME.—This illustrates Pattern No. 7640 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 615.)

development displays its special features to peculiar advantage. Nothing could be more artistic and graceful for all occasions which demand full dress, and satin or silk in a delicate shade, such as lemon-yellow, Nile-green or pale-blue, pink or violet, under eyelet chiffon of corresponding hue, or in any of the tones of white will prove particularly pleasing when made up in this way. Natural or artificial flowers in conjunction with filmy lace, ribbon of any variety, or silk or pearl passementerie are charming garnitures, and an exceedingly pretty effect may be produced by arranging natural flowers in the form of shoulder straps.

FIGURE No. 357 L.—LADIES' CALLING TOILETTE.

(For Illustration see Page 612.)

FIGURE No. 357 L.—This illustrates a Ladies' jacket and circular skirt. The jacket pattern, which is No. 7634 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be also seen by referring to page 641 of this DELINEATOR. The skirt pattern, which is No. 7571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again observed on its accompanying label.

The toilette is *distingué* in effect, and the graceful folds of the skirt are here shown to advantage in tan crépon, while the admirable style of the jacket is emphasized in the combination of black satin and corn-colored silk, with a handsome quality of point de Gène lace for overlaying the fancy collar. The skirt is in circular style, with three godets at the back. It is perfectly smooth-fitting at the top in front and over the hips, and the graceful flutes below become more pronounced toward the back. The godets at the back stand out in a stately fashion, being stiffened with hair-cloth, and a deep underfacing of the stiffening material gives the fashionable flare at the front.



FIGURE No. 359 L.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Jacket No. 7610 (copyright), price 1s. 3d. or 30 cents: and Skirt No. 7606 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 616.)

The handsomely fitted back of the jacket is shaped to fall in deep flutes below the waist-line, the parts being sprung mostly at the back edges so as to roll the flutes gracefully toward the back. The jacket fronts separate widely over a vest front of silk, which is arranged on a short, dart-fitted lining-front that closes at the center. A broad double box-plait is laid at the front edge of the right vest-portion, the plait appearing with stylish effect at the center and concealing the closing; the fulness at each side of the plait is collected in gathers, and the vest front droops in the prevailing French or blouse style. At the neck is a standing collar covered with a crush collar having frill-finished ends closed at the back, and ornamented in front with a fancy bow; and below this collar at the back falls a fancy sailor-collar which is made doubly attractive by an all-over decoration of white point de Gène lace. The ends of the sailor collar extend in revers fashion to the bust, but may reach to the waist-line, if preferred. The sleeves are fashionably bouffant and in the approved leg-o'-mutton shape, the flare at the top being made more pronounced by the smooth effect on the forearm.

The skirt is an extremely graceful mode for the figured mohairs that have been received with such éclat, and also for all-wool and silk-and-wool crépons, all kinds of silk-and-wool novelties, and the various standard weaves. The jacket is an admired style that is as noticeable for its practicality as for its handsome effect, the insertion of different vest-fronts changing the garment wonderfully. The union of cloth and silk will produce a dressy effect for promenade wear, while more elaborate jackets may be of satin, moiré or figured *gros de Londres*, with a vest of Benares crêpe, chiffon crêpe or chené taffeta. Lace insertion of any heavy variety may be applied for decoration.

The hat is a becoming shape in écru straw, artistically trimmed with black satin ribbon and cat-tails.

FIGURE No. 358 L.—LADIES' SPRING COSTUME.

(For Illustration see Page 613.)

FIGURE No. 358 L.—This illustrates a Ladies' costume. The pattern, which is No. 7640 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 635 of this DELINEATOR.

This charming costume, which will be appropriate for afternoon receptions and teas and also for church and visiting wear, is here shown made of beige-colored India silk, with point gaze lace in Vandykes and insertion and velvet ribbon for decoration. The round basque-waist is exceedingly trim, being provided with a lining that is accurately fitted and closed at the center of the front. The full front is gathered at the shoulders below a deep, forward-turning plait that extends to the lower edge, and the fulness resulting from the gathers is collected in plaits at the lower edge, the plaits flaring prettily. Over the closing is an applied double box-plait, and between the box-plait and the side-plait at each side the front is decorated with a long Vandyke of point gaze lace. Extending from the shoulder at each side of the stylish back is a deep, backward-turning plait, the plaits meeting below the waist-line and revealing a Vandyke of lace between them above. The standing collar is covered with a softly wrinkled stock. The *gigot* sleeves are mounted on coat-shaped linings; a double box-plait is formed at the center between gathers, and the fulness droops to the elbow with the effect of a huge puff, below which the sleeve fits closely. The wrists are completed by an encircling band of lace insertion and a loop-bow of ribbon. Over each shoulder falls a "Trilby" bow of satin ribbon; and a ribbon encircles the waist and terminates at the center of the front in a full bow.

The skirt is circular at the front and sides and has three godets at the back; it is fitted without darts and with perfect smoothness across the front and hips, and at each side a short distance from the belt it falls naturally into handsome ripples owing to its circular shaping, the ripples being held in position by a tape tacked across them underneath. The godets at the back are interlined with hair-cloth, and each is laid in a box-plait at the top and falls to the



FIGURE No. 360 L.—LADIES' VISITING TOILETTE.—This consists of Ladies' Waist No. 7597 (copyright), price 1s. or 25 cents; and Skirt No. 7606 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 617.)



FIGURE NO. 361 L.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 7624 (copyright), price 1s. or 25 cents.

(For Description see Page 617.)

lower edge in stately folds that are held in position by an elastic strap near the top. The fashionable flare at the bottom of the front and sides is rendered more prominent by a deep underfacing of hair-cloth.

This is one of the most stylish of the season's modes and produces a most charming *ensemble*. The stately straight lines of the skirt, the bouffant sleeves, and the tasteful disposal of fulness in the waist, together with the effect produced by the addition of lace and ribbon, are certain to increase the attractiveness of a good figure and to conceal the defects of a faulty one. Crépon and silk in the lighter materials and serge, cheviot and solid-hued and two-toned whipcords among the heavier and more durable fabrics are suited to the mode, and mohairs in plain and figured varieties will make serviceable and dressy costumes. Lace, embroidery and ribbon are the most suitable garnitures.

The stylish bonnet is of the Dutch variety and is adorned with ribbon rosettes and a jet aigrette.

FIGURE NO. 359 L.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 614.)

FIGURE NO. 359 L.—This illustrates a Ladies' skirt and jacket. The skirt pattern, which is No. 7606 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again shown on page 650 of this publication. The jacket pattern, which is No. 7610 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 640.

In the jacket and skirt which comprise this toilette are to be found some of the most popular features of the late Spring modes. Black *gros de Londres* was selected for the development of the skirt, and light-tan fancy cloth and darker velvet for the jacket, which is tastefully decorated with soutache braid. The jacket is accurately adjusted by single bust darts, under-arm and side back gores and a curving center seam. Below the waist-line of the middle three seams extensions are allowed, and the fulness is underfolded so as to form box-plaits at the center seam and coat-plaits at the side-back seams. The fronts are closed in double-breasted style and the deep, permanent collar falls in the regulation sailor style at the back and has broad ends. A removable collar of velvet covers the permanent one to within a short distance of the outer edge and is elaborately braided. A linen chemisette, having a standing collar with pointed ends bent in Piccadilly fashion appears effectively in the opening of the jacket, and a neat band-bow of satin is worn. The large one-seam leg-o'-mutton sleeves have the admired broad effect at the top produced by fulness collected in closely drawn gathers, while below the elbow they are fashionably close and are decorated at the wrists with soutache braid arranged in a design, which forms a point at the back of the wrists. Braiding is also disposed around the lower edge of the jacket, and is arranged in points over the seams and darts and at the closing.

The silk skirt presents a stately appearance that can only be attained with the richest fabrics; and in its shaping a front-gore fitted with perfect smoothness at the top, and nine godets are united. The middle three godets at the back



FIGURE NO. 362 L.—LADIES' CIRCULAR CAPE.—This illustrates Pattern No. 7604 (copyright), price 1s. or 25 cents.

(For Description see Page 618.)

are each laid in a box-plait at the top, and all the godets stand out with majestic grace, due to an interlining of hair-cloth, that gives the silk more stateliness and the tubular folds greater emphasis. The three godets at each side are quite narrow at the top and are smoothly fitted.

The skilful shaping of these garments gives them a distinguished style that is thoroughly artistic and lady-like. The jacket may be suitably made of faced cloth, cheviot, covert cloth or whipcord in any of the new colors, and its dressy appearance may be greatly heightened by the addition of velvet and braid for decoration. The skirt is especially adapted to such rich silks as *gros de Londres*, *poult de soie* with its high lustre, or the newer *plissé* taffeta, which is of lighter weight. These silks come in solid colors and also in striped and flowered designs and are quite inexpensive yet very effective. Fancy silks may also be chosen for the development of the skirt, and so may silk crépon or novelty goods.

The hat is a fancy Tuscan straw; the stylish bow is caught with a handsome buckle, and feathers and flowers complete the decoration.



FIGURE No. 363 L.—LADIES' FULL BLOUSE-WAIST.—This illustrates Pattern No. 7631 (copyright), price 1s. or 25 cents.

(For Description see Page 619.)

FIGURE No. 360 L.—LADIES' VISITING TOILETTE.

(For Illustration see Page 615.)

FIGURE No. 360 L.—This consists of a Ladies' skirt and waist. The skirt pattern, which is No. 7606 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 650 of this DELINEATOR. The waist pattern, which is No. 7597 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 645.

The distinctive features of many of the new fabrics may be beautifully exhibited in this toilette, which in this instance displays rose crépon in association with darker silk and all-over embroidery, with all-over embroidery, embroidered edging and satin ribbon for decoration. The waist is provided with a lining that is fitted with great precision by double bust darts and the usual seams and closed at the center of the front. The full fronts are perfectly smooth at the top, and are rendered stylish by a broad box-plait that is formed on the front edge of the right front, the closing being made underneath the plait; and at the center of the back a corresponding plait is laid. The fulness at the bottom is drawn to the center by short rows of shirring made at belt depth apart; and under-arm gores separate the front from the back and produce a smooth adjustment at the sides. The upper part of the back is a shallow round yoke, that is followed at the bottom by a fancy collar, which presents a square lower outline at the back, and has square ends that terminate at the bust. The fancy collar is striped with bands of all-over embroidery, and a frill of embroidered edging decorates the edges. Huge puffs cover the coat-shaped sleeves to the elbow, producing the stylish bouffant effect now popular. A stock of silk covers the high standing collar, and its frill-finished ends are fastened at the back.

The skirt consists of a front-gore that is perfectly smooth at the top, and nine godets that are all quite narrow at the top and widen gradually toward the lower edge; the middle three godets at the back are laid in box-plaits at the top and all the godets expand in tubular folds that stand out with a stately grace that is due to an interlining of hair-cloth. The skirt is worn over the waist, and a softly wrinkled ribbon belt encircles the waist and is tied in a simple knot, its long, flowing ends falling low on the skirt.

Any of the new taffeta silks that present such beautiful changeable hues, handsome grenadine, plissé taffeta, Benares crêpe, Corah cashmere, or fine French challis, which is to be bought in very gay or extremely sombre colorings, may be selected for the development of the toilette when it is intended for church, calling or promenade wear. Inexpensive lawn, batiste, linen or organdy may be chosen to make the toilette for ordinary use, and on most of the materials named lace, embroidery and ribbon will be preferred. If a less fanciful effect be desired, the fancy collar may be omitted.

The hat is a fine French straw trimmed with flowers, ribbon and lace.

FIGURE No. 361 L.—LADIES' BASQUE-WAIST.

(For Illustration see Page 616.)

FIGURE No. 361 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7624 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches.



FIGURE NO. 364 L.—LADIES' SAILOR WAIST.—This illustrates Pattern No. 7594 (copyright), price 1s. or 25 cents.

(For Description see Page 620.)

bust measure, and is shown in two views on page 645 of this magazine.

The basque-waist is so designed as to admit of a great variety of developments, the effects possible ranging from extreme simplicity to the height of elaboration, with the charm of artistic grace characterizing all. In the present instance black taffeta and black velvet are combined in the waist, and velvet ribbon and a handsome embroidered design in cut steel provide the decoration. The garment is blouse-like in effect in front, but a trim appearance and perfect smoothness at the sides is assured by a lining fitted with double bust darts, the usual gores and a curving center seam, and by under-arm gores which are inserted between the full fronts and back. The back is perfectly smooth at the top, and becoming fulness in the lower part is collected in two overlapping, backward-turning plaits at each side of the center; the plaits are stayed by tackings for a considerable distance from the lower edge and flare above. The upper part of the front is a yoke of black velvet that is shaped at the bottom to form a point at each side and curve gracefully upward at the center; it is included in the right shoulder and arm's-eye seams and closed invisibly along the corresponding seams at the left side, and is all-over embroidered with cut steel, the effect being exceedingly beautiful. The full fronts are gathered at the upper and lower edges at each side of the closing, which is made at the center; and the fulness droops prettily in blouse fashion, darts taken up with the second darts in the lining rendering the sides smooth and holding the fulness well to the center. The blouse effect is emphasized by velvet ribbons edged with steel beads and finished at the top with bows; and a band of velvet defines the lower edge of the waist. At the neck is a standing collar closing in front, and over it is arranged a crush collar. The sleeve is an ordinary coat-shaped sleeve with a large puff extending below the elbow. The lower edge of the puff is covered by a wrinkled section of velvet.

Very attractive waists of this kind may be made of silk crépon, plain or figured taffeta, eyelet taffeta or any of the tissues over a lining of contrasting color. Corah, cashmere, Benares crêpe, or any other rich fabric, with a yoke of some other weave, will be liked. Simple materials, such as serge, cashmere or wool crépon, may be chosen for ordinary wear.

The tiny Dutch bonnet of jet is adorned with aigrettes and an immense Alsatian bow.



FIGURE NO. 365 L.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 7600 (copyright), price 1s. or 25 cents.

(For Description see Page 621.)

FIGURE NO. 362 L.—LADIES' CIRCULAR CAPE.

(For Illustration see Page 616.)

FIGURE NO. 362 L.—This illustrates a Ladies' cape. The pattern, which is No. 7604 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 639 of this issue.

A cape is a most satisfactory outside garment for use over the present styles of dress sleeves, and the one here represented made of light-tan faced cloth embroidered with two shades of brown soutache is not at all cumbersome, yet is sufficiently weighty to answer for demi-season wear. The cape extends to a fashionable depth and is fitted smoothly at the top by darts; and, being in circular style, it falls in fashionable

ripplesall round. The high collar is of the Medici type, its upper edge rolling softly and its rounding ends flaring prettily in front. The decoration of embroidery is elaborate and terminates in long points a short distance above the lower edge. A bright-hued lining of silk is commended as a pleasing finish for a cape of this kind.

Admirers of the cape style of wrap are as numerous as ever, and those who have derived comfort and satisfaction from the heavy Winter capes will now be pleased to replace them with light-texture ones of the latest shaping. Silk, satin and faced cloth are the most popular materials from which to fashion dressy capes, and there are some pretty Scotch cheviots, heather mixtures and fancy suitings that will make handsome and serviceable garments. On silk or satin jet garniture will be appropriate, while braid or embroidery will be more suitable for cloth.

The hat is daintily bent in a peak in front and is trimmed with ribbon and flowers.



FIGURE NO. 366 L.—LADIES' YACHTING TOILETTE.—This consists of Ladies' Middy Jacket No. 7639 (copyright), price 1s. 3d. or 30 cents; and Circular Skirt No. 7571 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 622.)

FIGURE NO. 363 L.—LADIES' FULL BLOUSE-WAIST.

(For Illustration see Page 617.)

FIGURE NO. 363 L.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 7631 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown made up in different materials on page 647 of this DELINEATOR.

The waist presents a pleasing fulness both front and back that commends it especially for development in soft materials that drape prettily. Violet-and-lemon shaded taffeta figured with violet was here chosen for the making, with a stylish decoration of black lace insertion and black satin ribbon. The fulness introduced in the garment makes it decidedly improving to slender figures, while a fitted lining renders it becomingly trim and adapts it equally well to stout women. The lining is adjusted by double bust darts, under-arm and side-back gores and a well curved center seam, and over it are arranged the front and back, which are joined in under-arm and shoulder seams. The fulness in the back is collected in gathers at the neck and shoulder edges and in two spaced rows of gathers at the waist-line, and the fulness in the front is similarly disposed at each side of the closing, which is made invisibly at the center. Two rows of

black lace insertion decoratc the front prettily in V outline, and the waist is encircled by a black satin ribbon that is prettily wrinkled and tied in a fancy bow in front. At the neck is a ribbon stock arranged over a standing collar that is closed in front; the crush collar is ornamented at the right side with a ribbon bow, and its closing at the left side is concealed by a second bow. Great puff sleeves complete the dainty waist; the puffs are gathered at their upper and lower edges and extend well below the below; and the sleeves below the puffs are attractively trimmed with bands of black lace insertion arranged to form points at the inside seam.

The popularity of blouse-waists of all sorts remains undiminished, their adaptability to fabrics of every texture and their perfect appropriateness to all occasions that are not strictly ceremonious insuring for them favor in all eyes. Chiffon crépon, silk crêpe of all kinds, inexpensive wash silk, silk gingham and, in fact, all materials that look well in full effects may be chosen for such waists, and any tasteful garniture may be applied, although ribbon and lace insertion will, perhaps, be most frequently preferred.

The large straw hat is profusely adorned with flowers, black lace and ribbon and a jet buckle.



FIGURE NO. 367 L.—LADIES' YACHTING TOILETTE.—This consists of Ladies' Basque-Waist No. 7635 (copyright), price 1s. or 25 cents; and Skirt No. 7560 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 623.)

FIGURE NO. 364 L.—LADIES' SAILOR WAIST.

(For Illustration see Page 618.)

FIGURE NO. 364 L.—This represents a Ladies' sailor waist. The pattern, which is No. 7594 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up on page 649 of this DELINEATOR.

A cool and serviceable waist is shown at this figure made of silk gingham having a blue ground striped and figured with white, a dressy appearance being contributed by the point de Gène lace overlying the sailor collar. The waist is unlined, and the back, which is connected with the fronts in shoulder and under-arm seams, is laid in a broad box-plait at the center, becoming fulness at the waist-line being collected in two short rows of gathers made at belt depth apart under the plait. At the front edge of the right front is laid a broad box-plait that conceals the closing, and at each side of the plait appear two broad, forward-turning tucks; and two short spaced rows of gathers made across the tucks and extending slightly beyond them toward the back dispose of the extra fulness at the waist-line. All the gathers are tacked to a belt-stay placed underneath. The waist, in front, is shaped in low V outline to accommodate the ends of the sailor collar, which is handsomely overlaid with white point de Gène lace; the collar falls deep and square at the back and has broad, slightly hollowed front ends. Between the ends of the collar is disclosed a removable shield displaying a narrow box-plait at the center and having a standing collar closed at the left side. The shield has a cape back that secures a proper adjustment. The large mutton-leg sleeves are shaped by inside seams only and are made over coat-shaped linings, the stylish droop and flare being produced by gathers at the top. The waist is worn under

the skirt, and about it is passed a broad belt that is closed at the left side of the front.

Charming waists are made up after this mode in such materials as percale, chambray, silk and cotton ginghams, dotted and figured lawns, French and domestic flannels of plain and striped varieties, etc.; and a row of machine-stitching may be applied to the edges or the finish may be perfectly plain. A linen chemisette accompanied by a band-bow or four-in-hand scarf may displace the chemisette provided for by the pattern, or a contrasting material may be used to make the latter chemisette. The waist may be assumed with all styles of skirts and is suitable for afternoon wear.

FIGURE No. 365 L.—LADIES' BASQUE-WAIST.

(For Illustration see Page 618.)

FIGURE No. 365 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7600 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 644 of this publication.

The general approval accorded fancy basque-waists is fully justifiable, as their beauty and convenience are unsurpassed. In the development of the basque-waist here shown ivory-white mull is made up over delicate pink silk and combined with deep lace edging, while moiré ribbon and lace insertion provide attractive decoration. The fanciful fronts are drawn by gathers at the arm's-eye and under-arm edges and near the front edges to produce pretty cross-folds to below the bust and a frill finish at the front edges; they separate widely toward the shoulders over dart-fitted plain fronts that are made decorative by bands of ribbon alternating with lace insertion and applied to form points at the closing. The fulness in the fanciful front below the bust is plaited to a point at the lower edge. The full back is shaped in low, round outline and is gathered at the top, the fulness being plaited to a point at the lower edge; it is joined to a round yoke of mull and arranged over a fitted lining. The coat-shaped sleeve is covered above the elbow with an enormous puff that stands out handsomely and is given a peculiarly artistic touch by a group of upturning, overlapping plaits near the shoulder, the puff being shaped to reveal the sleeve in a point above the elbow. A frill of lace edging droops over the top of the puff with jabot effect and is caught up at the center with a lace rosette; and below the puff the sleeve is covered with diagonal rows of ribbon and lace insertion. The standing collar is covered with a softly wrinkled crush collar, the frill-finished ends of which are closed at the back. A wrinkled band of the mull follows the lower outline of the basque-waist and is fastened in front under an elaborate bow that displays two standing rabbit-ear ends and four small loops.

The basque-waist is handsome enough for very dressy occasions and may be duplicated in organdy, grenadine, chiffon, fancy silk, fine nainsook, dotted Swiss and many less expensive materials. Dainty adornment may always be provided by lace and ribbon. A lovely theatre waist was made up after this mode in pinkish-mauve chiffon over pink silk;



FIGURE No. 368 L.—LADIES' COSTUME.—This illustrates Pattern No. 7586 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 624.)

the collar and belt were covered with jewelled passementerie, and cream-tinted lace added a soft touch of elaboration over the sleeves.

The stylish hat is adorned with flowers, lace and ribbon.

FIGURE NO. 366 L.—LADIES' YACHTING TOILETTE.

(For Illustration see Page 619.)

FIGURE NO. 366 L.—This consists of a Ladies' middy jacket and circular skirt. The jacket pattern, which is No. 7639 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured differently made up on page 641 of this DELINEATOR. The skirt pattern, which is No. 7571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

Delightfully suggestive of pleasurable Summer days on the water is this artistic outing toilette, which is prepared with especial appropriateness for yachting and nautical sports of all kinds. The materials here chosen for its development are white and red serge and white moiré, and decoration is contributed by gold braid and white soutache braid, the white braid forming a peculiarly effective decoration on the red vest. The vest is an independent garment and is well fitted and closed at the back; it is overlaid with rows of white soutache braid which are placed at equal distances apart, and a high curate collar decorated to correspond finishes the neck.

The jacket has a permanent and a removable sailor-collar, the permanent collar being of serge and decorated at its free edges with machine-stitching, while the removable collar is of white moiré embellished with gold braid and is buttoned underneath to the jacket. Under-arm and side-back gores and a curving center seam enter into the adjustment, the center seam terminating at the top of fashionable coat-laps, and the side-back seams disappearing under softly rolling plaits. Large buttons decorate the fronts below the collar. The one-seam *gigot* sleeves, which are mounted upon linings similarly shaped, possess the correct fulness at the top and closeness on the forearm, and are each completed at the wrist by an encircling row of braid.

The circular skirt is fitted smoothly at the top of the front and sides and has three godets at the back formed in box-plaits at the top. An interlining of hair-cloth gives the godets a stately outstanding effect, and the flare at the lower edge is improved by a deep underfacing of the same.

Blue and red, white and yellow or any other prettily contrasting colors may be similarly combined; but for actual service dark-blue wide-wale serge is most desirable, unless one prefers sombre black. Black or white braid is fashionably used, and although gold braid is to some extent favored for its effectiveness, it cannot be commended for its durability when a prolonged stay is made near salt water. Cheviot and mohair are strong rivals of serge, and warm yachting toilettes are made of plain and fancy flannel.

The straw hat is a broad-brimmed sailor banded with white ribbon, on which a nautical emblem is embroidered at the side.



FIGURE NO. 369 L.—LADIES' STREET TOILETTE.—This consists of Ladies' Ripple Cape No. 7627 (copyright), price 1s. or 25 cents; Sailor Waist No. 7594 (copyright), price 1s. or 25 cents; and Gored Skirt No. 7588 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 624.)

FIGURE NO. 367 L.—LADIES' YACHTING TOILETTE.

(For Illustration see Page 620.)

FIGURE NO. 367 L.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 7635 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 644 of this DELINEATOR. The skirt pattern, which is No. 7560 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again seen on its accompanying label.

The toilette is one of the prettiest and at the same time one of the simplest of the late modes designed for seaside and mountain wear, and is here pictured made of Scotch cheviot, with machine-stitching and cord frogs for decoration. The pattern provides that the waist may be either buttoned to the neck and completed with a standing collar, or reversed above the bust in lapels and finished with a rolling collar, as desired. In this instance the waist is shown with the open neck. The waist is fitted smoothly, and an applied box-plait extends from each shoulder seam to the lower edge at the front and back, the plaits being widest at the shoulders and narrowing gradually toward the bottom. A linen chemisette is revealed between the lapels, which meet the rolling collar in notches. The chemisette has a standing collar with Piccadilly ends, and a four-in-hand scarf is worn with it. Large *gigot* sleeves mounted on coat-shaped linings give the fashionable broad-shouldered effect, and the fulness at the top is collected in closely drawn gathers that create many pretty cross folds and wrinkles to the elbow, below which the adjustment is close. A single row of machine-stitching finishes each wrist at cuff depth. A belt with pointed ends encircles the waist and is closed at the left side. The free edges of the belt, collar and lapels are finished with a single row of machine-stitching.

The skirt is novel in its shaping, the front-gore being extended across the hips to form a yoke, to which the shorter side-gores are smoothly joined. The front-gore is perfectly smooth at the top, and the side-gores break into handsome ripples, while fashionable fulness at the back is contributed by three godets, each of which is laid in a box-plait at the top and lined throughout with hair-cloth to give permanency to the tubular folds. Machine-stitching follows the seams joining the front-gore to the side-gores, and six cord frogs are arranged in two groups of three along each side edge of the front-gore.

A toilette of this description will afford an excellent opportunity for the display of original taste in the arrangement of decoration, for the uniquely shaped skirt requires either velvet pipings, narrow bands or some other embellishment that will attractively emphasize its pleasing and novel features. The toilette will prove entirely satisfactory for practical purposes when made up in serge, cheviot, inexpensive crépon, or, for warm weather, such washable fabrics as gingham, batiste or linen in checked, plain or figured patterns. The hat is adorned with plaid ribbon and chenille loops.



FIGURE NO. 370 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Tuck-Shirred Waist No. 7626 (copyright), price 1s. or 25 cents; and Two-Seam Full Skirt No. 7625 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 625.)

FIGURE NO. 368 L.—LADIES' COSTUME.

(For Illustration see Page 621.)

FIGURE NO. 368 L.—This illustrates a Ladies' costume. The pattern, which is No. 7586 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and may be seen differently made up on page 634 of this magazine.

The costume is fashioned in an extremely jaunty style, with which its present development in tailor cloth and fancy vesting is perfectly in keeping. The graceful skirt is circular at the front and sides and falls in flutes that deepen as the back is approached; and at the back are four godets that are stiffened with hair-cloth and held by a strap in their graceful tubular folds. The flare at the front is due in part to a deep underfacing of hair-cloth.

The jacket is handsomely fitted, and has large pocket-laps and circular side-skirt, showing rounding lower front corners; and the regulation coat-laps and coat-plaits are displayed at the back. The fronts of the jacket separate widely all the way over the vest and are reversed above the bust in notched lapels by a stylish rolling collar, the lapels extending widely in points beyond the collar upon the fashionable mutton-leg sleeves. The sleeves have linings of similar shape and stand out in the prevailing fashion above the elbow. The plain completion of the jacket is very trim and appropriate.

White vesting showing a small figure in orange was used for the jaunty vest, which shapes a blunt point at the center of the front and closes in double-breasted style with button-holes and carved ivory buttons. The open neck is finished with a shawl collar, and a white linen chemisette and a black satin four-in-hand scarf are worn.

Cloths of smooth and fancy varieties are suitable for the costume, with vests of plain or fancy vesting or of moiré, satin, etc. Among the cottons appropriate for costumes of this style are Galatea, Teviot suiting and duck, with piqué for the vest. The finish will usually be plain, but one or two rows of machine-stitching may complete the edges, if desired, or, when the costume is of cloth, silk cord may follow the edges. The buttons used just now are remarkably handsome, some of the most artistic being of steel in iridescent effect, of cut-steel surrounded by Rhinestone or of bone or ivory, beautifully carved.

The straw hat is tastefully decorated with mull, coq feathers and a jet buckle.



FIGURE NO. 371 L.—LADIES' COSTUME.—This illustrates Pattern No. 7589 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 626.)

FIGURE NO. 369 L.—LADIES' STREET TOILETTE.

(For Illustration see Page 622.)

FIGURE NO. 369 L.—This consists of a Ladies' gored skirt, sailor waist and ripple cape. The skirt pattern, which is No. 7588 and costs 1s. 3d. or 30 cents.

is in eleven sizes for ladies from twenty to forty inches, waist measure, and may be observed in three views on page 652 of this DELINEATOR. The waist pattern, which is No. 7594 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 649. The cape pattern, which is No. 7627 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 643.

A handsome effect is here achieved in the smart and youthful-looking toilette by the use of black figured taffeta for the skirt and waist and cream-white faced cloth for the cape, a black ribbon decoration being successfully introduced upon the cape. The skirt, which is an extremely graceful mode, is here shown made up six-gored, with a seam at the center of the front, although it may be made up five-gored without this seam, if preferred. At the front and sides it is deeply fluted, while at the back two godets are arranged.

The waist is round and is worn under the skirt, a belt encircling it at the waist. It is fully described at figure No. 364 L in this DELINEATOR.

The cream cloth used for the cape contrasts richly with the handsome black fabric in the remainder of the toilette, and a lining of white-and-gold changeable silk heightens the admirable effect. The cape consists of three capes of graduated depth, all of which, owing to their circular shaping, fall in deep ripples. The neck may be finished with a rolling collar having ends that flare in deep points, or with a standing collar. The standing collar was here used, and the sole decoration is a broad, double-faced black satin ribbon folded about and arranged in broad loops at the throat, with long ends flowing far below the cape.

Very elaborate toilettes for promenade, carriage or visiting wear may be fashioned by the mode *en suite* in silk-and-wool novelty goods; or crépon, figured mohair, *gros de Londres*, *gros de Tours* or taffeta may be employed for the waist and skirt and moiré or broadcloth for the cape. Again, any of the materials named may be chosen for the skirt and fancy silk for the waist, and a third material or the skirt fabric may be used for the cape.

The hat is of fancy black straw and is adorned with satin ribbon, fine flowers and black lace.



FIGURE No. 372 L.—LADIES' WALKING COSTUME.—This illustrates Pattern No. 7602 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 627.)

FIGURE No. 370 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 623.)

FIGURE No. 370 L.—This consists of a Ladies' tuck-shirred waist and two-seam full skirt. The waist pattern, which is No. 7626 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown made of different materials on page 646 of this magazine. The skirt pattern, which is No. 7625 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again represented on page 651.

The waist and skirt of the toilette are both desirable for thin fabrics, pale-violet organdy figured with black being here shown made up over violet-and-gold taffeta. The waist has a closely adjusted lining that gives the trim effect necessary to a stylish appearance and is closed at the center of the front, the



FIGURE No. 373 L.—LADIES' VISITING GOWN.—This illustrates Pattern No. 7598 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 628.)

tuck-shirrings which are so marked a feature of the mode serving to make the closing indiscernible. The upper part of the front is drawn by lengthwise grouped rows of tuck-shirring spaced to produce puffs between the groups, and the fulness below the shirrings falls in pretty lengthwise folds and is drawn becomingly to the center by gathers at the waist-line, the fronts drooping prettily in blouse fashion. A similar arrangement of tuck-shirrings is presented at the back, and the fulness below them is drawn down tightly and collected in gathers at the waist-line. Under-arm gores are inserted between the fronts and back, to render the waist smooth fitting at the sides. The sleeves are in coat style, with huge puffs arranged above the elbow. The puffs are thrown into numerous graceful folds by two lengthwise rows of shirrings spaced widely to form a puff between; over the shirrings are arranged dark-violet ribbons that are caught at each end and at the center with ribbon rosette-bows, with charming effect; and a wrinkled ribbon tastefully encircles each wrist. The standing collar is covered with a wrinkled ribbon closed at the back under a fancy bow; and a wrinkled section of the material encircles the waist, a dainty rosette-bow being disposed at the right side.

The skirt is slipped on over the waist and is made with a five-gored foundation-skirt that is fitted at the top of the front and sides by darts and gathered at the back. It has only two seams—one well toward the back at each side— and is gathered all round at the top. Two rows of tuck-shirrings that curve downward slightly confine the fulness prettily across the front and sides a short distance from the belt, the shirrings being spaced widely enough to give a puff effect between the rows; and the fulness below falls gracefully in free, unbroken folds to the foot.

The toilette is extremely graceful and fanciful, and is eminently well adapted to garden parties, fêtes and the like. India or China silk, mousseline de soie, mull and prettily figured challis and lawn are suitable for its development, and plain and figured organdy, plain and figured taffeta and other silks are exquisitely dainty. Ribbons are unsurpassed in beauty and daintiness and are admirably adapted for trimming gowns of this description, and lace also stands high in popular favor.

The light straw hat is generously adorned with ribbon and flowers.

FIGURE No. 371 L.—LADIES' COSTUME.

(For Illustration see Page 624.)

FIGURE No. 371 L.—This illustrates a Ladies' costume. The pattern, which is No. 7589 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 632 of this publication.

A very charming costume is here shown developed in black organdy dotted with red, with white lace and red satin ribbon for decoration. The waist is an especially becoming style for slender figures, and is provided with an accurately fitted lining closed at the center of the front. The full fronts and full back are separated by under-arm gores; and the fulness in the fronts is collected in gathers at the neck and shoul-

der edges and drawn in an upturning tuck-shirring across the bust, giving the effect of a full yoke above; a similar disposal of fulness is made at the back, and the fulness at the waist-line is collected in short rows of shirring at each side of the closing and at the center of the back, the front drooping slightly at the center. The coat-shaped sleeves are covered to the elbow with bouffant puffs that are gathered at the top and bottom, and at each wrist is a neat decoration of ribbon and lace. At the neck is a standing collar covered with a softly wrinkled ribbon that is bowed at the back. Near the top of the puff two crosswise frills of lace are arranged in curved outline, and the waist is adorned with two frills of similar lace that droop prettily in broad V outline below the bust.

The picturesque Spanish flounce which covers the bottom of the five-gored skirt will be found particularly effective in sheer materials. It is hemmed at the bottom and turned under at the top and shirred a short distance from the upper edge to form a pretty self-heading. The skirt is fitted with perfect smoothness at the top of the front and sides, and the two gores at the back are gathered at the top and fall in graceful fulness. The skirt is worn over the waist, which is encircled by a wrinkled ribbon belt that closes under a dainty bow at the left side. A similar bow is placed at a corresponding point on the right side, and a folded ribbon starts from under each bow and terminates under a pretty bow near the top of the flounce, the ribbon being outlined with lace edging fulled on in jabot style.



FIGURE NO. 374 L.—LADIES' PROMENADE COSTUME.—This illustrates Pattern No. 7613 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 629.)

Cotton robes are displayed in every hue likely to be called for by blonde or brunette, and they are so diverse in design as to make it an easy task to select an appropriate material for the development of this mode. Challi, batiste, lawn, mull, organdy, dotted Swiss and other goods of like character will make up especially well in this way, and lace, embroidery and ribbon will provide effective decoration.

The hat is a fancy straw trimmed with the organdy, flowers and fancy aigrettes.

FIGURE NO. 372 L.—LADIES' WALKING COSTUME.

(For Illustration see Page 625.)

FIGURE NO. 372 L.—This illustrates a Ladies' costume. The pattern, which is No. 7602 and costs 1s. 8d. or 40 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is represented differently made up on page 633 of this DELINEATOR.

The severe outlines of this costume will be becoming to women of symmetrical figure. The material illustrated is dark-blue cheviot, with an edge finish and foot trimming of tan cord. The four-gored skirt falls quite smoothly at the front, in flutes at the sides, and in four godets at the back, the godets standing out with characteristic stateliness that is retained by a strap tacked underneath and the usual interlining of haircloth. Three narrowly spaced rows of tan silk cord encircle the skirt at hem depth from the foot, the effect being tasteful and dressy.

The round basque extends to a becoming depth over the hips and is adjusted with the utmost nicety. Coat-laps are formed below the center seam, and the closing is made in double-breasted style with button-holes and handsome metal buttons shot with dark-blue in iridescent effect. Above the closing the fronts are reversed by

a shawl collar to disclose a white linen chemisette, with which is worn a black satin four-in-hand scarf tied in a small, neat knot. If preferred, a notched collar may be substituted for the shawl collar, provision for both styles being made in the pattern; and the linen chemisette may be displaced by a chemisette of the material closed at the left shoulder. The sleeves are in the leg-o'-mutton style so largely favored at present; they are close-fitting on the forearm and flare broadly above the elbow, the fulness being arranged in plaits at the top.



FIGURE NO. 375 L.—LADIES' NORFOLK JACKET.—This illustrates Pattern No. 7596 (copyright), price 1s. 3d. or 30 cents

(For Description see Page 629.)

The mode is an excellent choice for travelling, shopping and promenade wear, and also for general use by business women. All-wool or silk-and-wool materials are desirable for it, serge, cheviot, covert suiting and the plainer novelty goods being especially appropriate. Among the cottons, duck, Teviot suiting, Galatea and cotton cheviot are admirably adapted to the costume.

The fanciful hat of natural colored straw is tastefully adorned with silk and American Beauty roses and their foliage.

FIGURE NO. 373 L.—LADIES' VISITING GOWN.

(For Illustration see Page 626.)

FIGURE NO. 373 L.—This illustrates a Ladies' dress. The pattern, which is No. 7598 and costs 1s. 6d. or 35 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and may be seen again on page 637 of this DELINEATOR.

The gown is characterized by a charming simplicity that makes it particularly well suited to youthful figures. In the present instance the dress is shown made high-necked and long-sleeved for visiting or church wear, sheer brown crépon over rose-colored tafetta having been chosen for it, with ribbon and white insertion for decoration; but when it is desired for evening wear, a low, round neck and elbow double-puff sleeves may be arranged. The full, straight skirt has its fulness disposed more generously at the back than at the front, and it depends in graceful, full folds from the round waist. It is rendered ornate by an encircling band of white point de Gène insertion applied along the top of the deep hem.

The waist has a fitted lining that ensures a trim appearance; and the back and front, which are shaped in low, round outline at the top, exhibit a group of tuck-shirrings along the upper edge, the fulness being drawn prettily to the center by short rows of shirrings at the lower edge. Above the full portions appears a yoke that is made soft and pretty by gathers at the lower edge, and several rows of tuck-shirring made far enough from the upper edge to form a standing frill about the neck. A bow of ribbon is set daintily on the left shoulder, and on the right shoulder is a corresponding bow from which long, notched ends of ribbon fall over the waist and low upon the skirt. The lower edge of the waist is followed by a belt stitched to position and covered by a softly wrinkled ribbon. The coat sleeves are covered to the elbow by great, double puffs, and the upper puffs, which are much larger than the lower puffs, are decorated with several lengthwise rows of insertion. On the forearm the sleeves are trimmed with three encircling rows of lace insertion.



FIGURE NO. 376 L.—LADIES' NAPOLEON COAT.—This illustrates Pattern No. 7630 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 630.)

Exquisite dresses for both ordinary and ceremonious wear may be made up in this way, materials of all textures being

adapted to the mode. Eyelet tissues over taffeta or some other silk, with decorations of lace edging or insertion and ribbon, are particularly effective; and simpler tastes will be gratified by using mull, challis, lawn, wash silk, figured India silk or some soft woollen. Washable ribbons may be used to excellent advantage on cotton goods made up in this way.

The large straw hat is fancifully bent and is adorned with dark ribbon and fine white flowers.

FIGURE No. 374 L.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 627.)

FIGURE No. 374 L.—This illustrates a Ladics' costume. The pattern, which is No. 7613 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 631 of this publication.

The costume illustrates the important features of the newest gowns, and is here shown devcloped in a stylish heather mixture combined with velvet, silk and lace. The jacket fronts flare widely and display the well fitted independent vest of silk, which closes at the back and displays an applied box-plait at the center of the front outlined with jabots of cream-white lace. The standing collar is overlaid with a softly wrinkled stock of silk, the frill-finished ends of which are closed at the back; and a rosette of silk is placed over the top of each lace jabot.

The jacket is fitted with precision by the usual darts and seams and has stylish underplaited fulness below the waist-line at the middle three seams, and rounding lower front corners. The large sleeves are in leg-o'-mutton style and are each decorated with machine-stitching and a row of velvet buttons. The edges of the jacket show a line of machine-stitching. The deep, flat collar is of velvet and has a rounding lower outline at the back, and square ends that terminate at the bust.



FIGURE No. 377 L.—LADIES' WRAPPER.—This illustrates Pattern No. 7609 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 630.)

The skirt is circular at the front and sides and stands out in four handsome godets at the back.

It is the skilful and artistic shaping of the new skirts that gives them the classic and dignified grace that is so becoming. The vest of this costume being independent, it will be possible to easily and inexpensively provide a variety of charming contrasts. The costume may be stylishly developed in any of the Scotch cheviots and checked novelties, and heather and other mixtures are especially well suited for it, while mohair in solid or figured varieties and tailor suitings in pin-head checks or hair-line stripes will also give great satisfaction. For the jacket, machine-stitching will be the most appropriate finish.

The dainty straw hat is decorated with ribbon, flowers and an aigrette.

FIGURE No. 375 L.—LADIES' NORFOLK JACKET.

(For Illustration see Page 628.)

FIGURE No. 375 L.—This illustrates a Ladies' jacket. The pattern, which is No. 7596 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure and is differently pictured on page 642 of this magazine.

Gray mélange suiting showing a vague pattern in a beautiful blending of colors was in this instance chosen to make the jacket, and an unobtrusive finish of machine-stitching completes it appropriately. The garment, which bears a close resemblance to the English golf or Norfolk jacket, extends to a stylish depth and is basque-fitted by double bust darts, under-arm gores and the usual center seam. The pattern provides that the fronts may be closed to the neck, or reversed, as in the present instance, in stylish lapels that meet the rolling collar in notches. Three applied box-plaits give to the front and back a picturesque appearance, and a stylish chemisette of checked piqué and a neck-tie to correspond add a sug-

gestion of masculinity that is in approved style and almost a necessity with a garment of this kind. Bouffant *gigot* sleeves shaped by one seam only and mounted on coat-shaped linings give the broad-shouldered effect, the fulness at the top being arranged in forward and backward turning plaits; below the elbow they fit the forearm closely, and each wrist is completed by a row of machine-stitching. The belt that encircles the waist is finished at its upper and lower edges with stitching, and the edges of the lapels and collar are completed to correspond.

The rough and sleazily woven wool goods that are worn all Summer and give such satisfaction in garments that are used for travelling, driving and promenading will be found excellent for this garment. Scotch effects are most commended in vague indefinite patterns showing neutral tints or bright colors. Mélange suitings, tweed, serge and light-weight faced cloth will also be chosen for their comfort, style and durable qualities. Machine-stitching is the best finish for a garment of this kind.

The derby hat is bound and banded with silk braid, and *coq* feathers are placed against the crown at the left side.

FIGURE NO. 376 L.—LADIES' NAPOLEON COAT.

(For Illustrations see Page 628.)

FIGURE NO. 376 L.—This illustrates a Ladies' coat. The pattern, which is No. 7630 and costs 1s. 3d. or 30 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in two views on page 642 of this publication.

The coat is among the most stylish of the new top-garments for young ladies and matrons, and in its present development in green cloth decorated with black braid, gold cord and gold cordelières, it invites attention not only for its artistic shape and handsome adornment, but also because of that element of fascination which is attached to modes copied from certain historical epochs. The fronts are closed with hooks and loops from the throat to the waist-line, and are fitted with great precision by single bust darts; the usual seams complete the adjustment of the coat, and the parts are shaped below the waist-line at the back so as to form pronounced ripples. Abundant fulness gathered at the top of the *gigot* sleeves provides height and breadth where they are called for by the latest fashions, and the outstanding effect is a trifle emphasized by the linings, which are shaped, like the sleeves, by a single seam. The high military collar fits the throat closely, and its edges, like the front and lower edges of the coat, are bound with braid. A curved pocket-opening in each front is bound with braid, and braid is arranged on each sleeve in pointed cuff outline below a row of gold cord arranged in trefoil at the front. Gold cordelières cross the fronts at equal distances apart, giving the correct military closing, which is extremely dressy.

Loosely woven tweeds and cheviots may be selected for coats of this kind, and whipcords in neat close stripes, and faced cloths are equally popular. Blue-gray, drab and tan shades are much in vogue, but those who prefer light and even gay attire may choose biscuit-colored or ivory or cream white box-cloth for Summer wear. The decoration shown in the present illustration is correct if one would carry out the military style completely, but personal taste will decide whether this mode of garniture is to be adopted or more or less modified. Serge, homespun and various other seasonable coatings are also adapted to the mode and while braid and cord are favored for decoration, a plain finish of machine-stitching is always in good taste.

The straw hat is known as the Napoleon shape and is trimmed with ribbon and an aigrette.



FIGURE NO. 378 L.—LADIES' WRAP.—This illustrates Pattern No. 7590 (copyright), price 1s. or 25 cents.

(For Description see Page 631.)

FIGURE NO. 377 L.—LADIES' WRAPPER.

(For Illustration see Page 629.)

FIGURE NO. 377 L.—This illustrates a Ladies' wrapper. The pattern, which is No. 7609 and costs 1s. 6d. or 35 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in three views on page 638 of this magazine.

The graceful wrapper here shown made of plaid zephyr gingham and white nainsook tucking hints ever so slightly of the Mother-Hubbard modes in its flowing fronts, but the decided *négligé* effect of the Mother-Hubbard wrapper is entirely absent, the back and sides being snug-fitting, and a trim effect being assured by a closely adjusted lining of basque depth. The wrapper is shaped in low Pompadour outline at the top, the lining being revealed in square yoke shape and covered at the back with a seamless yoke and at the front with a facing of white nainsook tucking, from beneath which the lining may be cut away. A doubled frill of gingham defines the upper outline of the wrapper and a perfectly smooth effect is presented under the arms, except in the skirt portion, which ripples slightly; and the back is disposed in graceful folds by a shirring at the top and several rows of shirring at the waist-line, the fulness below the shirrings sweeping out in graceful folds that widen toward the lower edge. The fronts also are shirred at their upper edges, the fulness falling unconfined and with a spreading effect to the foot, where an elaborate all-round decoration is arranged with bright-red satin ribbon disposed in connected shallow Vandykes, and knotted at each point, long loops depending from the upper knots. The rolling collar is decorated with a doubled frill of gingham, but, if preferred, a standing collar may be used instead. Ribbon straps cross the shoulders, and their ends are effectively concealed beneath pretty rosette-bows. The full bishop sleeves are finished with deep, round cuffs that fit closely; and a tasteful trimming is arranged with ribbon encircling the top of the cuff and prettily bowed at the back of the arm.

The mode is commendable for soft materials that drape artistically and also for all kinds of serviceable goods. Zephyr ginghams are shown in many varieties that will make dainty as

well as durable wrappers, the striped and plaided weaves in dark colors being especially pretty, with a decorative finish of washable braid or tiny ruffles of the material. Challis, wash silk and cotton crépon will make inexpensive but dressy wrappers.

FIGURE No. 378 L.—LADIES' WRAP.

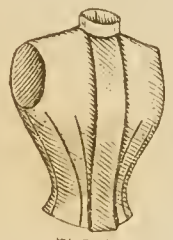
(For Illustration see Page 630.)

FIGURE No. 378 L.—This illustrates a Ladies' wrap. The pattern, which is No. 7590 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen again on page 639 of this publication.

Elderly ladies and younger matrons who do not care for ultra styles will appreciate the conservative mode here represented made up in black silk and richly decorated with jet Vandykes, jet fringe, jet passementerie and lace edging. The fronts of the wrap extend low on the skirt in tab style, and are separated from the back by the sides, which are gathered to give necessary and becoming fulness over the shoulders. The back forms stylish ripples or flutes below the waist-line, and a ribbon belt draws it closely to the figure. The neck is completed by a standing collar and a deep cape-collar. A ruche of lace edging covers the standing collar, and jet Vandykes with points turned downward are applied on the cape collar, the free edges of which are embellished with lace edging. Jet fringe droops over each shoulder in epaulette fashion, and jet Vandykes with their points turned upward adorn the sides of the wrap. All the free edges of the wrap are ornamented with a frill of lace edging, which is continued up the closing in a pretty, soft jabot, the edging on the back and lower edges of the tabs being headed by Vandyke passementerie.



7613



7613

Although there are many exaggerated styles, the fact must be emphasized that due thought is always given to the needs of matronly and conservative women. The mode here illustrated is marked by refined good taste and simplicity, and may be developed in corded silk, brocaded satin, velvet, cloth, Henrietta or cashmere. The decoration may be elaborate or simple, lace, jet and passementerie being most appropriate. A lining of plain or changeable silk is necessary to give a neat finish, and if a combination of materials is desired, the cape collar may be of velvet or some fancy silk. A less fanciful effect may be achieved by the omission of the cape collar.

The bonnet is trimmed with ribbon, jet and an aigrette.



7613

Front View.

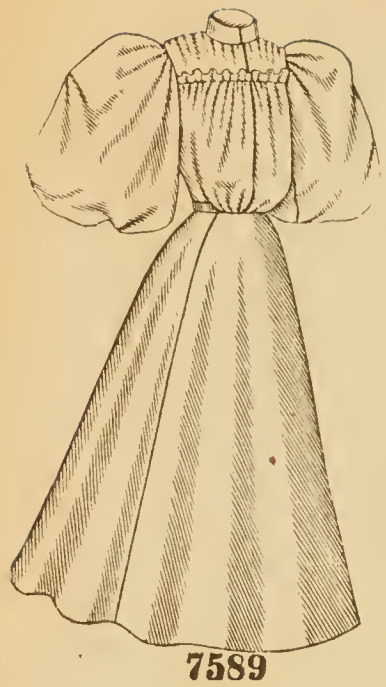


7613

Side-Back View.

LADIES' COSTUME, CONSISTING OF A JACKET A FANCY VEST, AND A SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GODETS AT THE BACK. (COPYRIGHT.)

(For Description see Page 632.)



LADIES' COSTUME, CONSISTING OF A JACKET, A FANCY VEST, AND A SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GODETS AT THE BACK.

(For Illustrations see Page 631.)

No. 7613.—Fancy suiting, silk, velvet and lace edging are united in this costume at figure No. 374 L in this DELINEATOR. At figure No. 9 on the Ladies' Plate for Summer, 1895, it is again represented.

The costume presents the newest effects in its fancy vest, jaunty jacket and stylish, flaring skirt. In its present development beige crépon, taffeta silk, velvet and lace are associated, with stylish grace. The silk vest is independent and has a rounding lower outline; it is fitted by double bust darts and under-arm and side-back gores, the closing being made at the center of the back; and a broad box-plait is applied at the center of the front, the plait being outlined at each side with a pretty jabot of lace. The standing collar is overlaid with a softly wrinkled stock, the frill-finished ends of which are closed at the back.

The jacket has rounding fronts that display the vest advantageously, and is fitted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line in additional fulness that is arranged in an underfolded box-plait at the center, the side-back seams disappearing at the top of underfolded, forward-turning plaits that roll softly. The neck is completed by a deep, flat collar with rounding lower outline at the back and broad, square ends that terminate above the bust; the collar is inlaid with velvet. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; the fulness at the top is laid in forward and backward turning plaits that produce the bouffant effect now fashionable.

The skirt is circular at the front and sides, where it fits smoothly at the top without darts; it breaks into ripples at the sides, and at the back are four godets, each of which is laid in a box-plait at the top and interlined throughout with hair-cloth to accentuate the tubular-like folds, that expand gradually to the lower edge, where the skirt measures about five yards and three-quarters round in the medium sizes. A facing of hair-cloth extends across the bottom of the front and sides to emphasize the flare. The godets are held in position by an elastic strap tacked across them on the inside. The placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed by a belt.

Plain and illuminated serge, checked wool goods of light weight and English mohair and wool suitings that show an artistic blending of fashionable colors will be chosen for a costume of this kind, and the mélange suitings that display stripes, checks and vague yet tasteful patterns will make ladylike costumes suitable for the promenade, for shopping, driving or travelling. For the vest silk, piqué, duck or fancy vesting may be chosen, and embroidery or lace will form the pretty jabots. If a less fanciful air be desired, the jabots and crush collar may be omitted, as shown in the illustrations.

We have pattern No. 7613 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eight yards and five-eighths of dress goods forty inches wide, with a yard and three-fourths of silk twenty inches wide, and two yards and seven-eighths of lace edging eight inches wide. Of one material, it needs thirteen yards and an eighth twenty-seven inches wide, or ten yards and a half thirty-six inches wide, or eight yards and three-eighths forty-four inches wide, or seven yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



Front View.



Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING A SPANISH FLOUNCE (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 633.)

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING A SPANISH FLOUNCE (That may be Omitted).

(For Illustrations see Page 632.)

No. 7589.—At figure No. 371 L in this magazine this costume may be seen made of spotted organdy, ribbon and lace edging providing the decoration. It is also represented at figure No. 5 on the Ladies' Plate for Summer, 1895.

This is an excellent mode by which to develop Summer materials of light weave and color. The costume is here pictured made of figured challis and trimmed with ribbon. The waist is a particularly graceful and youthful style, and being made over a lining that is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam, is not in the least *négligé*. Its full fronts are separated from the full, seamless back by under-arm gores that produce a smooth adjustment at the sides, and are closed at the center. The front and back are gathered at the neck and along the shoulder edges, and a tuck shirring formed at some distance from the top is turned up like a frill, the arrangement giving the effect of a full, square yoke. The fulness is drawn well to the center at the waist-line both front and back by short rows of shirring, and the front droops gracefully at the center with blouse effect. At the neck is a standing collar closing in front, and about it is wrinkled a ribbon that is bowed at the back. The sleeves may be in full length or in elbow length; they are in puff style, the puffs being gathered at the top and bottom and arranged over coat-shaped sleeves, that will terminate at the lower edge of the puff when elbow sleeves are desired. A bow of ribbon is placed on each shoulder.

The five-gored skirt is smoothly fitted at the top of the front and side gores, the fulness being massed at the back in gathers and spreading gradually toward the lower edge, where the skirt measures about three yards and three-eighths in the medium sizes. A picturesque Spanish flounce, hemmed at the bottom and turned under and shirred at the top to form a pretty frill heading, surrounds the skirt below the knee. It may be omitted, if greater simplicity is desired. The placket is finished above the center seam at the back, and the top of the skirt is finished with a belt which is adjusted over the waist. A ribbon covers the belt and is decorated at the back and at each side of the center of the front with prettily tied ribbon bows.

This is a good mode by which to develop challis, flowered or figured crépon, silk gingham, French chambray, dimity, lawn, batiste, dotted Swiss and various Summer materials that form a necessary part of every woman's wardrobe. Velvet, satin or grosgrain ribbon will provide effective decoration.

We have pattern No. 7589 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume with the flounce needs sixteen yards and an eighth of material twenty-two inches wide, or thirteen yards and five-eighths twenty-seven inches wide, or ten yards



7602



7602

Side-Front View.



7602

Side-Back View.

Ladies' Costume, Consisting of a Basque (To be Made with a Shawl Collar or with a Notched Collar and Lapels), a Removable Chemisette, and a Four-Gored Skirt Forming Four Godets at the Back. (Copyright.)

(For Description see Page 634.)

and three-fourths thirty-six inches wide, or nine yards and a half forty-four inches wide; while the costume without the flounce needs eleven yards of goods twenty-two inches wide, or nine yards and a fourth twenty-seven inches wide, or seven yards thirty-six inches wide, or six yards and a half forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A BASQUE (To be Made with a Shawl Collar or with a Notched Collar and Lapels), A REMOVABLE CHEMISETTE, AND A FOUR-GORED SKIRT FORMING FOUR GODETS AT THE BACK.

(For Illustrations see Page 633.)

No. 7602.—This costume is shown made of dark-blue cheviot and decorated with silk cord at figure No. 372 L in this issue.

A strictly tailor-made costume suitable for serge, covert suiting, etc., is here portrayed developed in tan cheviot and finished in regulation style with machine-stitching. The stylish four-gored skirt measures nearly four yards and three-fourths at the bottom in the medium size. It has a rather narrow front-gore arranged between two side-gores, which are unusually wide at the bottom and shaped to be smooth over the hips and roll in ripples or flutes below. Each side-gore is arranged in a narrow box-plait at the top close to its back edge, and the back-gore, which is quite wide at the bottom and narrow at the top, is arranged in two similar box-plaits, all the box-plaits spreading into stiff godets or organ-pipe flutes that retain their graceful curves with the aid of an interlining of hair-cloth and an elastic strap tacked near the top underneath. The placket is finished at the left side-back seam, and the top of the skirt is completed with a belt.

The basque extends over the hips and is of uniform lower outline. It is superbly adjusted by double bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above stylish coat-laps. The fronts close in double-breasted style with button-holes and buttons. They may be reversed at the top by a shawl collar, which is covered with a facing that extends all the way down the fronts for underfacings, as shown in the large front view; or they may be reversed in broad lapels that meet a rolling collar in notches, the pattern providing for both styles. The open neck may be filled in with a chemisette, which is closed on the left shoulder and made with a shallow cape back and a close-fitting standing collar, as illustrated; or a linen chemisette with either a standing or a rolling collar may be worn. The large, two-seam *gigot* sleeves are of ample size; they are mounted upon smooth, coat-shaped linings, and are arranged at the top in forward and backward turning plaits that droop and spread into innumerable soft folds and wrinkles to the elbow. The free edges of the basque are simply finished with a single row of machine-stitching.



Front View.



Side-Back View.

Ladies' Costume, Consisting of a Jacket, a Double-Breasted Vest, and a Skirt Circular at the Front and Sides and in Four Godets at the Back. (Copyright.)

(For Description see Page 635.)

The tailor modes have been received with the same amount of favor this Spring they have enjoyed for many seasons, and are likely to continue the first choice for travelling, shopping and general wear. Smooth cloth, serge having either a wide or narrow wale, cheviot, sacking, tweed, covert cloth and tailor suiting are the materials best adapted to the mode, and a perfectly plain finish may be chosen if machine-stitching is undesirable.

We have pattern No. 7602 in fifteen sizes for ladies from

twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the costume calls for thirteen yards and a fourth of goods twenty-two inches wide, or eight yards and a fourth thirty-six inches wide, or six yards and three-fourths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A JACKET, A DOUBLE-BREASTED VEST, AND A SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GODETS AT THE BACK.

(For Illustrations see Page 634.)

No. 7586.—Cloth and fancy vesting are combined in this costume at figure No. 368 L in this magazine. At figure No. 10 on the Ladies' Plate for Summer, 1895, it is again represented.



Front View.



Side-Back View.

LADIES' COSTUME, WITH SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK. (COPYRIGHT.)

(For Description see Page 636.)

A very modish costume is shown here made of checked Scotch cheviot and fancy vesting. It introduces the popular new skirt, which is circular at the front and sides and has four godets at the back. The skirt is of fashionable width, measuring a little more than five yards and a quarter at the bottom in the medium sizes. The circular part fits with sheath-like smoothness at the top and spreads below the hips in pronounced ripples, and the four godets which are shaped in the usual way—wide at the bottom and very narrow at the top—are box-plaited at the top and flare below into the stiff flute folds that are the distinguishing features of the new skirts. The godets are interlined with hair-cloth to preserve their graceful pose, and a deep underfacing of hair-cloth applied to the circular front gives emphasis to the ripples. The elastic strap tacked across the back near the top underneath holds the godets well to the back. The placket is finished above the center seam and the top of the skirt is completed with a belt.

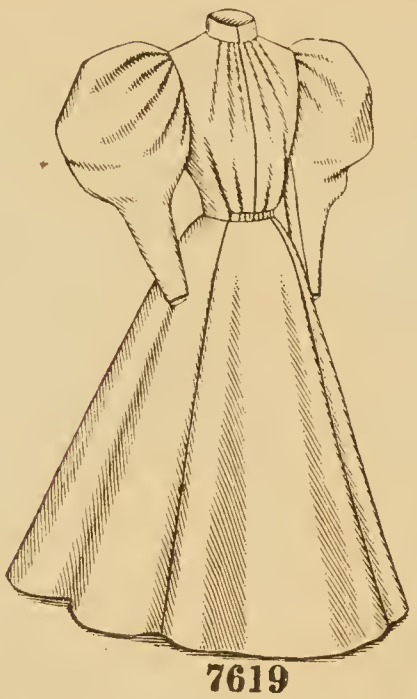
The low-cut vest, which is stylishly revealed between the flaring fronts of the jacket, has fronts of fancy vesting and a back of lining material. The back is fitted smoothly by a dart at each side of the center, and the fronts are closely adjusted by single bust darts and widened by gores to lap and close in double-breasted style with button-holes and buttons. The fronts are low cut, and the neck is finished by a handsome shawl-collar. The vest forms a shapely point at the center of the front and all its edges are finished with a single row of machine-stitching.

The jacket is made close-fitting by single bust darts, under-arm and side-back gores, and a curving center seam that terminates above stylish coat-laps. It is made with side skirts, which overlap the front edges of the back in coat-plaits that roll softly; and the side skirts and back form slight ripples that are effective with the skirt. The fronts are reversed in fashionably broad lapels that meet a rolling collar in notches; and the lower front corners of the side skirts are rounded gracefully toward the back. Square-cornered pocket-laps cross the hips, and their edges, like all the other edges of the jacket, are finished with a single row of machine-stitching. The large *gigot* sleeves are gathered at the top and mounted upon linings similarly shaped, the linings being arranged in forward and backward turning plaits at the top, and the wrists finished with a row of machine-stitching a little above the edge.

A very smart costume for travelling, shopping or general wear in Summer may be developed by the mode in cloth, serge, homespun, hopsacking, cheviot, flannel, etc. Galatea, Johnson

handspuns, duck and other cotton fabrics will also make up stylishly in this way for warm-weather wear.

We have pattern No. 7586 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket and skirt require twelve yards and a fourth of material twenty-seven inches wide, or nine yards and three-fourths thirty-six inches wide, or seven yards and three-fourths forty-four inches wide, or six yards and five-eighths fifty inches wide. The vest needs a yard and an eighth of goods twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



7619

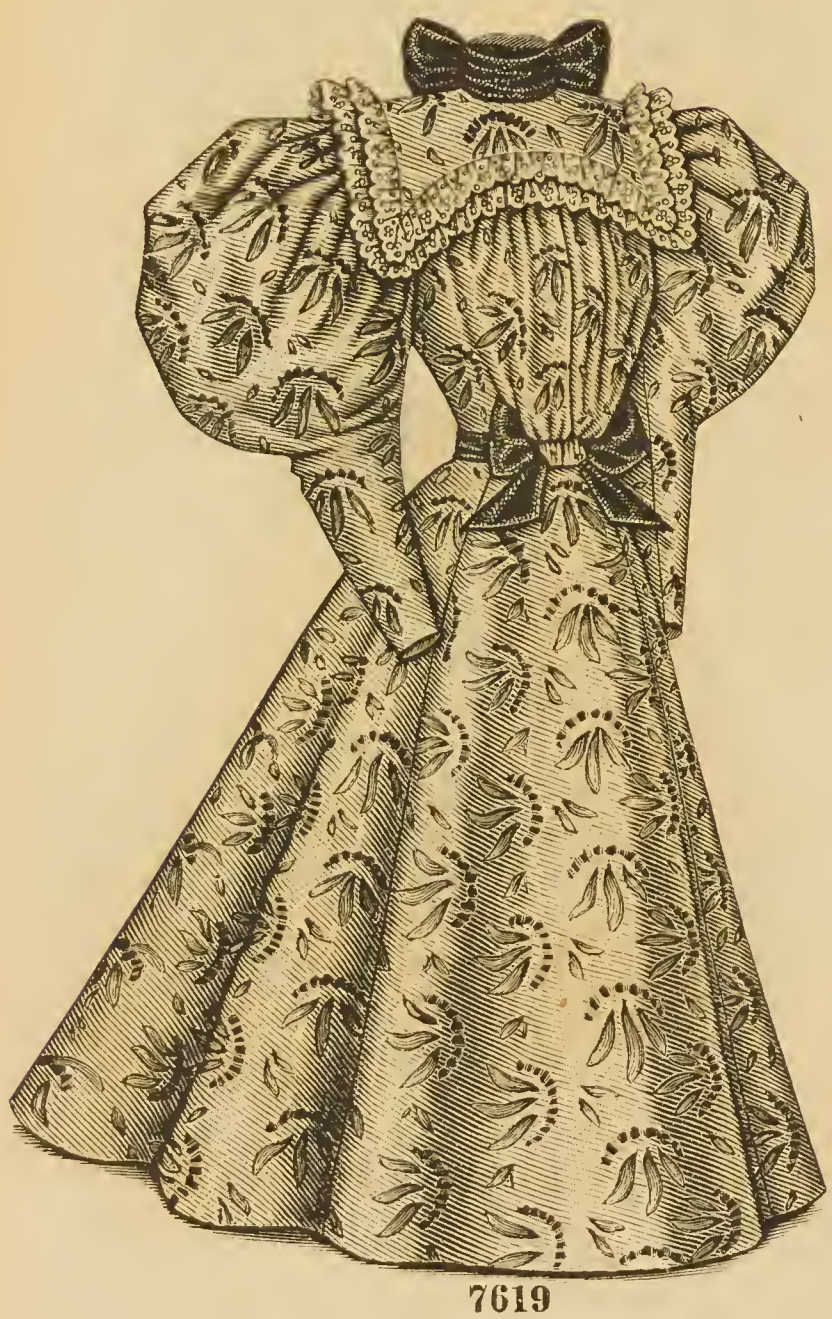
LADIES' COSTUME, WITH SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK.

(For Illustrations see Page 635.)

No. 7640.—At figure No. 358 L in this magazine this costume is pictured made of India silk, lace and ribbon providing the trimming. It is also illustrated at figure No. 4 on the Ladies' Plate for Summer, 1895.

Two remarkably stylish effects are here realized in the costume, the front view showing plain crépon and the back view figured crépon; in each instance darker velvet is used for the stock, and deep *beurre*-yellow lace in Vandykes and insertion for trimming. The skirt is fashionably wide, measuring fully six yards at the bottom in the medium sizes. It is circular at the front and sides and has three godets at the back that are wide at the bottom and narrow at the top. The circular shaping ensures a perfectly smooth adjustment at the top, and below a succession of ripples that become pronounced at the lower edge, the ripples being accentuated by a deep underfacing of hair-cloth and held in their graceful curves by a strap tacked at intervals, underneath below the knee. The godets are arranged in three box-plaits at the top, the box-plaits spreading into organ-pipe folds to which emphasis is given by an interlining of hair-cloth; and an elastic strap tacked near the top underneath secures the folds against disarrangement. A placket is made at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The stylish basque-waist introduces at the center of the front an applied double box-plait that is wide at the top and narrows gradually all the way down. It is provided with a body lining which is closely fitted by double bust darts and the usual seams. The fronts have pretty fulness laid in three closely lapped plaits at each side of the box-plait, the first plait at each side extending to the shoulder, while the others flare to a



7619

Front View.



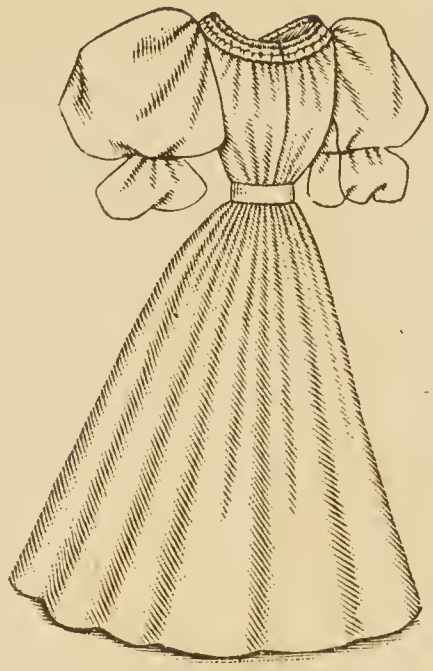
7619

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING THREE GODETS AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR.) (COPYRIGHT.)

(For Description see Page 637.)

little above the waist-line; and below the plait the shoulder edges are gathered to secure pretty fulness above the bust. The closing is made beneath the applied box-plait, and between the box-plait and the long side-plait a lace Vandyke is arranged, with decorative effect. The stylish back, which is separated from the fronts by under-arm gores, is arranged at each side of the center in a broad, backward-turning plait that conceals a side-back seam extending to the shoulders; these plaits meet at the lower edge and flare to the shoulders, and between them is decoratively applied a lace Vandyke. The basque-waist is fashionably short, extending only just below the waist-line, and its slightly pointed lower edge is followed with a band of lace insertion. The one-seam *gigot* sleeves are of enormous width above the elbow and lie smoothly upon their coat-shaped linings below; the fulness at the top is collected in a broad double box-plait between closely drawn gathers and produces the stylish broad-shouldered effect which is a feature



7598

fashionable varieties of woollen goods are also adapted to the mode.

We have pattern No. 7640 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires seven yards and seven-eighths of crépon forty-four inches wide, with half a yard of velvet twenty inches wide. Of one fabric, it calls for fourteen yards and three-fourths twenty-two inches wide, or ten yards and five-eighths thirty inches wide, or nine yards and five-eighths thirty-six inches wide, or seven yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SIX-GORED SKIRT HAVING THREE GODETS AT THE BACK. (To be Made With or Without the Fancy Collar.)

(For Illustrations see Page 636.)

No. 7619.—At figure No. 354 L in this



7598

Front View.



7598

Side-Back View.

Ladies' Dress, with a Straight, Full Skirt Sewed On, and a Fitted Body-Lining. (To be Made with a High or a Low Round Neck and with Full-Length or Elbow Double-Puff Sleeves.) (Copyright.)

(For Description see Page 638.)

of the smartest gowns. At the neck is a close-fitting curate collar covered with a crush stock of velvet, the frill-finished ends of which are closed at the back.

The beautiful new crépons and the exquisite Fayettas that are close rivals of crépon lend themselves excellently to this graceful mode. Figured, striped and shaded taffeta, chené silks and all

magazine this costume is pictured made of taffetta and chiffon, with butter-colored Venise lace for decoration. It is again shown at figure No. 13 on the Ladies' Plate for Summer, 1895.

The fanciful collar contributes a very stylish touch to this tasteful costume, which is here represented made of figured dress goods and velvet and decorated with embroidered edging.



7609

The round waist is provided with a lining, that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The full fronts are gathered at the top back of the hemmed front edges, and the fulness is collected at the bottom in two short rows of shirring. Under-arm gores separate the fronts from the seamless back, which is perfectly smooth at the top, but has fulness at the bottom collected in two short rows of shirring at the center. The standing collar is covered with a softly wrinkled stock of velvet, that is finished to form an outstanding loop at each side and closed under the loop at the left side. The fanciful collar lies upon the upper part of the velvet that is shirred to form three outstanding loops at the center of the back and terminates in a large loop and end at each side of the fulness in the front.

The six-gored skirt is composed of a smooth front-gore, a smooth gore at each side and three godets at the back. The godets are laid in box-plaits at the top and spread in handsome tubular folds to the lower edge, where the skirt measures about five yards and a quarter round in the medium sizes. The godets are stiffened with hair-cloth to preserve the outstanding effect, and the fulness is held in position by a strap tacked across them on the inside. A facing of hair-cloth emphasizes the flare at the bottom. The placket is finished at the left side above the seam nearest the back and the top of the skirt is completed by a belt. A very simple costume may be made by omitting the fancy collar, crush collar and crush belt.

An opportunity for combinations is afforded in this costume, and such materials as challis, serge, mohair and many washable fabrics may be stylishly fashioned after the mode. On some materials velvet or embroidery may be used, with good effect.

We have pattern No. 7619 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume needs eight yards and five-eighths of dress goods forty inches wide, with seven-eighths of a yard of velvet 20 inches wide (cut bias). Of one material, it requires fourteen yards and five-eighths twenty-two inches wide, or nine yards and a half thirty-six inches wide, or eight yards and a half forty-four inches wide, or seven yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



7609

Front View.



7609

Side-Back View.

LADIES' WRAPPER. (WITH FITTED BODY-LINING.) (TO BE MADE WITH A STANDING OR ROLLING COLLAR, AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 639.)

LADIES' DRESS, WITH A STRAIGHT, FULL SKIRT SEWED ON, AND A FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR A LOW ROUND NECK AND WITH FULL-LENGTH OR ELBOW DOUBLE-PUFF SLEEVES.)

(For Illustrations see Page 637.)

No. 7598.—Another illustration of this dress, showing it made of sheer crépon over taffeta and decorated with lace insertion and ribbon, is given at figure No. 373 L in this DELINEATOR. At figure No. 3 on the Ladies' Plate for Summer, 1895, the dress is again represented.

This is a youthful mode that may be charmingly developed in thin materials. It may be made with high or round neck, and with full-length or elbow double-puff sleeves, as illustrated. In this instance it is pictured made of figured lawn and decorated with ribbon. The waist is provided with a high-necked body-lining fitted by double bust darts and the usual seams and closed at the center of the front. The top of the lining is covered with a seamless round yoke that is gathered at the lower waist with the effect of a deep yoke, and is shaped with a seam on the right shoulder and closed with hooks and loops on the left shoulder; it is deeply hollowed at its lower edge to form a deep point at each side at the back and front, and its free edges are decorated with a double frill of embroidered edging. The leg-o'-mutton sleeves, which are shaped by one seam only and mounted on coat-shaped linings, are gathered at the top to stand out broadly, and below the elbow they fit the arm closely. The lower edge of the waist is followed by a softly wrinkled belt of

edge and turned under at the top and ornamentally drawn by three tuck-shirrings to form a frill heading. The full fronts and full back are joined in under-arm and short shoulder seams and are in low, round outline, the fulness at the top being collected in a group of four tuck-shirrings. The fulness is drawn well to the center of the back and front by short rows of shirring at the bottom, and the waist is finished with a belt. The coat sleeves have full puffs, which extend below the elbow and are gathered at the top and bottom and once between to form double puffs of unequal depth.

The full, straight skirt, which measures four yards round in the medium sizes, is deeply hemmed at the bottom and gathered all round at the top and sewed to the waist with more fulness at the back than in front. The waist belt is covered by a wrinkled ribbon that is tied in a graceful full bow at the left side of the front. A rosette bow of ribbon is tacked to the left shoulder and a stylish bow with long ends is tacked over the shirrings in the front near the right sleeve.

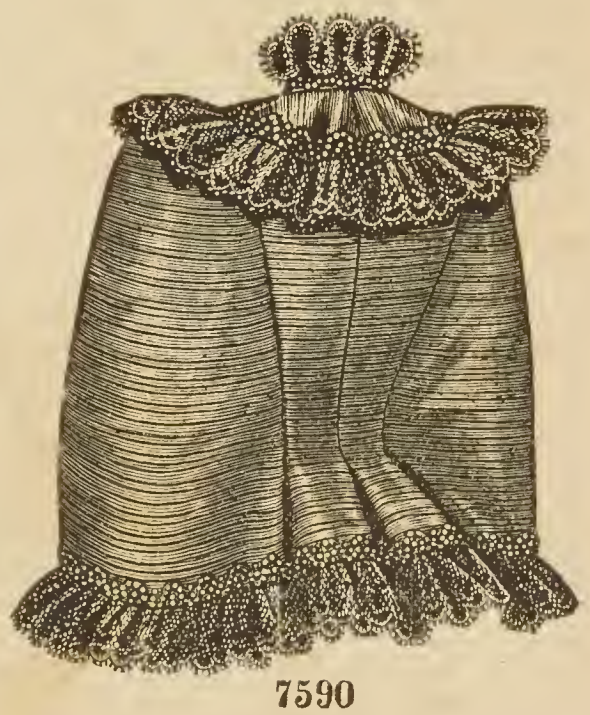
The mode will make up very daintily in batiste, dimity, lawn, Swiss, organdy and the numerous sheer materials now in vogue. Heavier dress goods, like crépon, vailing, fancy silk, etc., will also be chosen for its development, and velvet or satin ribbon will provide appropriate decoration.

We have pattern No. 7598 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. For a lady of medium size, the dress requires sixteen yards and a fourth of material twenty-two inches wide, or ten yards and a fourth thirty-six inches wide, or eight yards and five-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



7590

Front View.



7590

Back View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see Page 640.)

LADIES' WRAPPER. (WITH FITTED BODY-LINING.) (TO BE MADE WITH A STANDING OR ROLLING COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

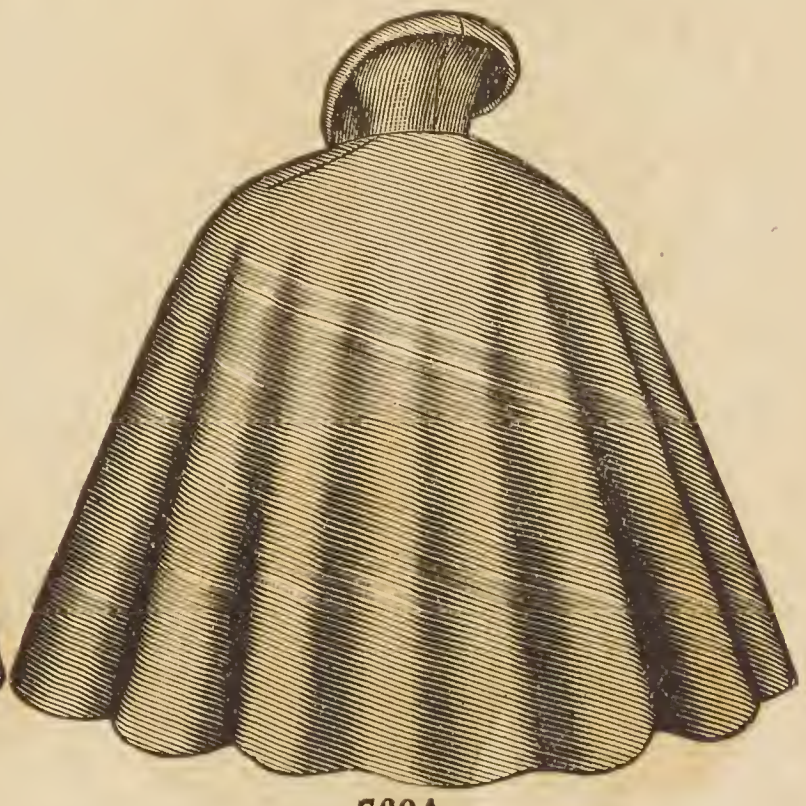
(For Illustrations see Page 638.)

No. 7609.—This wrapper is shown made of plaid gingham and white tucking at figure No. 377 L, and ribbon provides the decoration.



7604

Front View.



7604

Back View.

LADIES' CIRCULAR CAPE, WITH SHOULDER DARTS. (COPYRIGHT.)

(For Description see Page 641.)

This practical and attractive *negligée*, with flowing fronts and a closely fitted back, is here shown made of figured cambric and is provided with a deep body-lining that is fitted by double bust and single under-arm darts, side-back gores and a curving center seam. The full fronts and full back are shaped in low Pompadour outline at the top, and are turned under and shirred on a cord, the fulness being drawn well to the center and falling free at the front, while at the back it is drawn down and collected in three short rows of shirring at the waist-line, the shirrings being tacked to the lining. Side-back gores and under-arm darts render the back and sides close fitting, and above the back is a seamless yoke that passes into the shoulder seams, the lining fronts being faced with the material above the full fronts to carry out the yoke effect. The hemmed front edges of the fronts are closed with button-holes and buttons their entire length, and the lining fronts are closed invisibly above the wrapper fronts and may be closed with buttons and button-holes or with a lacing cord under the wrapper fronts. A doubled frill of the material stands above the square neck, with dressy effect. The full bishop sleeves are gathered at the top and bottom and completed with cuffs of moderate depth. The neck may be completed with a rolling collar having ends that flare prettily in front, or with a standing collar, as preferred, both collars being

shown in the engravings. The wrapper may be made up with a short train or in round length, as preferred.

The simplicity of the lines in this mode commend it for all the light woollens, like challis, vailing and some grades of crépon, and for washable fabrics it is a practical and satisfactory mode. Bows or rosettes of ribbon may be placed down the front and at the neck, according to fancy.

We have pattern No. 7609 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the wrapper requires thirteen yards and seven-eighths of material twenty-two inches wide, or ten yards and three-eighths thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or eight yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



LADIES' WRAP.

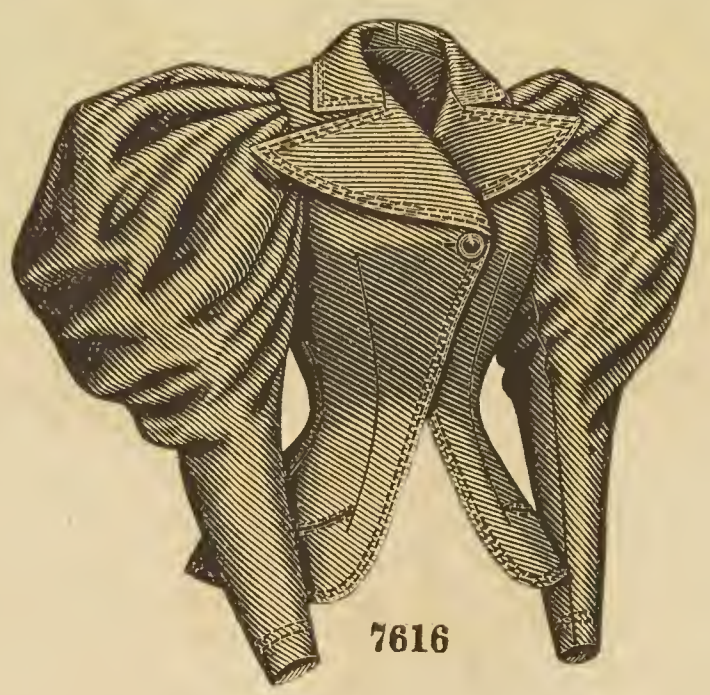
(For Illustrations see Page 639.)

No. 7590.—Another view of this wrap, showing it made of black silk and decorated with lace and jet passementerie fringe and Vandykes, is given at figure No. 378 L in this DELINEATOR.

The wrap, which is here shown developed in black corded silk and handsomely garnitured with lace and jet passementerie, is a very dressy top-garment for matrons and elderly ladies. The fronts extend in stylish tabs to the knees and are joined in shoulder seams to the back, which reaches to a becoming depth and is fitted by a curving center seam. Inserted between the back and fronts are sides, which curve in dolman fashion over the shoulders and are gathered over the shoulders to give the fashionable broad-shouldered effect. The back is shaped to form ripples in its skirt and is drawn closely to the figure at the waist-line by a belt ribbon tacked underneath to the center and side seams and tied under the fronts, the ripples being held in their graceful pose by a strap tacked to the seams a little below the belt ribbon. A fashionable feature of the wrap is the round cape-collar, which falls in ripples at the back and quite smoothly at the front; the collar is of becoming depth, and its lower edge and flaring ends are decorated with a frill of lace headed with a band of passementerie. A fashionable close finish is given the neck by a standing collar, that is trimmed on the inside with a double box-plaited frill of lace caught with ruche effect over the upper edge and on the outside with a band of passementerie applied along the lower edge. The wrap is closed invisibly at the center of the front, and is decorated at its lower edges with a frill of lace surmounted by a band of passementerie, the lace being continued in a jabot up the front edge of the right front over the closing.

A wrap of this kind enjoys the distinction of being appropriate alike for handsome silks, moiré and moiré antique and for such unpretentious fabrics as camel's-hair, *drap d' eté*, cloth, etc. Garniture consisting of Chantilly or marquise lace edging, insertion, passementerie, gimp or galloon may be added in any pretty way.

We have pattern No. 7590 in eleven sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the wrap requires three yards and five-eighths of goods twenty-two inches wide, or three yards thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



Front View.



Back View.

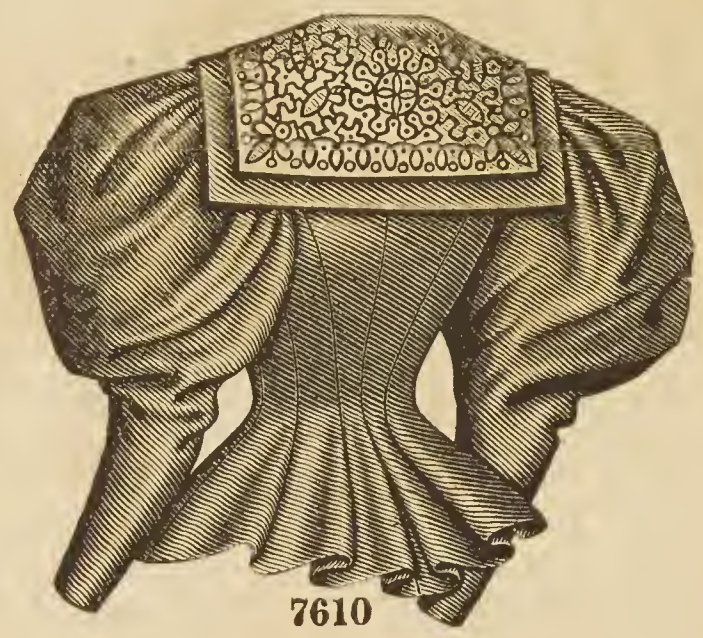
LADIES' JACKET. (KNOWN AS THE PARK BLAZER.) (COPYRIGHT.)

(For Description see Page 641.)





Front View.



Back View.

LADIES' JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 642.)



7634

View without Crush Collar and with Fanciful Collar Extending to Waist-Line.

LADIES' CIRCULAR CAPE, WITH SHOULDER DARTS.

(For Illustrations see Page 639.)

No. 7604.—At figure No. 362 L in this DELINEATOR this cape is shown made of cloth and handsomely embroidered with soutache braid in two shades.

This handsome cape is circular in shape and displays a perfectly smooth effect at the top that is effected by double darts on the shoulders, the graceful ripples in which it falls below being typical of the circular modes. It is here represented made of tan faced cloth and plainly finished. At the neck is a high Medici collar shaped by a center seam and rolled slightly at its upper edge, its rounding ends flaring widely at the throat. The cape is closed invisibly at the front and looks best when finished throughout with a lining of silk.

Faced cloth is much liked in capes of this kind, and they are also made to match special suits of cheviot, tweed, serge and English wool suiting. A pretty lining of bright plaid or changeable silk will insure a neat and stylish finish.

We have pattern No. 7604 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape requires three yards and five-eighths twenty-two inches wide, or three yards thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7634

Front View.



7634

Back View.

LADIES' JACKET, WITH FULL VEST-FRONT. (COPYRIGHT.)

(For Description see Page 642.)

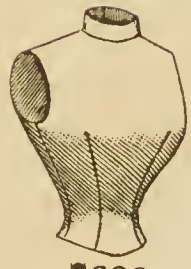
LADIES' JACKET. (KNOWN AS THE PARK BLAZER.)

(For Illustrations see Page 640.)

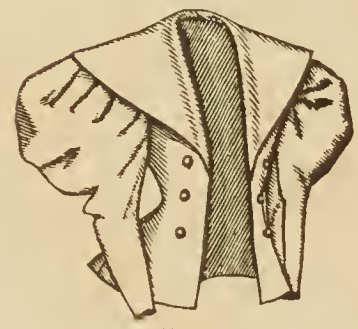
No. 7616.—The popularity of the blazer is due to its jauntiness and grace as well as to its convenience. This handsome blazer is called the Park blazer; it is pictured made of light-weight cloth in a pretty shade of blue, with two rows of machine-stitching for the edge finish. The fronts are reversed in pointed lapels that form notches with a handsome coat-collar and are fitted with precision by single bust darts; they may be lapped broadly across the bust and closed with a single button-hole and button, or they may be rolled to the waist-line to flare widely all the way down. The lower front corners of the fronts are gracefully rounded. The adjustment of the jacket is completed by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps; and the side-back seams disappear under coat-plaits that roll softly and are marked at the top by buttons. The one-seam *gigot* sleeves are arranged on linings similarly shaped, the fulness at the top of the lining being laid in forward and backward turning plaits, while the fulness at the top of the sleeve is gathered; they fit the arm closely below the elbow and are bouffant above, and are finished at the wrists with two rows of machine-stitching. Curved openings to side pockets in the fronts are outlined with machine-stitching and finished at the corners with silk arrow-heads.

The jacket may be worn over a shirt-waist or vest and will make up nicely in serge, etc.

We have pattern No. 7616 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket needs four yards and a half of material thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7639

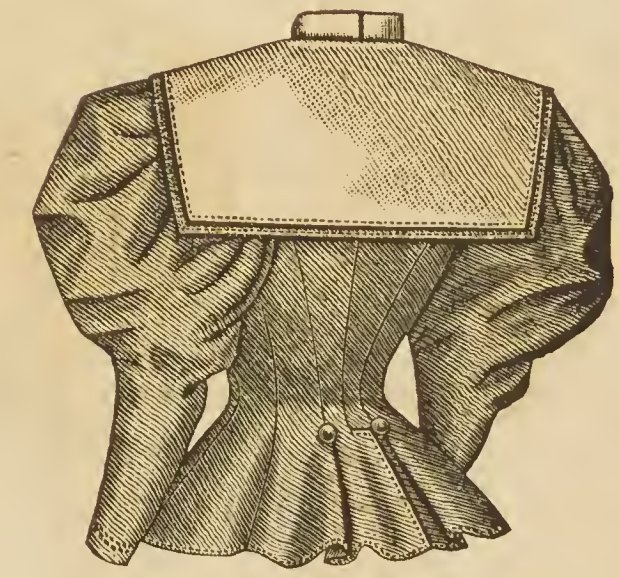


7639



7639

Front View.



7639

Back View.

LADIES' MIDDY JACKET AND VEST, THE JACKET HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 643.)

LADIES' JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR.

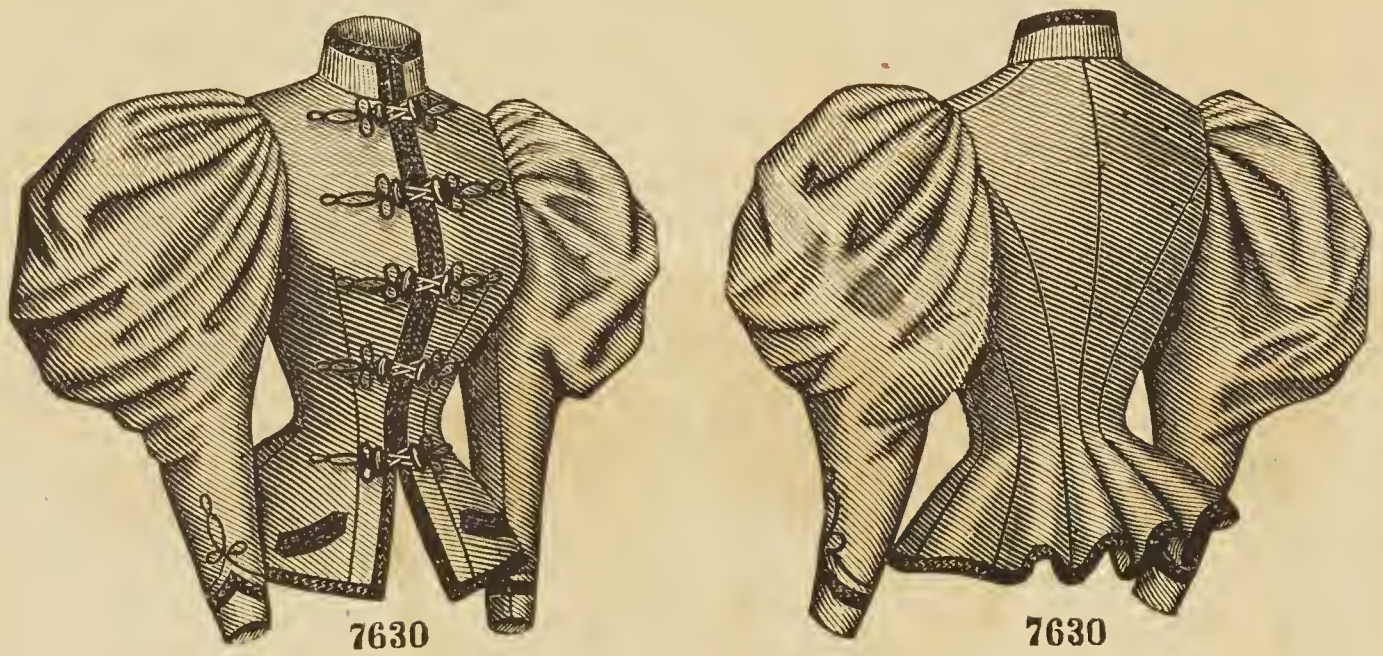
(For Illustrations see Page 640.)

No. 7610.—Light cloth and dark velvet are united in this stylish jacket at figure No. 359 L in this magazine, with a pretty design of soutache braid for decoration.

The jacket is here represented made of brown and ivory-white faced cloth. The removable sailor-collar is of the white cloth handsomely all-over embroidered with brown soutache, and gives an air of elaborateness to the jacket. The jacket extends to a stylish depth below the waist-line, and the fronts are fitted by single bust darts and closed in double-breasted style with button-holes and highly polished bone buttons. The close adjustment of the jacket is completed by under-arm and side-back gores and a curving center seam. Below the waist-line an underfolded box-plait is arranged at the center seam and a forward-turning plait is underfolded at each side-back seam, the plaits rolling softly and the skirt rippling slightly in front of them. The fronts are reversed at the top by the ends of a permanent sailor-collar, which falls deep and square at the back and is overlapped nearly to the edges by the independent sailor-collar, which is attached by means of hooks and loops or buttons and button-holes to the inside of the jacket. The leg-o'-mutton sleeves are shaped by one seam only and fit the arm closely below the elbow, the fulness at the top being collected in gathers and drooping fashionably.

Stylish jackets are made in this manner of faced cloth, cheviot, wide-wale serge, and soft light-weight woollen goods in neutral tinted weavings that are fashionable and durable. A silk or satin lining may be added to the sleeves and a facing of the same used below the waist-line at the back.

We have pattern No. 7610 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket needs seven yards and a fourth of material twenty-two inches wide, or four yards and three-fourths thirty-six inches wide, or four yards forty-four inches wide, or three yards and a half fifty-four inches wide, each with five-eighths of a yard of contrasting goods twenty-seven inches or more wide for the removable sailor-collar. Price of pattern, 1s. 3d. or 30 cents.



Front View. *Back View.*

LADIES' JACKET. (KNOWN AS THE NAPOLEON COAT.) (COPYRIGHT.)

(For Description see Page 644.)

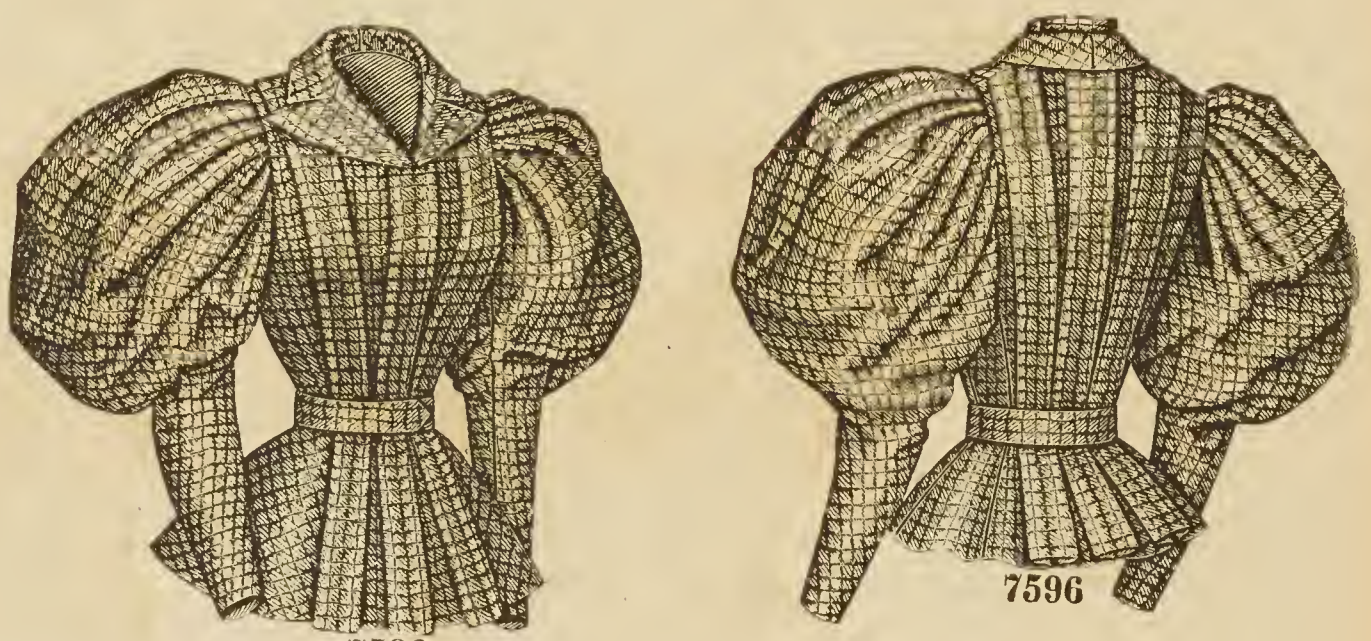
LADIES' JACKET, WITH FULL VEST-FRONT.

(For Illustrations see Page 641.)

No. 7634.—Black satin and corn-colored silk are combined in this handsome jacket at figure No. 357 L in this DELINEATOR, with ribbon and point de Gené lace for garniture.

The jacket displays a novelty of the season in its full vest-front and is remarkably stylish in effect. The present development of the jacket introduces a combination of cheviot and two shades of silk, with ribbon and jet gimp for decoration. The jacket extends to a becoming depth below the hips, and its close adjustment is accomplished by single bust darts, under-arm and side-back gores and a curving center seam, the



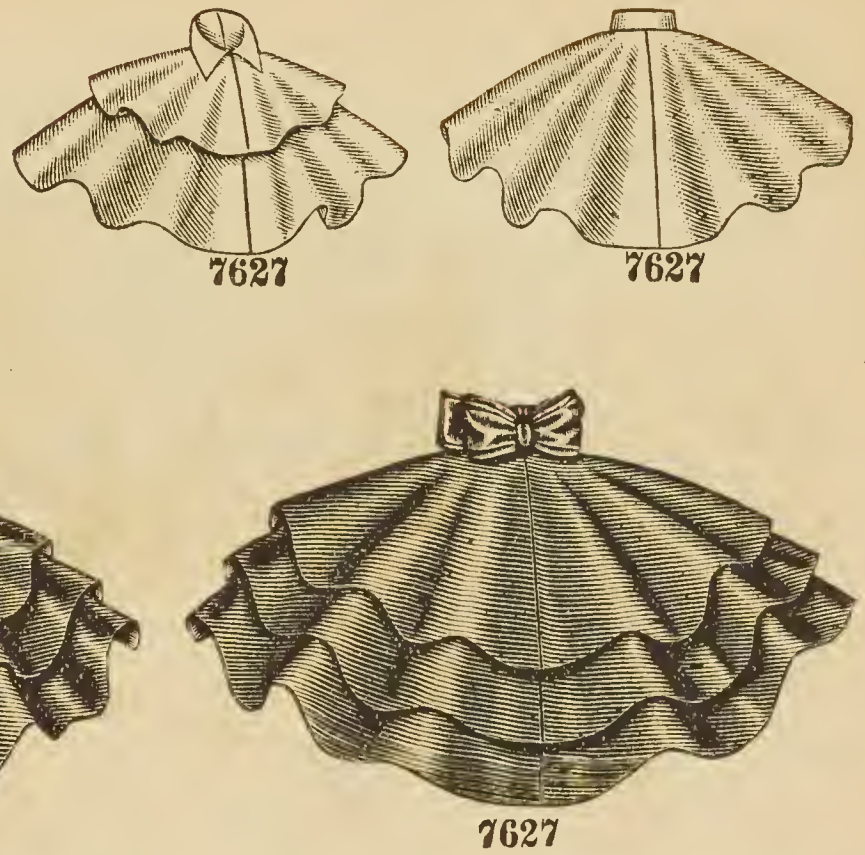


Front View. *Back View.*

LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON. (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) TO BE MADE WITH A HIGH NECK AND A STANDING OR BYRON COLLAR, OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A CHEMISETTE. (PERFORATED IN THE SKIRT FOR SHORTER LENGTH.) (COPYRIGHT.)

(For Description see Page 645.)

shaping of the parts producing pronounced ripples below the waist-line at the back and sides. The jacket fronts open over full vest-fronts that are arranged on shorter dart-fitted fronts of lining and closed at the center under a broad double box-plait formed at the front edge of the right vest-front. The vest fronts, which are gathered slightly at the lower edges, droop gracefully in blouse fashion, and are topped by a close-fitting standing collar that may be covered or not with a crush collar, the frill-finished ends of which are closed at the back; and a bow of ribbon with outspread loops and ends is arranged at the throat. A stylish adjunct of the jacket is a fanciful collar that is deep and square at the back, broad on the shoulders and may extend in broad revers to the bust or to the waist-line, as preferred, the pattern providing for both styles shown in the engravings. The free edges of the collar are decorated with narrow jet gimp. The one-seam leg-o'-mutton sleeves are of exaggerated size above the elbow and are mounted upon linings that are large enough to slip on easily over the largest dress sleeves in vogue. The sleeves are gathered at the top to stand out broadly on the shoulders and are smooth upon the forearm; and the linings are arranged at the top in forward and backward turning plaits.

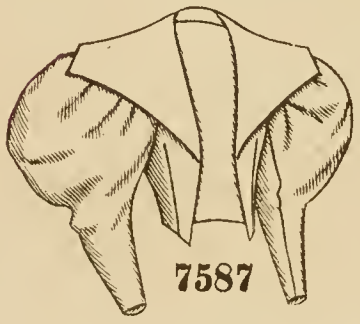


Front View. *Back View.*

LADIES' RIPPLE CAPE. (TO BE MADE WITH ONE, TWO OR THREE CAPES AND WITH A CURATE OR FLARING COLLAR.)(COPYRIGHT.)

(For Description see Page 646.)

The mode favors striking combinations and artistic color contrasts. It will make up handsomely in cloth, camel's-hair, covert suiting and other smooth-surfaced plain woollens, with silk or taffeta for the vest fronts, although, if preferred, a single material, which will preferably be wool, may be used throughout. Gimp, fancy braid or machine-stitching may supply the finish.



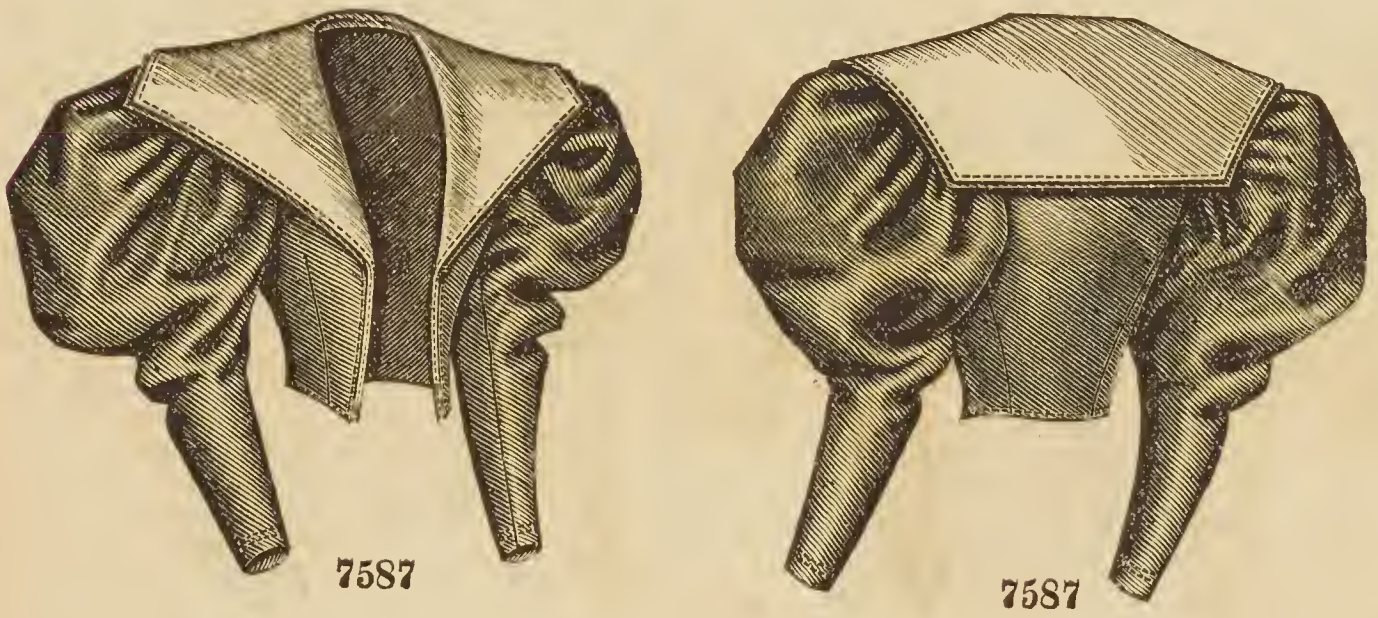
We have pattern No. 7634 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires three yards and a fourth of dress goods forty inches wide, with a yard and an eighth of silk and a yard and three-eighths of satin each twenty inches wide. Of one material, it needs seven yards and three-eighths twenty-two inches wide, or five yards and a fourth thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and an eighth forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' MIDDY JACKET AND VEST, THE JACKET HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR.

(For Illustrations see Page 641.)

No. 7639.—At figure No. 366 L in this magazine this jacket and vest are shown in a combination of serge, moiré and piqué, machine-stitching and braid providing the decoration.

The jacket is on the middy or sailor order and is very jaunty in effect. It is here represented made of navy-blue and white serge. The loose fronts open over an independent vest that is closely fitted by single bust darts and under-arm gores and closed at the back with button-holes and buttons. The vest has a rounding lower outline and a standing collar of fashionable height, and its front is decorated at the top and bottom with two bands of navy-blue serge stitched to position at both edges. The jacket is fitted by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The side-back seams disappear below the waist-line under coat-plaits that are each marked at the top by a button, and the skirt ripples slightly between and in front of the plaits. The fronts of the jacket are reversed at the top by a permanent sailor-collar, which falls deep and square at the back and terminates at the front in points. Overlapping the permanent collar is a removable sailor-collar of white serge that extends to the lower edges of the fronts and is attached underneath to the jacket with hooks and loops. The sleeves are in leg-o'-mutton



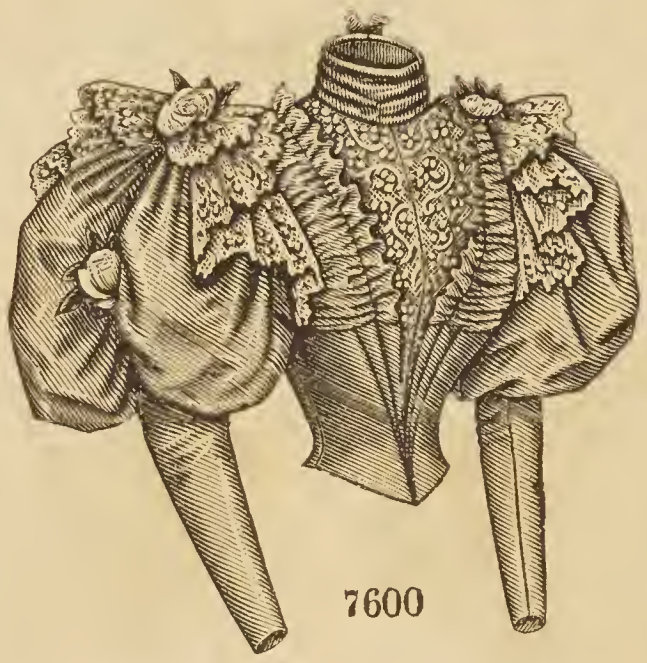
Front View. *Back View.*

LADIES' ETON JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

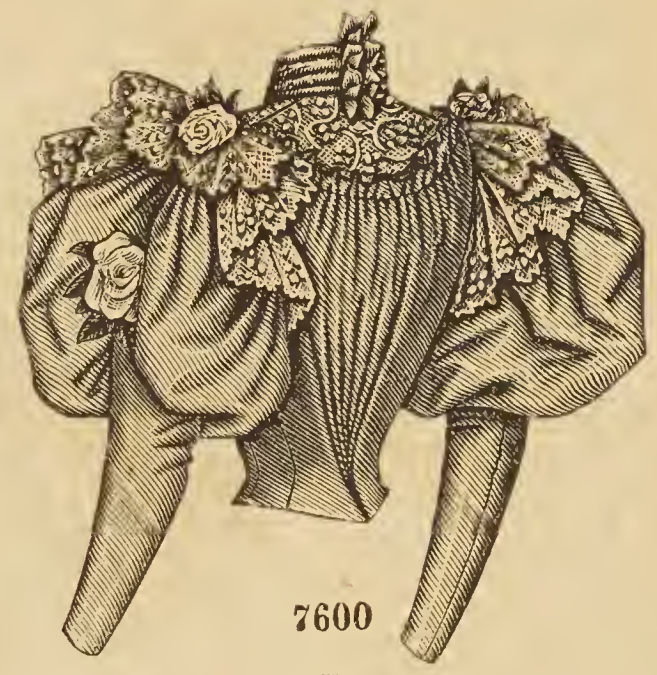
(For Description see Page 646.)

style shaped by one seam only and are placed upon linings similarly shaped. The fulness at the top of the lining is laid in forward and backward turning plaits, while the fulness at the top of the sleeves is gathered and spreads with stylish effect to the elbow, and the wrists are completed with a double row of machine-stitching. A single row of stitching follows the free edges of the collars and jacket and three buttons are placed near the front edge of each jacket front below the roll.

There is a stylish grace about the jacket that will commend it for serge, flannel, covert cloth, tweed, cheviot and various all-wool or silk-and-wool suitings. A contrast is suggested and renders the mode extremely dressy, though one material may be tastefully used throughout. The vest may be of moiré, plain or figured vesting or silk, and the removable sailor-collar may match or contrast with the vest, with satisfactory results. White, blue, black, red or gilt braid may trim the jacket, or a plain finish may be adopted.



Front View.



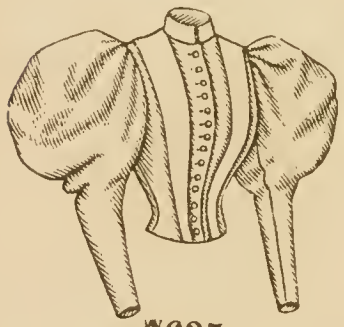
Back View.

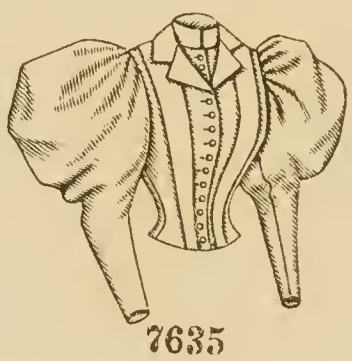
LADIES' BASQUE-WAIST. (COPYRIGHT.)

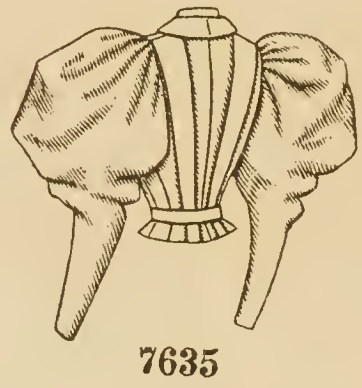
(For Description see Page 646.)

We have pattern No. 7639 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, For a lady of medium size, the jacket requires five yards and three-fourths of material twenty-seven inches wide, or four yards and three-fourths thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and three-eighths fifty-four inches wide. The vest and removable sailor-collar call for a yard and seven-eighths twenty-two or twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and an eighth fifty inches wide.

Price of pattern, 1s. 3d or 30 cents.









Front View.



Back View.

LADIES' BASQUE-WAIST, WITH PLAITS LAID ON. (TO BE WORN WITH OR WITHOUT A BELT, AND MADE WITH A HIGH NECK AND A STANDING COLLAR, OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE.) (COPYRIGHT.)

(For Description see Page 647.)

LADIES' JACKET (KNOWN AS THE NAPOLEON COAT.)

(For Illustrations see Page 642.)

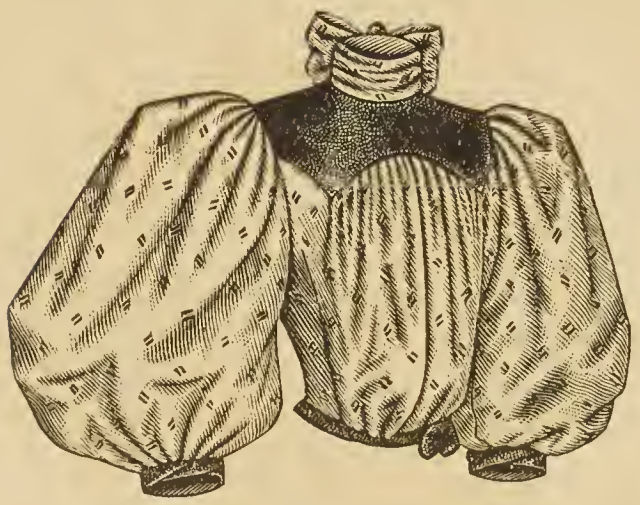
No. 7630.—At figure No. 376 L in this DELINEATOR, this jacket is shown made of green cloth and handsomely decorated with black braid and gold cord and gold cordilières.

The jacket is fashionably known as the Napoleon coat and is notably *chic* in style. It is here represented made of dark green cloth and decorated with black braid and frogs. The close adjustment is produced by single bust darts, under-arm and side-back gores and a curving center seam, and the flutes, which are produced by the shaping of the parts below the waist-line at the back, are eminently stylish, the spring being principally at the back edges of the parts so as to give a high backward roll to the flutes. The sleeves are in leg-o'-mutton style, shaped by one seam only, and are placed on linings similarly shaped, the fulness in the lining being laid in forward and backward turning plaits, while the fulness in the sleeve is gathered. A pointed cuff is outlined with a row of wide and narrow braid, the narrow braid being arranged at the front in a

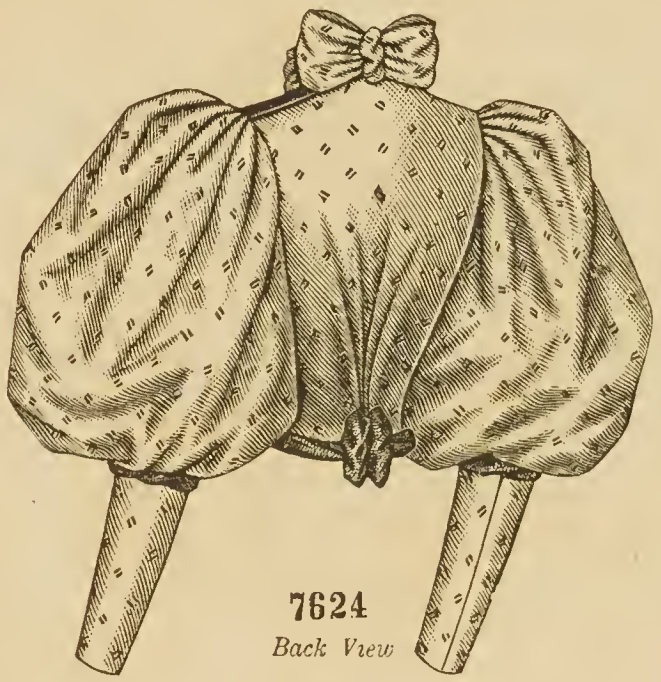
design to match the braid military frogs, which, with hooks and loops, close the fronts. The collar is in standing style. Curved openings to side pockets in the fronts are bound with braid, which also finishes the collar and all the edges of the jacket.

Jackets of this style are made of dark and light colored cloths.

We have pattern No. 7630 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. To make the jacket for a lady of medium size, calls for five yards and seven-eighths of material twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



Front View.



Back View

LADIES' BASQUE-WAIST, WITH BLOUSE FRONT. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 647.)

and bottom and narrow at the waist-line to impart a tapering effect to the figure. Three similar box-plaits are arranged upon the back; and the garment is trimly belted, the overlapping end of the belt being pointed. The high neck may be finished with a curate collar closed at the throat or with a Byron collar, as pictured. The open neck is finished with lapels that meet a rolling collar in notches, and may reveal a chemisette made with a cape back and topped with a curate collar, as provided by the pattern; or a linen or percale chemisette may be worn, as preferred. The large, one-seam leg-o'-mutton sleeves have coat-shaped linings and are arranged at the top in forward and backward turning plaits that flare in soft folds and wrinkles and impart the broad-shouldered effect so fashionable.

Very stylish garments of this class may be developed by the mode in serge, cheviot, tweed, diagonal, cloth, etc., Scotch suiting and the checked novelties of cheviot being quite as desirable as plain colors. The various shades of biscuit, tan and brown are the most desirable, and a tailor finish of machine-stitching is usually adopted.

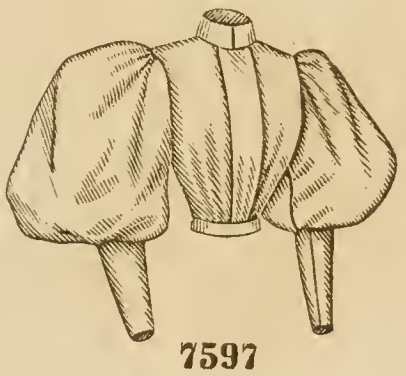
LADIES' BASQUE-FITTED JACKET, WITH PLAITS LAID ON.

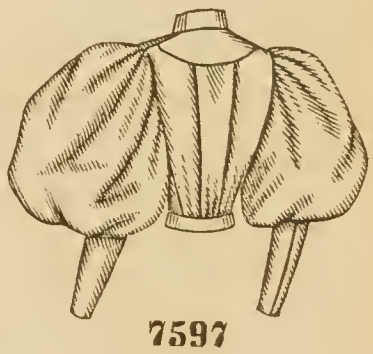
(ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) TO BE MADE WITH A HIGH NECK AND A STANDING OR BYRON COLLAR, OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A CHEMISETTE. (PERFORATED IN THE SKIRT FOR SHORTER LENGTH.)

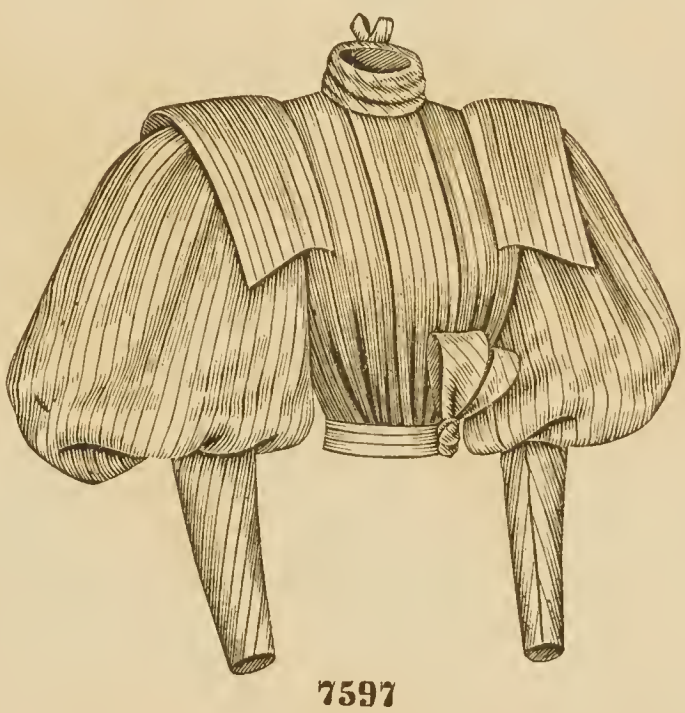
(For Illustrations see Page 642.)

No. 7596.—This jacket is shown made of mélange suiting and finished with machine-stitching at figure No. 375 L in this DELINEATOR. At Figure No. 12 on the Ladies' Plate for Summer, 1895, the jacket is again shown.

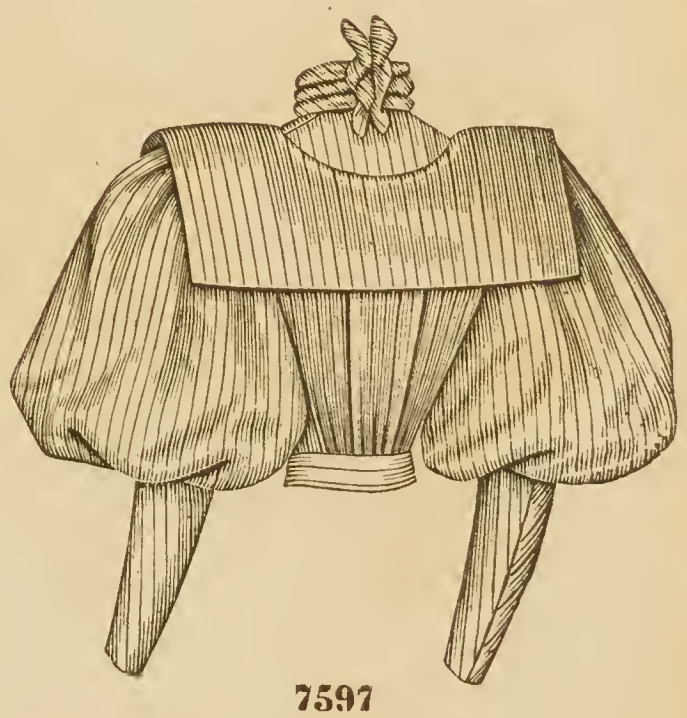
The jacket is here pictured made of checked cheviot, and may be made with an open neck and a notched collar and lapels to wear with a chemisette, or may be closed to the throat and completed with a standing or Byron collar, as illustrated in the engravings, which also show two lengths of skirt. The dart-fitted fronts are separated from the back, which is shaped by a curving center seam, by under-arm gores that ensure a snug adjustment at the sides. The closing is made at the center of the front under one of three box-plaits which are applied to the front, the box-plait being wide at the top







Front View.



Back View.

LADIES' WAIST, WITH FANCY COLLAR (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 648.)

We have pattern No. 7596 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

medium size, the jacket needs eight yards and three-fourths of goods twenty-two inches wide, or five yards and a half thirty-six inches wide, or four yards and a half forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' RIPPLE CAPE. (To be made with One, Two or Three Capes and with a Curate or Flaring Collar.)

(For Illustrations see Page 643.)

No. 7627.—This cape is pictured differently made up at figure No. 369 L in this Delineator.

The cape is a stylish top-garment for short journeys, and also for driving and walking on cool days and evenings during the Spring and Summer. It is here shown made of tan cloth and simply trimmed with brown satin ribbon. It is fashionably short, extending only to the waist-line, and may consist of two or three circular capes of graduated lengths and shaped by center seams, or of only one cape, as preferred. The circular shaping of the cape forms graceful ripples that are most pronounced at the sides, and the cape is closed invisibly at the throat. The neck may be finished with a collar on the curate order or with a high flaring collar, as illustrated. The curate collar is covered with a wrinkled ribbon, that is closed at the throat under a broad, many-looped bow; and a two-loop bow of similar ribbon is tacked to it at the back. The cape is lined throughout with silk.

To supplement a dressy toilette, the cape may be developed in miroir moiré, moiré antique, satin or faced cloth, with ribbon, lace insertion or handsome passementerie for garniture. The middle cape may be of velvet or of some other stylish fabric.

We have pattern No. 7627 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires four yards and a fourth of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and a half thirty-six inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ETON JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR.

(For Illustrations see Page 643.)

No. 7587.—The new Eton jacket is made with two large sailor-collars, one collar being removable to meet the popular fancy for collars of piqué, duck, etc. It is represented made of red serge, with white piqué for the removable collar. It is in rounding outline at the back, and the fronts are pointed at their lower front corners. The fronts are fitted by single bust darts and meet the seamless back in shoulder and under-arm seams. The permanent collar is very broad and square at the back and its cover underfaces the fronts; it is overlaid nearly to the edge by the removable collar, which is fitted with a small back-section that deeply underlaps the jacket. The removable collar extends to the lower edge of the jacket and is attached to the inside of the jacket with buttons and button-holes. The large sleeves are in one-seam leg-o'-mutton style and are mounted on linings similarly shaped; the fulness at the top of the lining is arranged in forward and backward turning plaits, while that at the top of the sleeves is collected in gathers. A single row of machine-stitching finishes the edges of the collars and jacket, and a double row completes the wrists.

Eton jackets will be made to match special suits of serge, cheviot, homespun, tweed and mixed suitings of light weight, and such washable fabrics as piqué, duck, Galatea, Teviot suiting, Marseilles, etc., will also prove satisfactory and stylish. White piqué may be decorated with pink, blue or red piqué, and blue serge with white or red serge, and vice-versa.

We have pattern No. 7587 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket needs five yards and three-fourths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty-four inches wide. The removable sailor-collar requires seven-eighths of a yard of goods twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

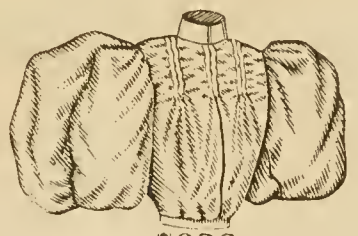
LADIES'. BASQUE-WAIST.

(For Illustrations see Page 644.)

No. 7600.—The daintiness of this basque-waist is well brought out in mull and lace edging, with ribbon and lace insertion for trimming, at figure No. 365 L in this Delineator. It is again pictured at figure No. 11 on the Ladies' Plate for Summer, 1895.

The basque-waist is fanciful and dressy-looking and is here shown very attractively made up in dove-gray Fayetta combined with white lace net and edging. It is made over a lining closely fitted by double bust darts, under-arm and side-back gores and a curving center seam and is closed invisibly at the center of the front. The full fronts, which flare from the waist-line to the shoulders, are disposed with becoming fulness above the bust by gathers near the front edges, at the arm's-eye edges and for a very short distance along the under-arm seams; the front edges are turned under to form a pretty frill finish, and the fulness below the bust is plaited to a point at the lower edge. The full, seamless back, which is separated from the fronts by under-arm gores, is shaped in low, round outline at the top and turned under and gathered to form a standing frill, which laps over a round yoke; and the fulness is drawn closely to the center and plaited to a point at the lower edge. The yoke is overlaid with lace net, and the lining fronts exposed in a deep V at the center are faced with the material also overlaid with lace net. The coat sleeves have fanciful puffs that are gathered at the top and bottom and caught up on the shoulders in upturning, overlapping plaits, the fulness spreading at each side with butterfly effect. The shaping of the lower edge of the puff reveals the sleeve in pointed outline. A frill of lace edging falls over the top of the puff and is caught up on the shoulder with butterfly effect under a rose with foliage, and arranged in fanciful jabot folds at the front and back. A similar rose with foliage is tacked to the bottom of the puff at the center. At the neck is a standing collar covered with a crush stock, the frill-finished ends of which are closed at the center of the back.

The basque-waist favors combinations of materials and will be

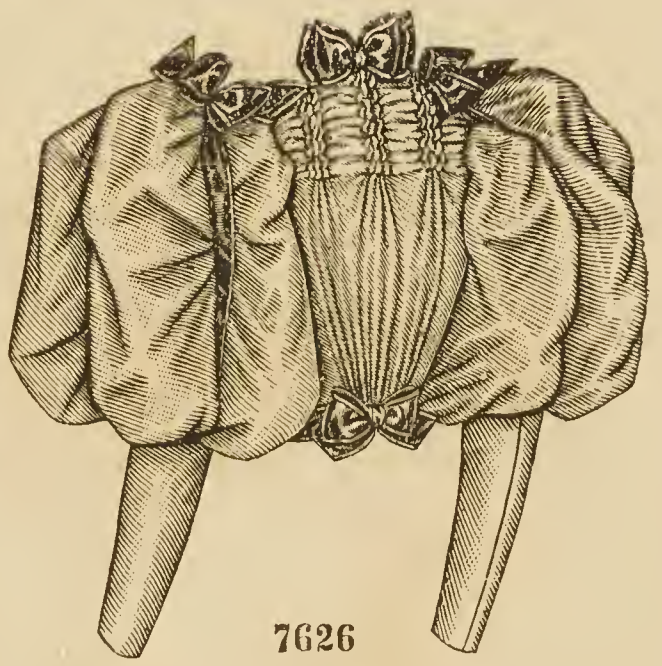


7626



7626

Front View.



7626

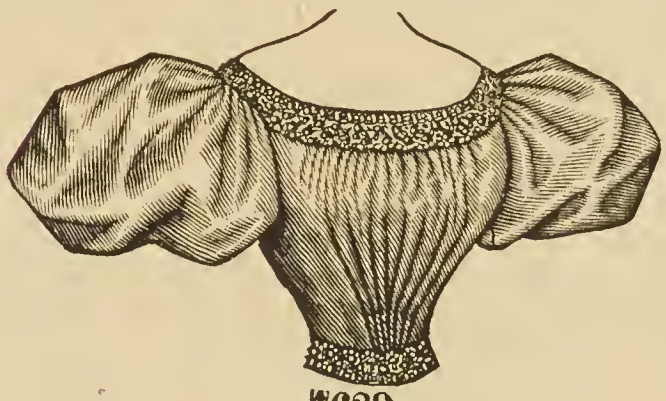
Back View.

Ladies' Tuck-Shirred Waist. (With Fitted Lining.) (To be Made with Full-Length or Elbow Sleeves.) (Copyright.)

(For Description see Page 648.)

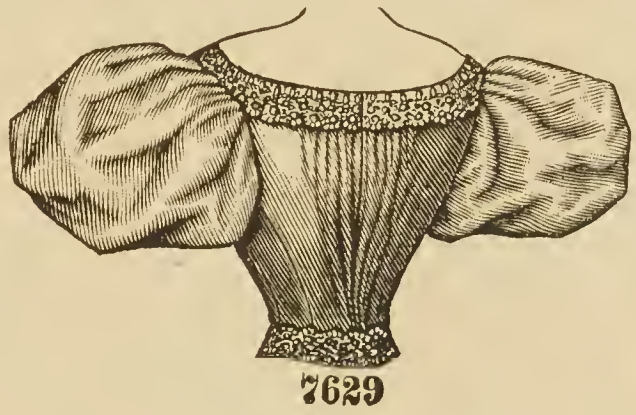
appropriate also for a single fabric, with trimmings of braid, ribbon, gimp or lace insertion. India or China silk, crépon, all sorts of pretty woollens and silk gingham, chambray and other stylish cottons are adaptable to the mode,

We have pattern No. 7600 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist calls for three yards and seven-eighths of dress goods forty inches wide, with three yards and three-eighths of lace flouncing nine inches and three-fourths wide, and five-eighths of a yard of lace net twenty-seven inches wide. Of one fabric, it requires eight yards twenty-two inches wide, or five yards and five-eighths thirty inches wide, or four yards and three-fourths thirty-six inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7629

Front View.



7629

Back View.

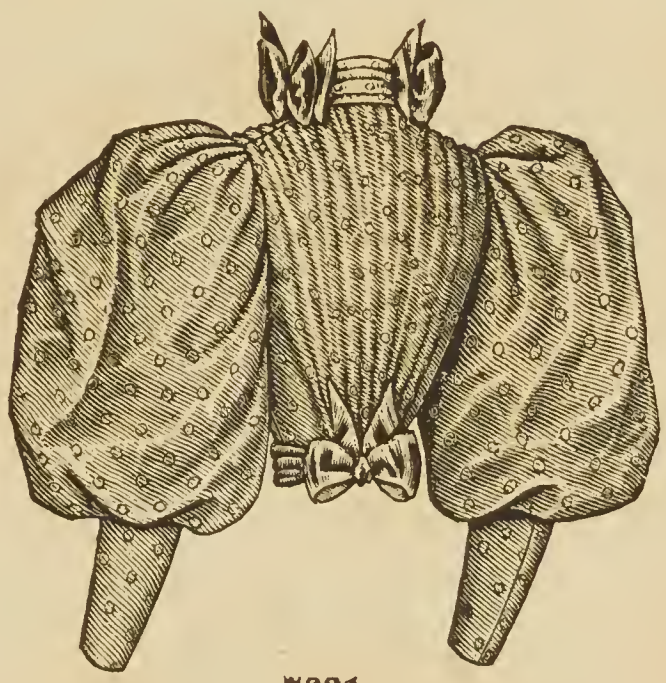
LADIES' EVENING WAIST, CLOSED AT THE BACK. (COPYRIGHT.)

(For Description see Page 649.)



7631

Front View.



7631

Back View.

LADIES' FULL BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 649.)

LADIES' BASQUE-WAIST, WITH PLAITS LAID ON. (TO BE WORN WITH OR WITHOUT A BELT, AND MADE WITH A HIGH NECK AND A STANDING COLLAR OR WITH AN OPEN NECK, A NOTCHED COLLAR AND LAPELS AND A REMOVABLE CHEMISETTE.)

(For Illustrations see Page 644.)

No. 7635.—This basque-waist may be again seen at figure No. 367 L in this DELINEATOR, where it is shown made of cheviot and finished with machine-stitching.

There is a stylish jauntiness about this basque-waist which will make it popular for travelling, cycling, tennis and general uses. The waist is here represented developed in cheviot. It may be made with its fronts reversed in small notched lapels by a rolling coat-collar, or with its fronts closed to the throat and the neck finished with a curate collar; and it may be worn under the skirt with a belt or outside the skirt with or without a belt, as preferred. The adjustment is close and smooth. The broad back has a center seam, and is made over a lining fitted by a center seam and side-back gores; it is separated by under-arm gores from the fronts, which are fitted by single bust darts, and the waist is closed at the center of the front with button-holes and buttons. Two box-plaits are applied on the back and two on the front, the plaits meeting in the shoulder seams and being gradually narrowed toward their lower ends, which are even with the lower edge of the waist. A chemisette, that is topped by a standing collar and joined in shoulder seams to a shallow cape back, is worn with the open neck and notched collar; it is closed at the center of the front with button-holes and small buttons. If preferred, a linen chemisette may be worn instead. Stylish leg-o'-mutton sleeves complete the waist; they are shaped by one seam only and are mounted on coat-shaped linings, and the fulness at the top is collected in gathers that produce the outstanding effect to the elbow, below which they are fashionably close.

The waist may be made up stylishly in smooth-faced Scotch cheviots that show a pleasing medley of color, or in checks or mélange suitings that display stripes, checks and indefinite patterns; and the new diagonal, in which the colors are mixed like the mélange suitings, will be chosen, as well as serge, challis and English mohair.

We have pattern No. 7635 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards and five-eighths of material twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH BLOUSE FRONT. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 645.)

No. 7624.—At figure No. 361 L in this DELINEATOR this basque-waist is shown developed in taffeta and velvet, the velvet being all-over embroidered with cut-steel beads.

An effective combination of red-and-black figured silk and plain black velvet is here pictured in the basque-waist. The blouse front introduced in this basque-waist gives it a semi-*négligé* appearance, although the waist is in reality quite snugly adjusted, being provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam. The upper part of the front is a fanciful velvet yoke, which is curved at the lower edge to form a shapely point at each side, the yoke being included in the right shoulder seam and closed invisibly along the left shoulder and arm's-eye edges. The blouse fronts are gathered at the top and bottom to display graceful fulness at each side of the closing, which is made invisibly at the center; and a smooth effect at the sides is produced by single bust darts taken up with the second darts in the lining fronts, the fulness drooping in regulation blouse fashion in front of the darts. The seamless back, which is separated from the fronts by under-arm gores, is smooth across the shoulders, and has fulness at the bottom collected in two back-

ward-turning, overlapping plaits at each side of the center, the plaits flaring upward and being tacked to the lining. The basque-waist is fashionably short and of round lower outline; its lower edge is followed by a wrinkled belt of velvet that has frill-finished ends closed at the center of the back. A bow of velvet decorates the girdle at the left side of the front. The coat sleeves are covered above the elbow with voluminous puffs, which are gathered at the top and bottom and spread with picturesque effect at the elbow. The gathered lower edges of the puffs are covered with a twist of velvet, and when elbow sleeves are desired, the sleeves will be cut off below the puffs, as shown in the front view. The stylish wrinkled stock is arranged over a standing collar and is closed at the back under a loop-bow of the silk.



7605

LADIES' BOURNOUS LEG-O'-MUTTON DRESS SLEEVE. (COPYRIGHT.)

(For Description see Page 650.)

This basque-waist is an admirable mode for developing India or China silk, surah, taffeta, crépon, Fayetta and crêpe de Chine, either with or without velvet, moiré or some other contrasting fabric for the yoke. The mode is also available for silk gingham, percale, chambray, organdy, dotted swiss and other dainty cottons, and, if liked, the yoke may be of all-over embroidery.

We have pattern No. 7624 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards and a half of silk and one yard of velvet each twenty inches wide. Of one material, it needs four yards and three-fourths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WAIST, WITH FANCY COLLAR (THAT MAY BE OMITTED).

(For Illustrations see Page 645.)

No. 7597.—This stylish waist forms part of the visiting toilette shown at figure No. 360 L in this magazine, the materials combined being crépon and silk, with an effective decoration of embroidery and ribbon. It is again illustrated at figure No. 7 on the Ladies' Plate for Summer, 1895.

Among the many fancy waists introduced this season none is more likely to please the popular fancy than the one here shown made of striped dove-gray challis. The seamless back is cut in low, round outline at the top and is arranged at the center in a broad box-plait; it is joined to a round yoke and is separated by under-arm gores from the fronts, which are closed invisibly at the center under a broad box-plait formed at the front edge of the right front. The fronts are smooth above the bust, and the fulness at the lower edge of the waist is drawn to the center of the front and back by two rows of shirrings made at belt depth apart. The waist is made over a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, so that while it is loose and graceful in effect, it is perfectly close fitting. A quaint, fancy collar follows the lower edge of the yoke; it falls deep and in the square outline of a sailor collar at the back, crosses the shoulders smoothly and extends in pretty tabs to the bust. The coat sleeves are covered to the elbow with huge puffs, which are gathered at the top and bottom and droop in picturesque fashion. At the neck is a close fitting curate collar covered with a crush collar having frill-finished ends closed at the back. The lower edge of the waist is finished with a belt, which is closed at the left side of the front under two upturning loops and a cross-piece of the material. If a less fanciful waist be desired, the fancy collar and crush collar may be omitted, as shown in the small engravings.

The numerous pretty silks that are designed expressly for fancy waists are adaptable to this mode, and so are the various seasonable woollens and stylish cottons shown in such profusion just now. Silk and swivel ginghams and chambrays will be especially pretty made up in this way, and the collar may, if desired, be stiffly interlined to ensure a smooth appearance.

We have pattern No. 7597 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist needs five yards and three-fourths twenty-two inches wide, or three yards and seven-eighths thirty-six-inches wide, or three yards and an eighth forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TUCK-SHIRRED WAIST. (WITH FITTED LINING.)

(TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.)

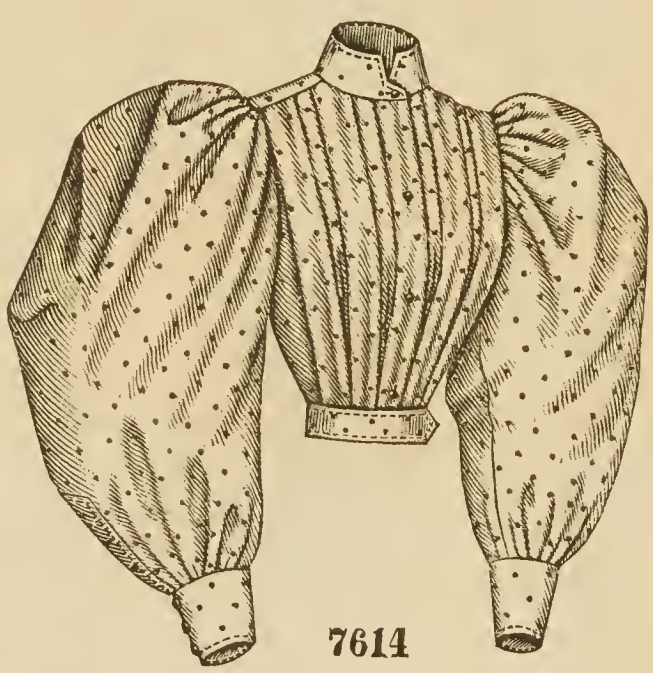
(For Illustrations see Page 646.)

No. 7626.—This waist is shown made up of figured organdy and decorated with ribbon at figure No. 370 L in this issue.

Novel and attractive features of this waist are the tuck-shirrings, which appear at the front and back, and the fanciful puff sleeves. For the making of the waist in the present instance red India silk was chosen, and ribbon provides the decoration. The fronts and back are arranged in lengthwise groups of tuck-shirrings that extend to yoke depth; and the fulness, which is collected in gathers at the arms'-eyes and in short rows of shirrings at the waist-line, droops slightly in blouse fashion at the front and is drawn down tightly at the back. The shirrings are stayed by tackings to a closely adjusted body-lining that is closed at the center of the front; and the front and backs are separated by under-arm gores to produce

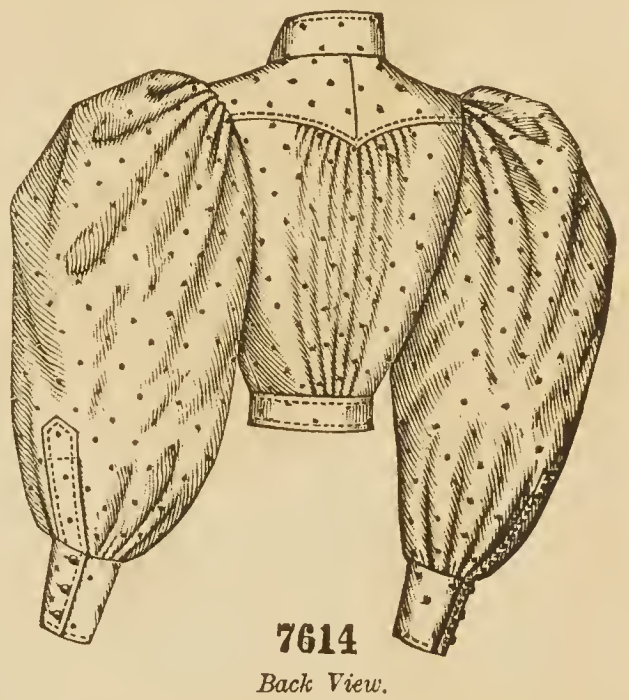


7614



7614

Front View.



7614

Back View.

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.) (COPYRIGHT.)

(For Description see Page 650.

a smooth adjustment at the sides. The waist is worn underneath the skirt, and is encircled by a ribbon girdle tied at the back in a pretty bow. The coat sleeves are covered to the elbow with fanciful puffs, which are gathered at the top and bottom and divided into lengthwise puffs by a row of gathers at the front and back of the arm, the gathers being covered by ribbons that are tied in pretty bows on the shoulders. If desired, the sleeves may be made in elbow length, as illustrated. The curate collar is covered with a wrinkled ribbon that is tied in loops at the back.

To wear with one of the new flaring skirts, the waist may be made up in almost any of the pretty new silks and woollens. Taffeta, India or China silk, chené silk, silk crépon, Fayetta and albatross will make up attractively in this way, and straps of insertion in velvet or satin ribbon may contribute decoration.

We have pattern No. 7626 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs five yards and a half of material twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST, CLOSED AT THE BACK

(For Illustrations see Page 647.)

No. 7629.—This simple waist is shown differently made up at figures Nos. 355 L and 356 L in this DELINEATOR. At figure No. 8 on the Ladies' Plate for Summer, 1895, it is again pictured.

The quaint droop on the shoulders, which is a revival of an old-time mode, is a feature of this graceful evening waist, which is here pictured made of rose-pink silk and trimmed with passementerie. The waist is shaped in round outline at the top and is low enough to reveal the shoulders. It is fashionably short and of uniform lower outline and is closed invisibly at the center of the back. The full front and full backs are separated by under-arm gores and arranged upon a body lining, which is closely adjusted by double bust darts and the customary gores. They are drawn into soft folds at the center by gathers at the top, and the fulness below the bust is collected in four forward-turning plaits at each side of the center, the plaits being stayed by tackings to the body lining; while the fulness in the backs is plaited to a point at the lower end of the closing. The short puff sleeves accentuate the drooping effect on the shoulders; they are arranged upon smooth linings and are gathered at the top and bottom, the fulness drooping and spreading in the quaint old-time style. The upper and lower edges of the waist are trimmed with a band of passementerie.

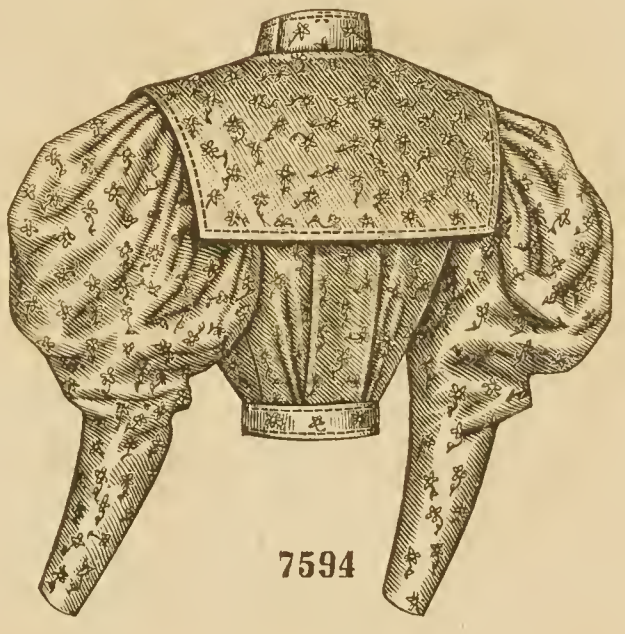


7594



7594

Front View.



7594

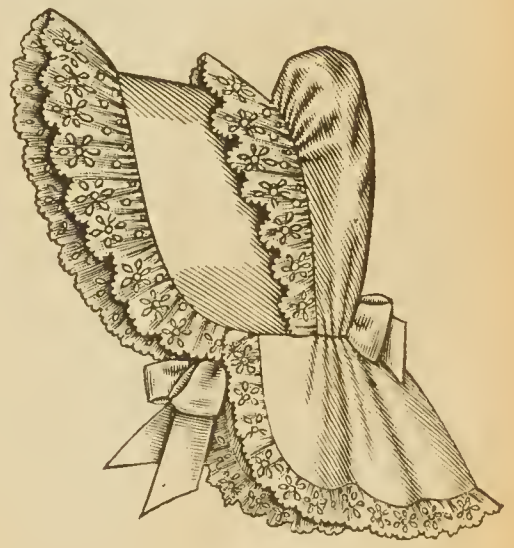
Back View.

LADIES' SAILOR WAIST, WITH REMOVABLE SHIELD. (COPYRIGHT.)

(For Description see Page 650.)

Waists of this kind form part of the smartest ball and evening reception gowns and are likely to be much worn at dinners at Summer hotels. They will usually accompany a godet skirt, which, as fashion now permits, may contrast with the waist. For the development of the waist all sorts of silks, taffeta or silk crépon are appropriate, and so are eyelet chiffon, net and tissues that are made up over silk or satin.

We have pattern No. 7629 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs three yards of material twenty-two inches wide, or two yards and an eighth thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and five-eighths forty-four inches wide. Price of pattern 1s. or 25 cents.



7617

LADIES' POKE SUN-BONNET. (KNOWN AS THE "KISS-ME-QUICK" OR MARTHA WASHINGTON SUN-BONNET.) (COPYRIGHT.)

(For Description see Page 651.)

LADIES' FULL BLOUSE-WAIST.

(WITH FITTED LINING.)

(For Illustrations see Page 647.)

No. 7631.—Figured taffeta is pictured in this dainty blouse-waist at figure No. 363 L in this DELINEATOR, black lace insertion and satin ribbon providing the garniture. At figure No. 6 on the Ladies' Plate for Summer, 1895, the waist is shown differently developed.

Blouse-waists are peculiarly well adapted to the dainty chiffons, crêpes and gauzes which are so well liked for dressy wear. The one here pictured is made of figured taffeta silk. The fronts and back are disposed in full, soft folds by gathers at the neck and shoulder edges, the fulness being drawn closely to the center of the front and back and collected in double rows of shirrings at the waist-line, the shirrings being tacked to the lining over which the waist is made. The lining is closely adjusted by double bust darts, under-arm and side-back gores and a center seam, and the waist is closed invisibly at the center of the front. The waist is worn underneath the skirt and is encircled by a ribbon belt that is closed at the front under a bow with upturning ends and decorated at the back with a similar bow. The full puff sleeves spread picturesquely on the shoulders and droop softly at the elbow, the smooth, coat-shaped linings upon which they are arranged being covered below the puffs with deep facings of silk. At the neck is a close-fitting curate collar covered with a crush stock of silk, which is closed at the left side under a ribbon bow and decorated at the right side to correspond.

The blouse-waist, which may stylishly accompany one of the new godet skirts, will make up exquisitely in India or China silk, crépon, *gros de Londres*, chené silks and woollens of all seasonable varieties. Velvet or satin ribbon may be employed for trimming.

We have pattern No. 7631 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires five yards and five-eighths of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a half thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOURNOUS LEG-O'-MUTTON DRESS SLEEVE.

(For Illustration see Page 648.)

No. 7605.—The newest slecves show unique arrangements of fulness, bournouses in leg-o'-mutton sleeves, as here illustrated, being especially admired. Violet crépon was chosen for the development of the sleeve, which is variously known as the bournous, butterfly and godet sleeves. It is arranged over a coat-shaped lining and made with one seam only. The great fulness at the top of the sleeve is disposed in gathers and in two seamed bournouses, and between the bournouses a row of shirring extends nearly to the elbow and is firmly tacked to the lining. A group of three downward-turning plaits made in each side edge near the elbow completes the handsome draping, and below the elbow the adjustment is smooth and close.

Thin materials make up very satisfactorily in this way, fancy, plain or wash silk, dimity, lawn, batiste, organdy, dotted Swiss, crépon or challis being especially commended.

We have pattern No. 7605 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below thc bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires four yards and an eighth of material twenty-two inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 5d. or 10 cents.



7606

Side-Front View.



7606

Side-Back View.

LADIES' SKIRT, CONSISTING OF A NARROW FRONT-GORE AND NINE GODETS. (COPYRIGHT.)

(For Description see Page 651.)

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.)

(For Illustrations see Page 648.)

No. 7614.—This shirt-waist is again illustrated at figure No. 2 on the Ladies' Plate for Summer, 1895.

The styles of shirt-waist offered are very attractive and one of the newest modes is here pictured made of spotted shirting. It is called a shirt-waist or shirt and may be worn over or under the skirt, as preferred. It displays a box-plait at the center of the front and two box-plaits at each side, the closing being made through the center box-plait with gold studs. The seamless back is gathered at the top and joined to a bias, pointed yoke shaped by a seam at the center; and the fulness at the waist-line is drawn closely to the center and collected in two rows of shirrings, which are secured by tackings to a short stay underneath. The leg-o'-mutton shirt sleeves are very full in accordance with prevailing styles and are shaped with inside seams only; they are gathered at the top and bottom and may be finished with straight or turn-up cuffs, as preferred. With either style of cuff the sleeves are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top. The straight cuffs are closed with button-holes and buttons or studs, and the turn-up cuffs are closed under the roll with link buttons. The pattern also provides two styles of collars, one being a turn-down collar mounted upon a standing band, and the other a straight standing collar with flaring ends. The waist is encircled by a belt, with pointed, overlapping end. All the free edges of the shirt-waist are finished with a single row of machine-stitching.

Among the numerous fabrics of which stylish shirt-waists are now made may be mentioned wash cheviot, *toile du Nord*, a new fadeless cotton fabric, Oxford cloth, gingham, chambray, etc.

We have pattern No. 7614 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measures. Of one material for a lady of medium size, the garment requires five yards and a half twenty-two inches wide, or four yards and five-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SAILOR WAIST, WITH REMOVABLE SHIELD.

(For Illustrations see Page 649.)

No. 7594.—This fancy sailor waist is shown differently made up at figures Nos. 364 L and 369 L in this DELINEATOR. It is also illustrated at figure No. 1 on the Plate for Summer, 1895.

The waist, while possessing the jauntiness of the regulation sailor blouse, is eminently more becoming and not at all *négligé* in appearance, so that it is certain to be very popular for yachting, tennis, cycling, etc. Figured challis was chosen for its development in the present instance. The fronts, which are shaped low at the top, are arranged in two forward-turning tucks at each side of a broad box-plait formed at the front edge of the overlapping front; and the closing is made under the box-

plait. The seamless back joins the front in shoulder and under-arm seams and also displays a broad box-plait at the center. Fulness at the waist-line is collected in short rows of gathers that extend under the box-plait at the back and to the box-plait at the front, the gatherings being arranged in two spaced rows and tacked to a belt arranged underneath.

The broad, deep sailor-collar curves prettily over the shoulders and its long tab ends are hollowed slightly; and in the open neck is revealed a removable shield, which is arranged in a box-plait at the center and topped by a close-fitting curate collar. The shield is made with a short cape-back and is closed on the left shoulder. The one-seam mutton-leg sleeves display voluminous fulness above the elbow and a comfortably close effect below; they are arranged upon coat-shaped linings and are gathered at the top. The waist may be worn outside or underneath the skirt and is belted, the square ends of the belt being closed in front. The edges of the belt, the upper edge of the curate collar and all the edges of the sailor collar are finished with a row of machine-stitching. The shield may be omitted in favor of a linen chemisette and a four-in-hand may be worn.

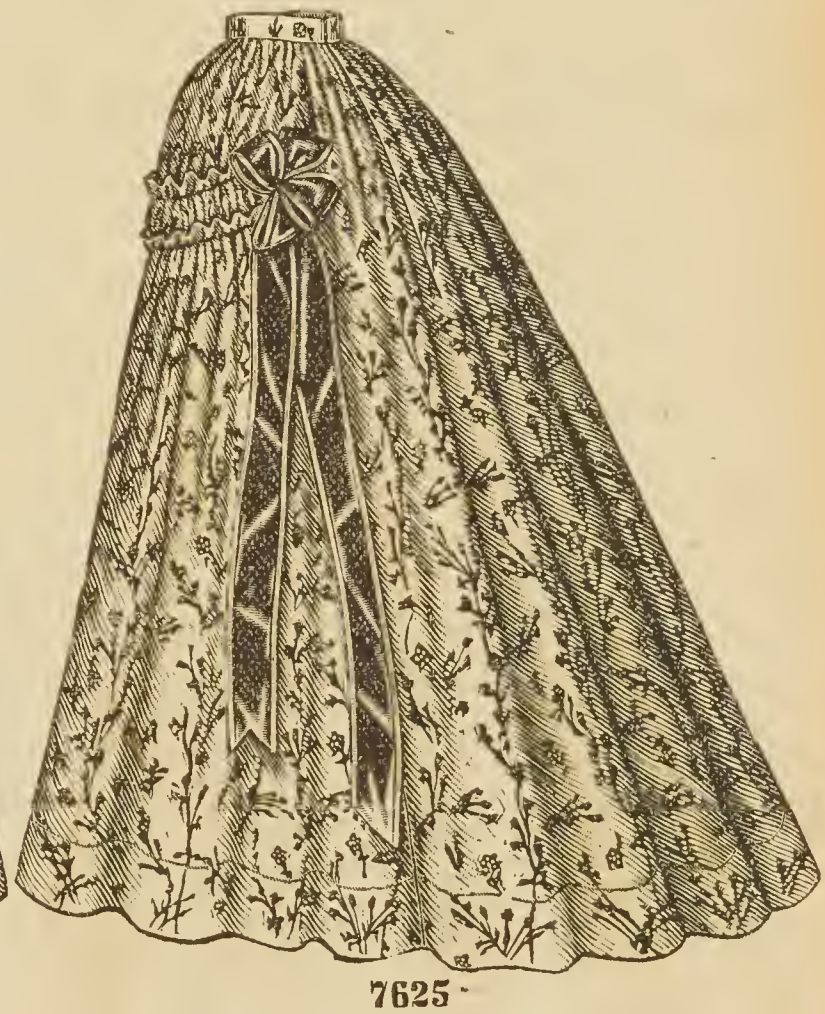
The waist is admirably adapted to the pretty cottons which now form so important a part of Summer dress fabrics, and Galatea, percale and chambray in stripes and plain colors combined are especially well suited to the mode. The collars may be trimmed with braid, and if a true nautical effect be desired, anchors, wheels or stars may be worked on the corners of the sailor collar with Roman floss of contrasting color.

We have pattern No. 7594 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist of one material for a lady of medium size, requires six yards and three-fourths twenty-two inches wide, or five yards thirty inches wide, or four yards and five-eighths thirty-six inches wide, or four yards and an eighth forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



7625

Side-Front View.



7625

Side-Back View.

LADIES' TWO-SEAM FULL SKIRT, TUCK-SHIRRED ACROSS THE FRONT AND SIDES AND HAVING A STRAIGHT LOWER EDGE AND A FIVE-GORED FOUNDATION-SKIRT. (COPYRIGHT.)

(For Description see Page 652.)

LADIES' POKE SUN-BONNET. (KNOWN AS THE "KISS-ME-QUICK" OR MARTHA WASHINGTON SUN-BONNET.)

(For Illustration see Page 649.)

No. 7617.—This protective sun-bonnet is like the old-time "Kiss-Me-Quick" or Martha Washington sun-bonnet. It is represented made of plain gingham and decorated with embroidery. The front of the sun-bonnet is smooth and flares in poke fashion; it is lined with the material and interlined with coarse muslin. To the back edge of the front is joined a full crown that is smooth at the sides and gathered across the top. A deep, circular curtain with rounding lower front corners is sewed to the bottom of the front and crown, a casing formed over the seam holding a cord that draws the bonnet as closely as desired to the neck and rippling the curtain prettily. The plaited ends of tie-strings are sewed to the lower edge of the front. A loop bow of the material is placed at the lower edge of the crown, and a frill of embroidered edging decorates the front edge of the front. A similar frill is inserted in the seam joining the crown to the front, and a narrower frill ornaments the free edges of the curtain.

Checked, striped and figured gingham, delicately tinted chambray and piqué are usually employed for sun-bonnets.

Pattern No. 7617 is in one size only. To make a bonnet like it calls for a yard and a fourth of material either twenty-seven or thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LADIES' SKIRT, CONSISTING OF A NARROW FRONT-GORE AND NINE GODETS.

(For Illustrations see Page 650.)

No. 7606.—This skirt is shown differently made up at figure Nos. 359 L and 360 L in this magazine. It is again illustrated at figure No. 12 on the Ladies' Plate for Summer, 1895.

The stately and dignified style of this skirt is due to the arrangement of its godets, which fall in peculiar tubular-like folds about the figure. Fancy silk was in this instance chosen for its development. A front-gore and nine godets are included in the skirt. The front-gore is perfectly smooth and is quite narrow at the top, but widens gradually to the lower edge. The three godets at each side are without fulness at the top, but fall into deep organ-pipe folds below the hips; while the three godets at the back are laid in box-plaits at the top. The godets are preserved in funnel shape by an interlining of hair-cloth and a strap tacked to the seams, and the front-gore is similarly interlined. The skirt is of stylish width, measuring about six yards round at the bottom in the medium sizes.

This mode may be associated with any style of waist. Black silk, crépon or serge will often be selected for its development.

We have pattern No. 7606 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires twelve yards of material twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or ten yards and an eighth thirty-six inches wide, or seven yards and a half forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TWO-SEAM FULL SKIRT, TUCK-SHIRRED ACROSS THE FRONT AND SIDES, AND HAVING A STRAIGHT LOWER EDGE AND A FIVE-GORED FOUNDATION-SKIRT.

(For Illustrations see Page 651.)

No. 7625.—This skirt forms part of the stylish toilette shown made of figured organdy at figure No. 370 L in this DELINEATOR, ribbon providing the decoration. It is also pictured at figure No. 11 on the Ladies' Plate for Summer, 1895.

This mode is especially commended for thin materials, and is here represented made of figured organdy and ornamented with a stylish bow of satin ribbon. The skirt, which measures about four yards round at the bottom in the medium sizes, is in two pieces. It is gathered all round at the top, and a little below the top the fulness of the front is collected in two curved tuck-shirrings. The five-gored foundation-skirt, which measures three yards round at the bottom in the medium sizes, is made perfectly smooth fitting at the top of the front and sides by darts, all the fulness being massed at the back in gathers at the top. The placket is finished at the center of the back, and the tops of the skirt and foundation skirt are fastened together with a belt.

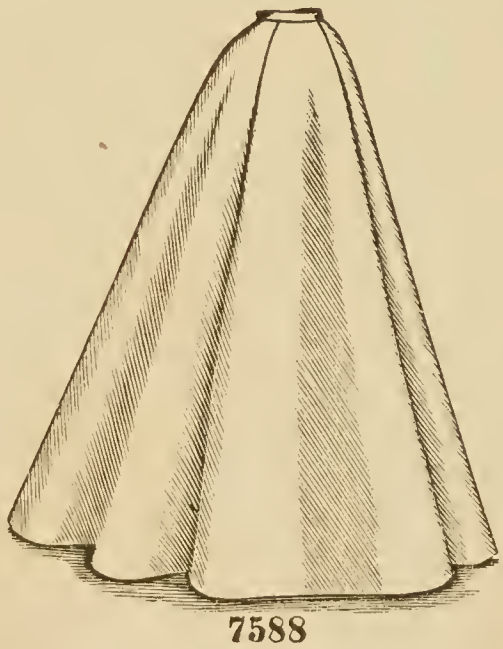
LADIES' GORED SKIRT, WITH TWO GODETS AT THE BACK

(TO BE SIX-GORED WITH A SEAM AT THE CENTER OF THE FRONT, OR FIVE-GORED WITHOUT THIS SEAM.)

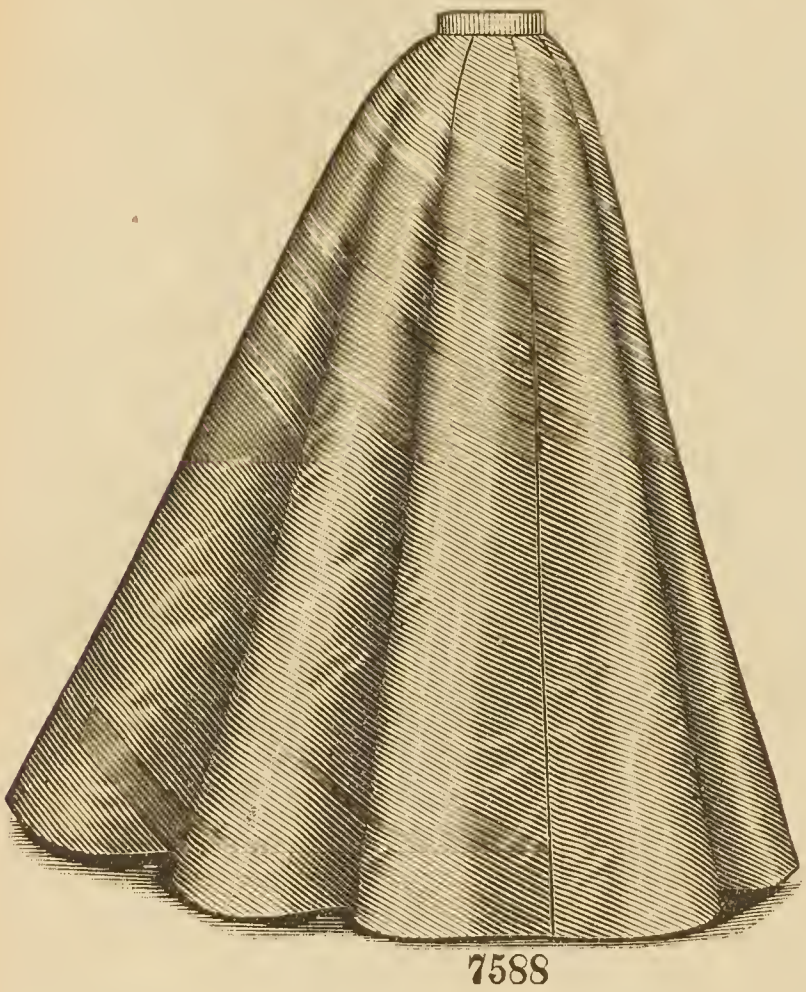
(For Illustrations see this Page.)

No. 7588.—At figure No. 369 L in this DELINEATOR this skirt is pictured made of figured taffeta. It is differently portrayed at figure No. 8 on the Ladies' Plate for Summer, 1895.

The skirt is stylish in its shaping and is here shown made of gray mohair. It may be made six-gored, with a seam at the center of the front, as shown in the large front view, or five-gored, without a seam at the center of the front, as shown in the small front view. The front and sides are perfectly smooth at the top, but the sides break into handsome rolling flutes a short distance from the belt; the flutes nearest the back are interlined with hair-cloth and all the folds are held in position by tackings to a tape placed low on the inside of the skirt. At the back are two godets, that are laid in box-plaits at the top, interlined throughout with hair-cloth, and held together by an elastic strap near the top. The skirt is fashionably wide at the bottom, measuring about five yards and a half in the medium



7588



7588

Side-Front View.



7588

Side-Back View.

LADIES' GORED SKIRT, WITH TWO GODETS AT THE BACK. (TO BE SIX-GORED WITH A SEAM AT THE CENTER OF THE FRONT, OR FIVE GORED WITHOUT THIS SEAM.) (COPYRIGHT.)

(For Description see this Page.)

Swiss skirtings, English embroidered robes, challis and striped, checked, fancy and clan plaid zephyr ginghams will make up prettily by this mode. Fancy silks and the various sheer materials like dimity, batiste, organdy, mull or lawn will also be selected. A bow of velvet or satin ribbon will provide sufficient garniture.

We have pattern No. 7625 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt needs eleven yards and three-eighths twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or six yards and a half thirty-six inches wide, or five yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

sizes; and it is deeply underfaced with hair-cloth at the front and sides.

The skirt will make up handsomely in silk, satin, fancy taffeta, crépon, mohair, challis and any thin material that may be selected for Summer wear.

We have pattern No. 7588 in eleven sizes for ladies from twenty to forty inches, waist measure. For a lady of medium size, the skirt calls for eight yards and seven-eighths of material twenty-two inches wide, or seven yards and a fourth thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and seven-eighths forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE No. 379 L.—MISSES' PARTY DRESS.

(For Illustration see this Page.)

FIGURE No. 379 L.—This illustrates a Misses' dress. The pattern, which is No. 7603 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years old, and is represented differently developed on page 660 of this magaziue. The dainty arrangement of the fulness makes the dress especially desirable for light, airy textures. Pale-blue Benares crêpe was here used for the dress, the decoration of blue satin ribbon enhancing the good effect. The deeply hemmed skirt falls full from the round body, aud is trimmed along the lower edge with a band of blue satin ribbon that is arranged in a standing loop at the left side of the frout. The full waist is made over a fitted lining and has a full yoke above a full low-necked front aud back. Three rows of tuck-shirrings draw the fulness iu the front and backs at the top, aud short rows of gathers draw the fulness well to the center at the bottom. The yoke is tuck-shirred near the top, but is here cut off above the lowest tuck-shirring, and the lining, likewise, is cut away to arrange an attractive half-low neck. The sleeves have very full double puffs that fall in soft folds, the upper puff being the larger; in this iustaucc they arc made up in elbow length, but may extend to the wrist, if preferred. A ribbon belt encircles the waist and is closed at the left side of thc front beneath a rosette-bow; and the decoration is completed by a bow with long streaming ends set iu front of the right shoulder.

The costume is also arranged for a high and low round neck. It is a very pleasing modc by which to develop plain or eyelet tissues over taffeta, light figured silks, the various kinds of silk crêpes, mull, dimity, batiste and other dainty cottons, with tasteful disposals of lace edging or insertiou or ribbon for ornamentation. If a combination is desired, a coutrasting fabric may be introduced in the yoke.



FIGURE No. 379 L.—MISSES' PARTY DRESS.—This illustrates Pattern No. 7603 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)



FIGURE No. 380 L.—MISSES' SAILOR-WAIST.—This illustrates Pattern No. 7601 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 380 L.—MISSES' SAILOR WAIST.

(For Illustration see this Page.)

FIGURE No. 380 L.—This represents a Misses' waist. The pattern, which is No. 7601 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen in three views ou page 666 of this magazine.

The waist is a pleasing variation from the sailor blouse. It is here shown daintily developed in cotton cheviot in a pretty pink shade and white linen, with trimmings of embroidered edging. The back displays a broad box-plait at the center and gathered fulness at each side of the plait at the waist-line, while the front shows gathers at the waist-line and two tucks at each side of a box-plait, the plait concealing the closing. The neck is shaped low in front and finished with a broad sailor-collar that falls deep in square outline at the back and has broad slightly hollowed front ends. The collar is effectively trimmed at its edges with a frill of embroidery; and between its ends appears a removable shield of white linen having a small box-plait down the center and finished with a standing collar. A stud is adjusted in the box-plait and a white band-bow is worn. The sleeves are of the one-seam mutton-leg variety, with the bouffant effect at the top and the droop on the shoulder now admired. A black leather belt closed with a silver buckle is worn.



FIGURE NO. 381 L.—MISSES' MIDDY JACKET.—This illustrates Pattern No. 7638 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

The waist may appropriately form part of a yachting toilette of duck, Galatea, Teviot suiting, serge or flannel, and is quite as suitable for dressy wear when made up in silk of plain or fancy varieties and adorned with white or butter-colored lace insertion and edging. A stylish waist of this kind for wear with a dark-blue storm serge skirt, is fashioned from zephyr gingham in clan plaid colors. The collar may be outlined with white Hamburg edging. A white linen chemisette may replace the shield; and a four-in-hand tie may be worn.

The large, flaring hat of fancy straw is adorned with wide ribbon and blossoms.

FIGURE NO. 381 L.—MISSES' MIDDY JACKET.

(For Illustration see this Page.)

FIGURE NO. 381 L.—This illustrates a Misses' jacket. The pattern, which is No. 7638 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 665 of this publication.

The combination of white and red serge represented in this instance is very gay and youthful. The jacket fronts open over a well fitted independent vest that is topped by a braid-trimmed standing collar and decorated at the top and bottom with several plain rows and one coiled row of white braid. The vest is closed at the back. Under-arm and side-back gores and a curving center seam enter into the adjustment of the jacket, and coat-plaits and coat-laps are stylishly arranged at the back. A permanent sailor-collar completes the neck; it is overlaid with a removable sailor-collar of red serge that extends to the lower edge of the jacket and is attached to the inside of the jacket with hooks and loops. The removable sailor-collar is decorated at the edge with a coiled row of white braid, that produces a very stylish effect upon the colored fabric to which it is applied. The fashionable broad-shouldered effect is given by the leg-o'-mutton sleeves, which are made over linings similarly shaped and are ample enough to admit the bodice sleeves without crushing them.

Jackets of this style are especially appropriate for Summer wear at the seaside or in the mountains, for travelling or for the promenade, and flannel, serge, light-weight cheviot, whipcord, covert or faced cloth will be selected to make them, or such washable materials as Galatea, Teviot suiting or piqué may be chosen. Worsted, silk, soutache, metallic or cotton braid is the most suitable garniture. A stylish suit for midsummer ocean travel may consist of a skirt and jacket of mixed blue and white whipcord in combination with red cloth. The latter material may be used for the vest and removable collar. An anchor may be embroidered with white silk at the center of the vest just below the standing collar, and the collar may be simply finished with carefully executed rows of white silk machine-stitching. The hat is a rough straw trimmed with flowers.



FIGURE NO. 382 L.—MISSES' GOLF OR NORFOLK JACKET.—This illustrates Pattern No. 7611 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 382 L.—MISSES' GOLF OR NORFOLK JACKET.

(For Illustration see this Page.)

FIGURE NO. 382 L.—This illustrates a Misses' jacket. The pattern, which is No. 7611 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 665 of this publication.

The jacket will be much favored for tennis, golf, cycling, etc., and is here shown made of cheviot and finished with machine-stitching. It is made with a fitted lining and arranged in three box-plaits at the front and back. The fronts are reversed above the bust to form lapels which meet a rolling collar in notches; and a white percale chemisette with a standing collar and a neat band-bow is revealed in the open neck. If preferred, the jacket may be made with a high neck and a standing or rolling collar. The one-seam *gigot*

sleeves are gathered at the top and are fashionably bouffant above the elbows, and a double row of machine-stitching is made in cuff outline. A row of machine-stitching completes the free edges of the collar and lapels, the lower edge of the jacket and also the upper and lower edges of the belt, which is closed in front.

Galatea, duck, Teviot suiting and piqué are appropriate washable fabrics for the mode, and flannel, serge, cheviot and mohair will prove serviceable during all seasons. A comfortable jacket for Summer wear may be made of whipcord mohair.

The straw hat is trimmed with wide satin ribbon formed in front in a bow with outstanding loops.

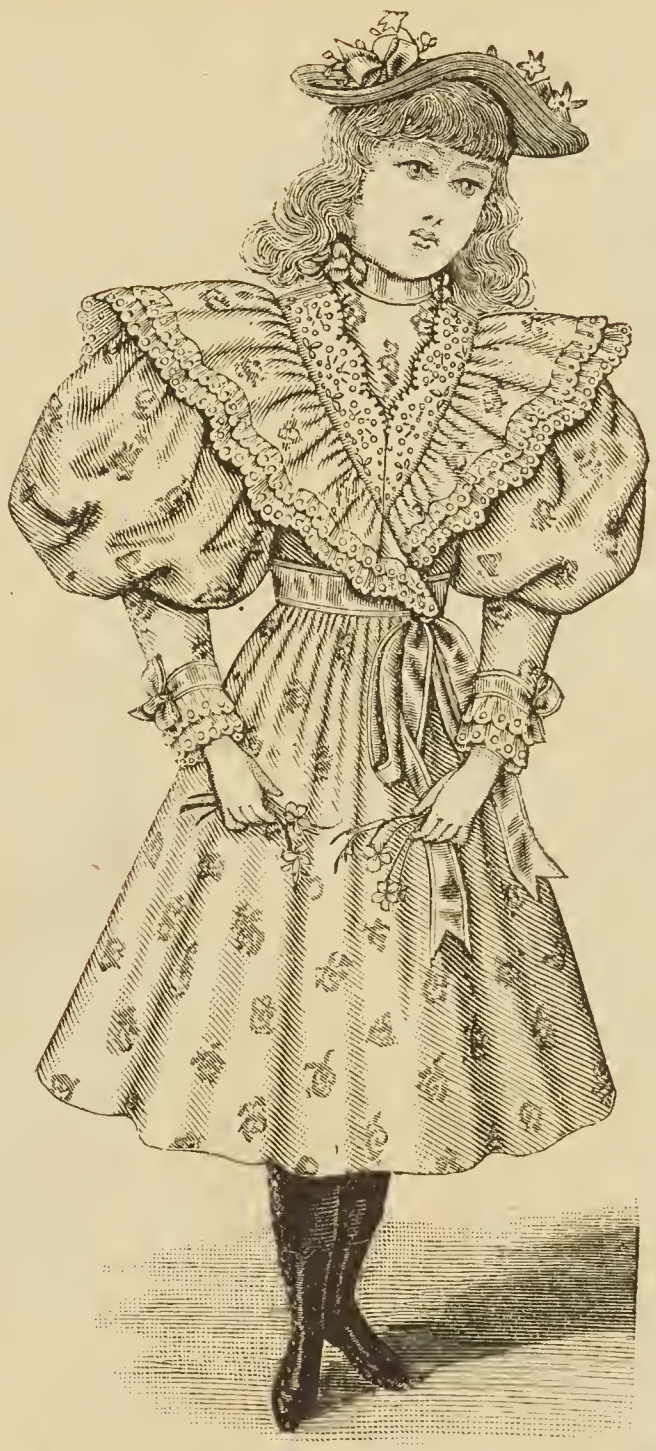


FIGURE No. 383 L.—GIRLS' DRESS.—This illustrates Pattern No. 7622 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 383 L.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 383 L.—This illustrates a Girls' dress. The pattern, which is No. 7622 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in four views on page 664 of this DELINEATOR.

Cream-white challis printed with rosebuds and tiny leaves was chosen to make the dress in the present instance, and eyelctted point gaze lace in two widths and blue ribbon embellish it tastefully. The dress may be made with a high or low neck and with long or short sleeves. It is here illustrated made up high-necked and with long sleeves. The waist is fitted by single bust darts and under-arm gores, and the closing is made at the center of the back. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and sewed to the waist, the fulness being distributed equally about the figure. Pretty frills that cross the back and shoulders taper gradually to points at the front ends, which cross in surplice style. The gathered edge of each frill is followed by a band of the wide point gaze lace, which lies flat upon the body, and two rows of the narrower lace trim the frills, being arranged at and just above the outer edge. The coat-shaped sleeves are covered to the elbow with huge puffs that are gathered at the top and bottom and spread gracefully; they are completed at the wrists with double frills of the narrow lace headed by a band of ribbon that is daintily bowed on the outside of the arm. The high collar at the neck is decorated at each side with a ribbon bow, and a ribbon belt encircles the waist and is gracefully bowed at the left side.

The little dress will be useful for visiting, for church and to wear at various amusements and fêtes. Taffeta silks of changeable hue, and fancy silks showing Dresden china figures, stripes or checks will be selected for its development, and so will crépon, mull, organdy, batiste and dimity. Lace or embroidery will



FIGURE No. 384 L.—MISSES' COSTUME.—This illustrates Pattern No. 7591 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 656.)

furnish appropriate decoration for the materials mentioned.

The hat is a fancy straw, slightly poked, and is adorned with ribbon and apple blossoms.

FIGURE NO. 384 L.—MISSES' COSTUME.

(For Illustration see Page 655.)

FIGURE NO. 384 L.—This illustrates a Misses' costume. The pattern, which is No. 7591 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 661 of this publication.

The costume is here pictured developed in blue serge, with white braid and dark-blue satin ribbon for decoration. The lining which supports the waist is fitted by single bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The full, drooping front, which is separated from the full back by under-arm gores, is gathered at the top and at the waist-line, the gathers being drawn well to the center; and a similar disposal of fulness is made at the back at each side of the closing. A fanciful collar that is smooth at the top and shaped in many points at the bottom is included in the seam with the standing collar, which is covered with a crush collar of ribbon closed at the back under a broad bow. The coat-shaped sleeves are supplemented by large puffs, and are decorated at the wrists with three rows of braid fancifully arranged in curved outline. Braid is applied correspondingly upon the free edges of the fanciful collar, providing the effect of inverted festoons.

The six-gored skirt is disposed with perfect smoothness at the top of the front and sides, and the three godets at the back are gathered and fall in flaring folds to the lower edge, the folds being held well in position by an elastic strap tacked across the godets. Inverted festoons of braid decorate the lower edge of the skirt. A ribbon belt encircles the waist, and a long band of ribbon hangs from the belt at each side and terminates in a bow of graceful loops and ends above the knee.

The mode is well suited to nearly all fashionable fabrics, and its shaping is convenient and practical and requires no elaborate decoration. The best materials for wear in the country or at the seaside or mountains are Galatea, Teviot suiting, flannel and mohair, and there are also many desirable novelty suitings. For woollen goods and many washable fabrics, braid will be the best garniture, but ribbon may be very generally used.

The hat is a fancy straw with a prettily curved brim, and a low crown encircled by ribbon and trimmed with flowers.



FIGURE NO. 385 L.



FIGURE NO. 386 L.

FIGURE NO. 385 L.—MISSES' AFTERNOON DRESS.—This illustrates Pattern No. 7620 (copyright), price 1s. 3d. or 30 cents.
FIGURE NO. 386 L.—GIRLS' HOUSE TOILETTE.—This consists of Girls' Dress No. 7633 (copyright), price 1s. or 25 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 656 and 657.)

FIGURE NO. 385 L—MISSES' AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE NO. 385 L.—This illustrates a Misses' dress. The

pattern, which is No. 7629 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured in four views on page 659 of this DELINEATOR.

The dress is here shown developed in embroidered flouncing and all-over embroidery, with a dainty garniture of embroidered edging and ribbon. The straight, full skirt is gathered at the top and falls in graceful folds about the figure from the round waist, to which it is joined. The waist is made trim-looking by a nicely adjusted lining and is closed at the center of the back. The front and back are shaped in low Pompadour outline at the top, and the fulness in the back is drawn in pretty folds at each side of the closing by gathers at the top and bottom; while the front shows the pretty French droop that is so popular, the fulness being arranged in a double box-plait at the center and in gathers back of the plait. Above the front and back the lining is covered with all-over embroidery with yoke effect, and the upper edge of the full front is followed by a twisted ribbon ornamented at each end with a rosette bow, long ends depending from the bow at the left side. The sleeves have pretty puffs above the elbow, and over the puffs fall triple-pointed bretelles cut from the upper part of the flouncing that are followed with a frill of embroidered edging. The standing collar is covered with a ribbon stock arranged in a loop at each side, and a wrinkled ribbon is passed about the waist.

Very pretty combinations may be effected in a garment of this description by using velvet or moiré for the bretelles and India or China silk for the remainder of the gown; or all-over embroidery may be daintily associated with thin cotton materials, with edging or insertion for garniture. A dainty gown may be made of écru English embroidery and trimmed with Valenciennes lace edging and pale-blue satin ribbon.

The hat is a large, flaring shape in fancy straw, with a profuse decoration of ribbon and flowers.



FIGURE NO. 387 L.—GIRLS' TOILETTE.—This consists of Girls' Dress No. 7636 (copyright), price 1s. or 25 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents.

(For Description see Page 658.)



FIGURE NO. 388 L.—GIRLS' DRESS.—This illustrates Pattern No. 7607 (copyright), price 1s. or 25 cents.

(For Description see Page 658.)

FIGURE NO. 386 L.—GIRLS' HOUSE TOILETTE.

(For Illustration see Page 656.)

FIGURE NO. 386 L.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 7633 and cost 1s. or 25 cents, is in ten sizes for girls from three to twelve years old, and is shown again an page 663 of this nagazine. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and is also illustrated on its accompanying label.

The dress is charmingly simple in style and is here represented made of checked zephyr gingham in which the dominant tone is blue. The full, deeply hemmed skirt falls in free, graceful folds from the round waist, which has a low Pompadour neck that reveals the guimpe prettily. The waist is smoothly fitted at the sides, and the effect of a double box-plait is produced at the center of the back and front by a tuck taken up at each side of a single box-plait, the box-plait at the back concealing the closing. Passing over the shoulders are smooth bretelles that extend in pretty tabs on the front and back and are edged with frills of embroidered edging; between them at the top of the front is set a double-loop bow of ribbon, and a corresponding bow is secured over the ends of a ribbon belt that encircles the waist. The elbow sleeves are full puffs with bands that are decorated at the lower edges with frills of embroidered edging and covered with ribbon which is finished in bows at the outside of the arm.

The guimpe is made of white mull. It has a deep, full yoke shirred to form a frill about the neck and is drawn in about the waist by a tape inserted in a casing. The full sleeves are drawn in about the wrists to form frills that droop with pretty effect over the hands.

Silk that is light in weave may be selected for a dress of this kind to be worn with a guimpe of mull, dotted Swiss or crêpe de Chine. Challis, dimity, silk gingham or bastiste may also be used for the dress, and lace edgings are always tasteful trimmings.

FIGURE No. 387 L.—GIRLS' TOILETTE.

(For Illustration see Page 657.)

FIGURE No. 387 L.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 7636 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in three views on page 663 of this magazine. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and may be seen again on its accompanying label.

The dress is here pictured made of figured tea-green India silk and prettily decorated with ribbon, and the guimpe of fine white lawn. A full yoke covers the top of the plain front and back of the guimpe, and is drawn by shirrings at the neck to form a dainty frill, and the full sleeves are similarly shirred at the wrists.

The straight, full skirt is deeply hemmed at the bottom and is gathered at the top and joined to the low-necked waist. A well-fitted lining supports the waist, the full front of which is separated from the full backs by under-arm gores. The neck is outlined by a deeply pointed, ribbon-bordered Bertha, and a ribbon bow is placed at the bottom of the waist at the center of the front. A softly folded ribbon band encircles the band at the bottom of the elbow puff-sleeve and is bowed prettily on the outside of the arm.

All the light Summer fabrics will make up stylishly by this mode, and the decoration may be lace, ribbon or embroidery.

The hat is a broad-brimmed, low-crowned straw, trimmed with flowers and ribbon.

FIGURE No. 388 L.—GIRLS' DRESS.

(For Illustration see Page 657.)

FIGURE No. 388 L.—This illustrates a Girls' dress. The pattern, which is No. 7607 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen again on page 662.

A pretty combination is here effected with plain and plaid gingham and a decoration of ribbon and lace that is dressy in effect yet very simple. A box-plait between four tucks renders the front of the waist decorative, and the back is perfectly plain. The standing collar is covered with a ribbon attractively bowed in front, and fancy bretelles cross the shoulders and fall in deep points at the front and back. The edges of the bretelles are decorated with a frill of lace, and the upper front corners are ornamented with ribbon bows. The full sleeves are completed with rolling cuffs of the plaid gingham. The full, gathered skirt is joined to the waist and a ribbon girdle is arranged in loops at each side of the front.

Picturesque dresses may be inexpensively made up by the mode in one material or in contrasting fabrics. Silk, gingham and a large variety of cotton goods are commended for the style, and ribbon, lace or embroidery will provide pretty trimming. A dainty costume may be made of white dotted Swiss and Irish point all-over embroidery, which may be used for the bretelles and collar. Valenciennes lace edging may outline the bretelles.

The hat is a rough straw decorated with ribbon and flowers.



FIGURE No. 389 L.—GIRLS' SAILOR COSTUME.—This illustrates Pattern No. 7637 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

FIGURE No. 389 L.—GIRLS' SAILOR COSTUME.

(For Illustration see this Page.)

FIGURE No. 389 L.—This illustrates a Girls' costume. The pattern, which is No. 7637 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen again on page 662 of this publication.

Probably the most satisfactory Summer outing costume for girls is the sailor costume, which combines the regulation blouse and kilt skirt. White and dark-blue serge were here selected for the costume, and a blue silk sash is added, with picturesque effect. The blouse permits perfect freedom of movement and is shaped with the usual shoulder and under-arm seams. The closing is made to the throat with button-holes and buttons at the center of the front. The sailor collar is of blue serge, with an edge finish of machine-stitching; it falls deep and square at the back and in deep, square tabs at the front. The large, full sleeves are made over coat-shaped linings, which extend in round cuff fashion below the sleeves and are faced with the material, finished at the wrist edges with a row of machine-stitching.

A fitted under-waist of lining closed at the back supports the kilt skirt, which is deeply hemmed. A silk sash encircles the waist and is prettily tied at the left side, the ends being gathered and tassel-finished in Turkish fashion.

Serviceable and stylish costumes may be made of flannel, cheviot, serge or any of the washable fabrics, like Teviot suiting, Galatea, duck, gingham, etc. Contrasts may be effected or one material may be used throughout, as preferred.

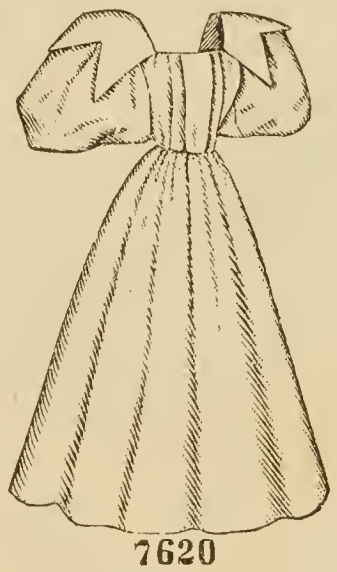
The hat is a straw sailor trimmed with white ribbon.

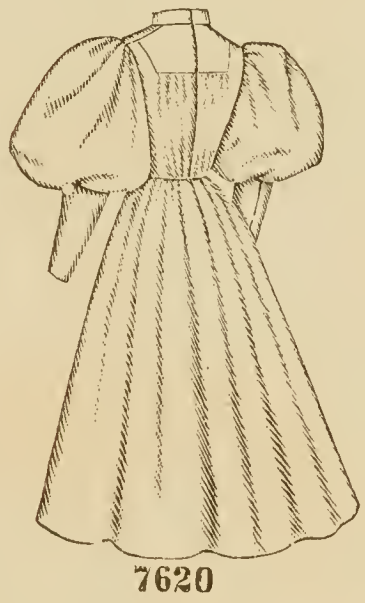
MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (To be Made with a High or Square Neck and with Full-Length or Elbow Sleeves.)

(For Illustrations see this Page.)

No. 7620.—By referring to figure No. 385 L in this magazine, this dress may be seen made of embroidered flouncing and all-over embroidery and decorated with edging and ribbon.

The dress is here shown made of dotted Swiss and decorated with lace edging and ribbon. The straight, full skirt is of stylish width, measuring three yards round in the middle sizes; it is deeply hemmed at the bottom and gathered at the top and joined to the round waist, which is provided with a lining fitted by single bust darts and under-arm and side-back gores. The front and back are shaped in low Pompadour outline and joined in under-arm and shoulder seams. The front, which droops slightly in French fashion, is arranged in a double box-plait at the center and has fulness at each side of the plait drawn closely in gathers at the top and bottom. At the back the fulness is collected in gathers at the top and bottom at each side of the closing, which is made invisibly. Above the full front and backs the lining is faced with the material to have the effect of a square yoke. The coat-shaped sleeves are covered to the elbows with stylish puffs, that are gathered at the top and bottom and spread in balloon fashion. Fanciful epaulettes cross the shoulders and are perfectly smooth at the top; they are shaped in three deep points and the free edges are decorated with a frill of lace edging. A wrinkled ribbon follows the upper edges of the epaulettes and crosses the top of the full front and back, to which it is caught at the upper corners of the epaulettes under rosette bows of ribbon. The neck is completed by a standing collar covered with a softly wrinkled ribbon that is fastened at the back under an artistic bow made with outstanding double loops. A twisted ribbon encircles the waist and is decorated at each side of the fulness in the back with a ribbon rosette-bow, from which long ends fall low on the skirt.







Front View.



Back View.

Misses' Dress, with Straight, Full Skirt. (To be Made with a High or Square Neck and with Full-Length or Elbow Sleeves.) (Copyright.)

(For Description see this Page.)

The mode is susceptible to such variations as are shown in the different illustrations. It would be difficult to devise a more stylish gown for a miss than this, which possesses the newest features in the broad plait at the center of the front and the characteristics appropriate to a thoroughly dressy gown.

We have pattern No. 7620 in seven sizes for misses frem ten to sixteen years of age. For a miss of twelve years, the dress requires ten yards and five-eighths of material twenty-two inches wide, or eight yards and three-eighths twenty-seven inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

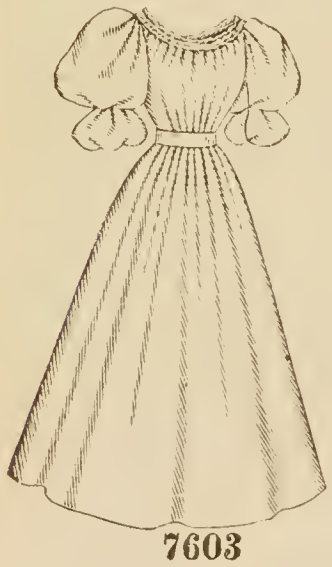
MISSES' DRESS, WITH A STRAIGHT, FULL SKIRT AND A FITTED BODY-LINING. (To be Made with a High or a Low Round Neck and with Full-Length or Elbow Double-Puff Sleeves.)

(For Illustrations see Page 660.)

No. 7603.—Pale-blue Benares crêpe is pictured in this dress at figure No. 379 L in this Delineator, with ribbon for decoration.

The dress is especially desirable for sheer goods and may be made up with a high neck and full-length sleeves or with a low round neck and elbow double-puff sleeves, as illustrated. It is here represented made of dotted lawn. The full, straight skirt is fashionably wide, measuring two yards and a half round in the middle sizes, and falls in full, graceful folds from gathers at the top; it is joined to the body, and its lower edge is finished with a deep hem. The full front and full backs of the body are shaped in low, round outline at the top and arranged upon a high-necked body-lining fitted by single bust darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The front and back are drawn at the top by three tuck-shirrings, and the fulness below is drawn to the center of the front and back and collected at the lower edge in two rows of gathers, which are concealed by the narrow belt finishing the lower edge of the body. At the top is a full, seamless yoke turned under deeply and gathered to form a standing frill about the neck, and arranged in three pretty tuck-shirrings just below the frill. The lower edge

of the yoke is gathered and concealed beneath the upper edges of the front and back, the fulness in the yoke forming a becoming puff. The coat sleeves are covered to below the elbows with voluminous puffs, which are gathered at the top and bottom and once between to form double puffs, the upper puffs being considerably deeper than the lower ones. The waist is encircled by a ribbon belt that is decorated at the front with a pretty bow. A simple bow of similar ribbon is arranged on the left shoulder, and a more elaborate bow with ends ornaments the front near the right shoulder.



7603

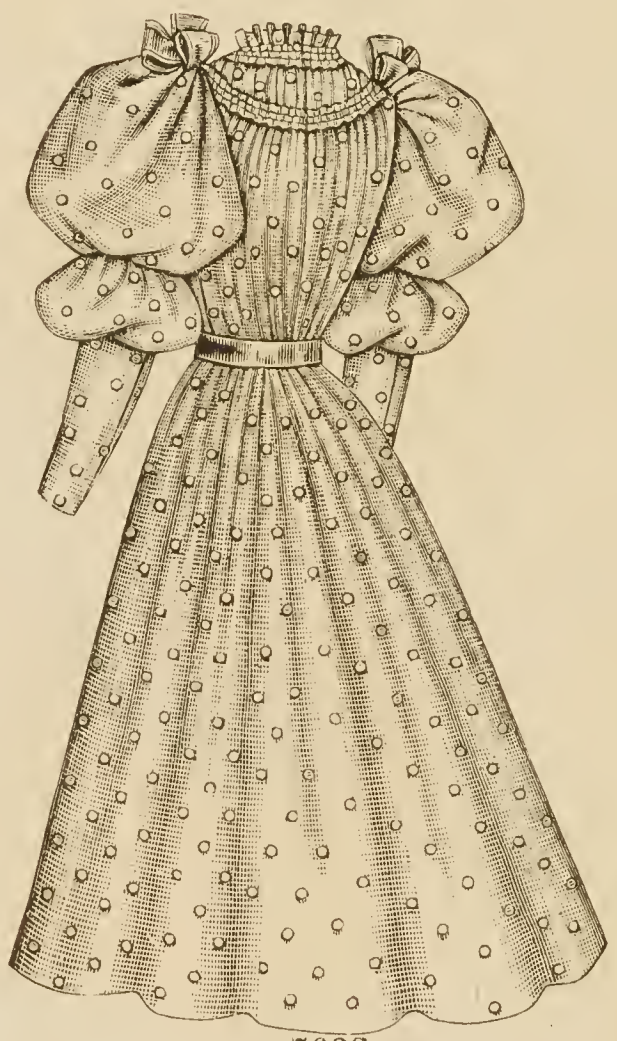
Charmingly simple dresses to be worn at Summer hotel hops may be developed by the mode either in pretty India silk or taffeta or in one of the numerous dainty cotton fabrics, dotted figured organdy, dotted Swiss, cotton crépon, lawn and batiste being especially pretty made up in this way. Ribbon is the only garniture needed.

We have pattern No. 7603 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires nine yards and three-eighths of material twenty-two inches wide, or seven yards and three-fourths twenty-seven inches wide, or six yards thirty-six inches wide, or five yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7603

Front View.



7603

Back View.

MISSES' DRESS, WITH A STRAIGHT, FULL SKIRT AND A FITTED BODY-LINING. (TO BE MADE WITH A HIGH OR A LOW ROUND NECK AND WITH FULL-LENGTH OR ELBOW DOUBLE-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 659.)

The six-gored skirt has a moderately wide front-gore between two side-gores, and three godets, the gores fitting smoothly at the top, while the godets are gathered at the top and spread gradually to the lower edge, where the skirt measures three yards and a quarter round in the middle sizes. If desired, the distended effect may be emphasized by interlining the godets and underfacing the bottom of the gores with hair-cloth or crinoline.

The side-front seams are covered with a lengthwise band of lace insertion. The placket is finished at the left side at the seam nearest the center of the back, and the top of the skirt is completed with a belt. The mode may be simplified by omitting the stock and star collar, as shown in the small engraving.

This pretty mode combines many attractive features and is especially desirable for medium and light weight materials. The new silks, crépon, canvas and novelty suitings may be made up in this manner, and decorated with lace points, lace insertion, embroidery or fancy beaded trimming. Washable goods may also be developed in this manner.

We have pattern No. 7591 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires nine yards and an eighth of goods twenty-two inches wide, or seven yards and three-fourths twenty-seven inches wide, or six yards and a half thirty-six inches wide, or five yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME (CLOSED AT THE BACK), WITH SIX-GORED SKIRT HAVING THREE GODETS AT THE BACK.

(For Illustrations see Page 661.)

No. 7591.—This costume is shown made of serge and silk and decorated with ribbon and braid at figure No. 384 L.

The costume is notably stylish in effect and is here represented made of spotted challis and trimmed with lace points and lace insertion. The waist, which exhibits a front arranged to droop slightly in French fashion, is made over a well fitted lining closely adjusted by single bust darts and under-arm and side-back gores. It is closed invisibly at the center of the back. The full front is gathered at the top and shirred at the waistline, the fulness being drawn well to the center; and the back has fulness similarly disposed at each side of the closing. Under-arm gores produce a smooth adjustment at the sides. The coat-shaped sleeves are covered to the elbow by full puffs, which are gathered at the top and bottom and spread in the bouffant manner now fashionable; they are decorated at the wrists with two rows of lace insertion. A deep star collar is included in the seam with the standing collar, which is covered with a stock that is gathered at the ends and fastened at the back underneath a full bow. The star collar has eight points—three at the front, three at the back and one on each shoulder, and is handsomely ornamented with lace points. The belt is laid in soft folds and has frill-finished ends closed at the back.

GIRLS' SAILOR COSTUME.

(For Illustrations see Page 662.)

No. 7637.—White and dark-blue serge are combined in this jaunty costume at figure No. 389 L in this magazine, a dark silk sash and machine-stitching providing the decoration.

For the present development of the costume flannel was selected, and contrasting braid in two widths supplies effective decoration. The skirt is decorated above its deep hem with a row of wide braid surmounted by a row of narrow braid; it is arranged all round in kilt-plaits and is joined to a sleeveless body, which has a dart-fitted front and smooth backs joined in shoulder and under-arm seams, the closing being made at the center of the back with button-holes and buttons.

The blouse is shaped with the usual seams along the shoulders and under the arm, and the closing is made at the center of the front with button-holes and buttons. The lower edge is turned under and stitched to form a casing, in which a tape or elastic is inserted to draw the edge closely about the waist, the blouse drooping in regulation style over the skirt. The full puff sleeves are gathered at the top and bottom and arranged upon coat-shaped linings, which are covered below the puffs with round cuff facings of flaunel trimmed with eucircliug rows of wide and narrow braid. The sailor collar is very deep at the back and of regulation outline, and its ends, which meet at the throat and flare below, form square tabs. The edges of the collar are trimmed with braid to match the decoration on the cuffs and skirt.

Pretty costumes of this kind to be worn in the mountains or at the sea-shore are developed in cloth, serge, flannel, Galatea, piqué or Johnston handspun, a new cotton material which may be obtained in stripes, checks, mixtures and solid colors.

We have pattern No. 7637 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the costume requires seven yards and a fourth of material twenty-two inches wide, or six yards and an eighth twenty-seven inches wide, or four yards and seven-eighths thirty-six inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 662.)

No. 7607.—At figure No. 388 L in this magazine this dress is made up in a combination of plain and plaid gingham, with ribbon and lace for trimmiug.

This simple dress is charming for washable fabrics and also for light-weight woollens. It is here represented made of plaid gingham, and decorated with embroidered edging. The waist is simply shaped with shoulder and under-arm seams, and the front is arranged over a lining fitted by single bust darts. The front has a box-plait at the center between four backward-turning tucks, but the backs are plain and are closed with button-holes and buttons. The one-seam leg-o'-mutton shirt sleeves are gathered at the top and bottom and are completed with cuffs that roll back and flare at the back of the arm. A standing collar is at the neck. Fanciful bretelles in two sections cross the shoulders smoothly; they shape a deep point at each end and square corners where they flare from the points, and stand out broadly over the sleeves; their free edges are decorated with a frill of embroidered edging. The bretelles may be omitted, as shown in the small engraving. The straight, full skirt, which is deeply hemmed at the bottom, is gathered at the top and joined to the waist, falling in pretty folds about the figure.

Chambray, lawn, cambric, batiste, organdy, gingham, etc. will make up prettily by this mode, and serge, challis and novelty goods will be chosen for very serviceable wear. Lace or embroidered edging will provide suitable decoration.

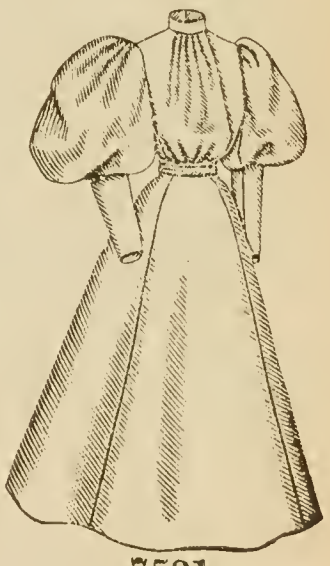
We have patteru No. 7607 in eleven sizes for girls from two to twelve years of agc. Of one material for a girl of eight years, the dress needs five yards aud a half twenty-two inches wide, or four yards aud a half twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (To be Worn With or Without a Guimpe.)

(For Illustrations see Page 663.)

No. 7633.—Checked zephyr giugham is shown in this dress at figure No. 386 L in this magazine, ribbon and lace providing pretty decoration. The dress is also seen at figure No. G 33 on the Juvenile Plate for Summer, 1895.

The dress may be woru with or without a guimpe. It is here pictured made of lavender-and-white plaid gingham, with embroidered edging for decoration.



It has a full skirt finished at the bottom with a deep hem and gathered at the top and sewed to the waist, which is shaped iu low, square outline at the top and made smooth-fitting at the sides by under-arm gores. A box-plait is formed at the center of the front betweeu two wide tucks, with the effect of a double box-plait; and the back is similarly disposed, the box-plait being formed at the back edge of the right back and concealing the closing. Bretelles cross the shoulders smoothly and their broad, square ends fall loosely in tab fashion over the front and back; their free edges are decorated with a frill of embroidered edging. The puff sleeves are gathered at the top and bottom and completed by narrow bands that are decorated with a frill of embroidered edgiug; they are retained in their bouffant pose by two straps tacked underneath. The waist is encircled by a flat belt, which is closed at the back and is decorated at its upper and lower edges with embroidery. Between the bretelles the neck is adorued with an upright frill of embroidered edging. The small eugraving shows the dress with the bretelles omitted.

The materials for which this mode is suited are legion, but it is especially commended for zephyr gingham, chambray, challis,



Front View.



Back View.

Misses' Costume (Closed at the Back), with Six-Gored Skirt having Three Godets at the Back. (Copyright.)

(For Description see Page 660.)

batiste, dimity and lawn as well as for silk, vailing, cashmere, crépon and materials of like weight and weave. Lace or embroidered edging will trim the dress prettily.

We have pattern No. 7633 in ten sizes for girls from three to twelve years of age. For a girl of eight years, it needs five yards and seven-eighths of goods twenty-two inches wide, or four yards and an eighth twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



Front View. *Back View.*

GIRLS' SAILOR COSTUME. (COPYRIGHT.)

(For Description see Page 660.)

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 663.)

No. 7636.—This dress is shown worn with a guimpe at figure No. 387 L in this DELINEATOR. It is also pictured at figure No. G 30 on the Juvenile Plate for Summer, 1895.

The star pointed Bertha is a noticeably pretty feature of this dress, which may be worn with or without a guimpe. The dress is here represented made of shrimp-pink India silk and decorated with lace insertion and edging. The waist is shaped in low, round outline at the top and has a full front and full backs separated by under-arm gores and mounted on a smooth lining that is fitted by single bust darts and the usual seams. The full front and back are perfectly smooth at the top, but have fulness below drawn well to the center by gathers at the lower edge. The closing is made at the center of the back with button-holes and buttons. The Bertha is in two sections and is sewed on smoothly; it falls in a point at each side of the center of the front and back and in two points over each shoulder, and a frill of edging and a narrow band of lace insertion decorate the free edges. Short puff sleeves, that are mounted on smooth linings and gathered at the top and bottom, are completed by a band that is decorated to correspond with the Bertha. The straight, full skirt is deeply hemmed at the bottom and gathered at the top and sewed to the waist, falling in graceful folds about the figure. Greater simplicity is attained by omitting the Bertha, as shown in the small engraving.

Lovely Summer dresses, cool in reality as well as in appearance, may be made up by this mode in fine nainsook or dimity, or in organdy, lawn, batiste, challis and fancy silks, that are offered in pale tints of blue, pink, violet, heliotrope and rose. Lace insertion and edging will provide appropriate decoration.

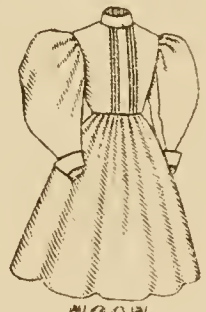
We have pattern No. 7636 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs five yards and a half of goods twenty-two inches wide, or four yards and a half twenty-seven inches wide, or three yards and a half thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

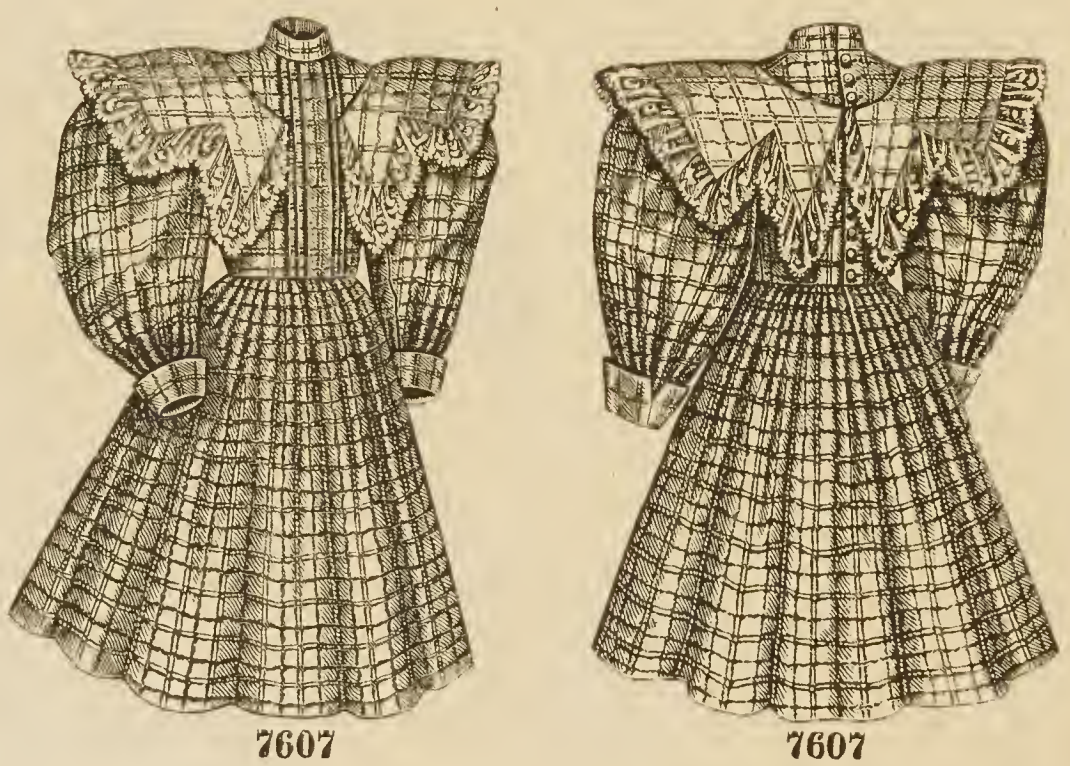
GIRLS' DRESS. (TO BE MADE HIGH OR LOW NECKED AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 664.)

No. 7622.—Another illustration of this dress, showing it developed in figured challis and decorated with lace and ribbon, is given at figure No. 383 L in this DELINEATOR.

The dress is in this instance shown made of pink chambray and lace edging and decorated with lace edging and ribbon. It may be made with high or low neck and with long or elbow sleeves. The waist is fitted by single bust darts and under-arm gores, and the closing is made invisibly at the back. Bertha frills of lace edging that are narrowest at the front ends are arranged across the back in round yoke outline, and are carried over the shoulders and down the front, the left end disappearing under the right end, which crosses to the left side in surpliee style. A wrinkled ribbon follows the gathered edges of the Bertha frills, and a ribbon bow with long, flowing ends is tacked over the front end of the right frill. A bow of ribbon is daintily tacked on the right shoulder, and in the low neck a wrinkled ribbon follows the neck of the front between the frills. The high neck is completed with a standing collar overlaid with a row of edging. The coat sleeves have huge puffs that are gathered at the top and bottom. When short sleeves are desired, the coat sleeves are cut off at the elbow and the puffs are finished with a deep frill of lace. The skirt, which is deeply hemmed at the bottom, is gathered at the top and sewed to the waist, falling in pretty folds about the figure.



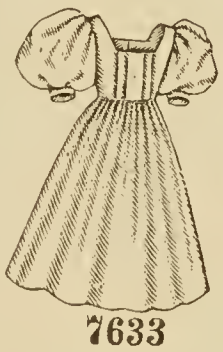


Front View. *Back View*

GIRLS' DRESS. (COPYRIGHT.)

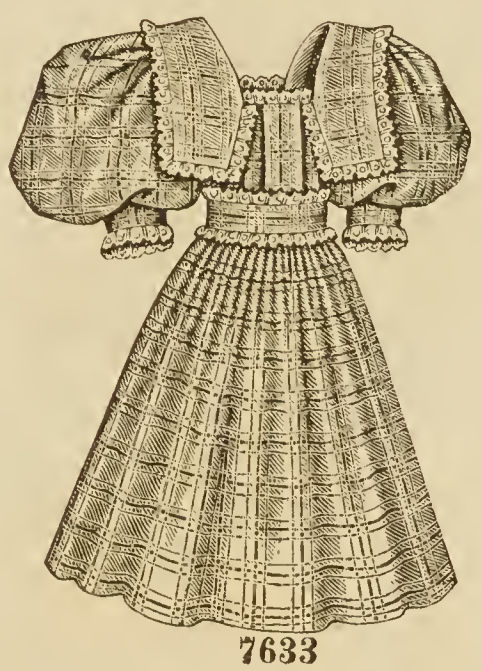
(For Description see Page 661.)

Stylish dresses for party wear will be made from this mode of China, India or fancy silk, with low neck and short sleeves, but for practical use the high neck and long sleeves will be adopted, and such materials as challis, crépon, vailing, cashmere, organdy, lawn, batiste or dimity will be appropriate. Lace or embroidery will provide stylish decoration.



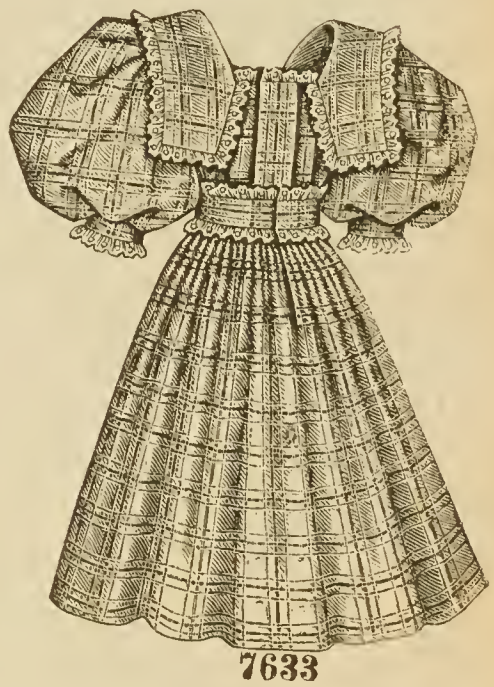
7633

We have pattern No. 7622 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires three yards and a fourth of dress goods forty inches wide, with four yards and three-fourths of lace edging seven inches wide. Of one material, it calls for seven yards twenty-two inches wide, or five yards thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



7633

Front View.



7633

Back View.

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 661.)

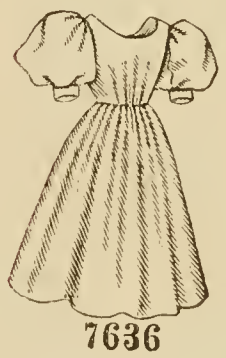
MISSES' JACKET. (KNOWN AS THE PARK BLAZER.)

(For Illustrations see Page 664.)

No. 7641.—This jacket, which is illustrated made of hunter's-green cloth and finished with machine-stitching, is fashionably designated the Park blazer, and will be the popular outing jacket during the coming season. Its fronts are made close-fitting by single bust darts and have rounding lower corners; they are reversed in pointed lapels by the handsome coat-collar, that forms notches with the lapels, and may be lapped broadly across the bust and closed by a single button-hole and button, or they may be worn open and reversed to the waist-line, as shown in the engravings. The close adjustment of the jacket is completed by under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps; and the side-back seams disappear under coat-plaits that roll softly and are each marked at the top by a button. The *gigot* sleeve is gathered, producing the broad-shouldered, outstanding effect now fashionable. A row of stitching finishes the edges of the jacket and curved openings to side pockets inserted in the fronts.

This jaunty and comfortable jacket may be made of serge, flannel, cloth, melton, kersey, cheviot, tweed and English suitings that may be bought in all-wool or silk-and-wool mixtures.

We have pattern No. 7641 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires four yards of material twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7636



7636

Front View.



7636

Back View.

GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 662.)

MISSES' MIDDY JACKET AND VEST, THE JACKET HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR.

(For Illustrations see Page 665.)

No. 7638.—Red and white serge are united in this jacket at figure No. 381 L in this magazine, white braid providing the decoration.

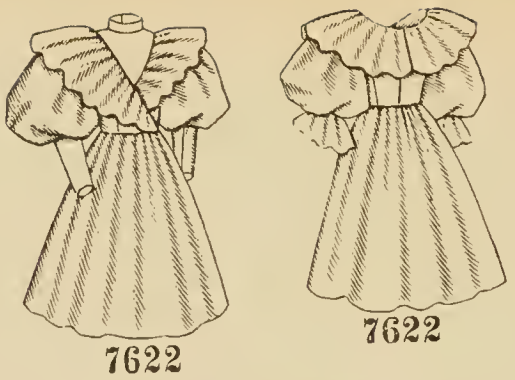
This jaunty middy jacket and vest may be combined with any of the new skirts to form a stylish outing suit. They are here shown made of blue and white serge. The jacket is fashionably short, extending just below the hips, and is simply adjusted by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above stylish coat-laps; and the side-back seams disappear under coat-plaits that roll softly and are marked at the top with a button. The loose fronts are slightly reversed by the ends of the deep sailor-collar, which has its outer facing or cover continued down the fronts to the lower edge for underfacings; and this collar is overlapped by an independent collar of white serge that is attached underneath with buttons and button-holes. The one-seam *gigot* sleeves are smooth upon the forearm and voluminous at the top, where they are gathered to spread very broadly on the shoulders.

The vest, which is effectively revealed between the flaring fronts of the jacket, is closed at the center of the back with button-holes and buttons. The front is closely adjusted by single bust darts and separated from the backs by under-arm gores. The rounding lower edge of the front is trimmed with two bands of blue serge, and a similar decoration is applied just below the close-fitting standing collar.

The jacket, which may be worn without the vest, suggests as

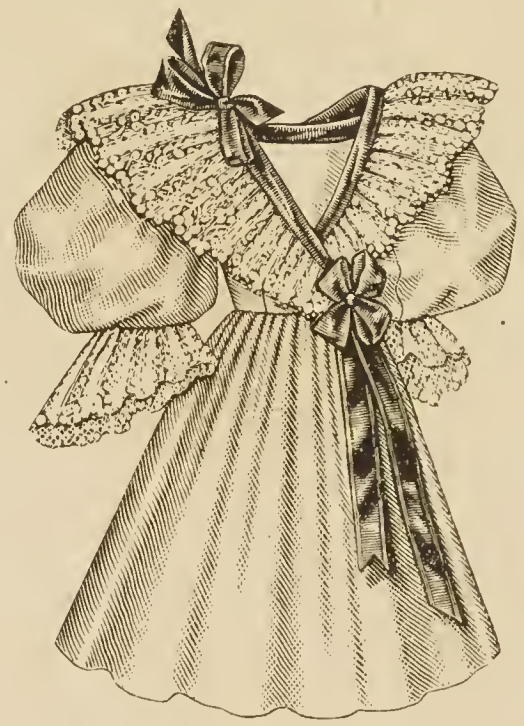
much as possible the jacket of a boy's middy suit. The jacket and vest may be developed in serge, flannel, outing cloth, Galatea, duck, piqué, etc. If liked, the independent collar and the vest may be of piqué when serge is used for the suit. Machine-stitching is the approved mode of completion.

We have pattern No. 7638 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires four yards and seven-eighths of material twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and a fourth fifty-four inches wide; while the vest and removable sailor-collar call for a yard and five-eighths twenty-two or twenty-seven inches wide, or a yard and a half thirty-six inches wide, or seven-eighths of a yard fifty inches wide. Price of pattern, 1s. or 25 cents.



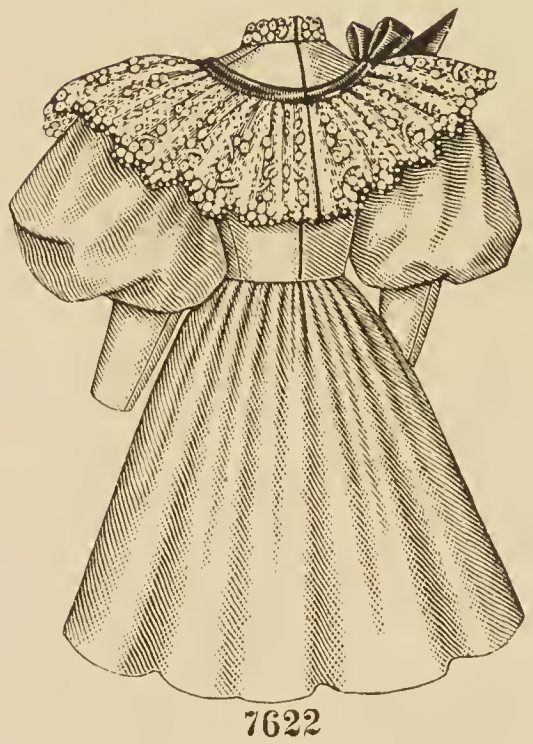
7622

7622



7622

Front View.



7622

Back View.

GIRLS' DRESS. (TO BE MADE HIGH OR LOW NECKED AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

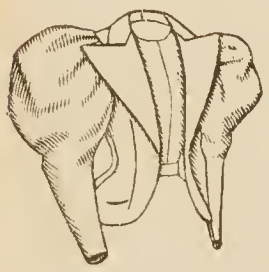
(For Description see Page 662.)

MISSES' BOX-PLAITED BLOUSE. (WITH FITTED LINING.) (ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.)

(For Illustrations see Page 665.)

No. 7611.—This blouse is pictured made of light cheviot and finished with machine-stitching at figure No. 382 L in this issue.

The blouse is fashionably known as the golf or Norfolk jacket, and will be popular for all sorts of outdoor uses. It is here shown made of checked suiting and is provided with a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam. Under-arm gores provide a perfectly smooth adjustment at the sides; and the front and back are laid in three box-plaits, the center plait in the front being formed at the front edges of the right front and concealing the closing. The fronts may be closed to the throat and the neck completed by a standing or a rolling collar, or they may be reversed above the bust in lapels by a coat collar that forms notches with the lapels. A linen chemisette may be worn when the fronts are reversed, or the lining may be faced and a standing collar added to have the effect of a chemisette, as preferred. The leg-o'-mutton sleeves are shaped by one seam only and are mounted on coat-shaped linings; they are gathered at the top to stand out broadly and break into numerous soft folds and wrinkles to the elbows, below which they fit the arm closely. The waist is encircled by a flat belt with pointed ends that close at the left side.

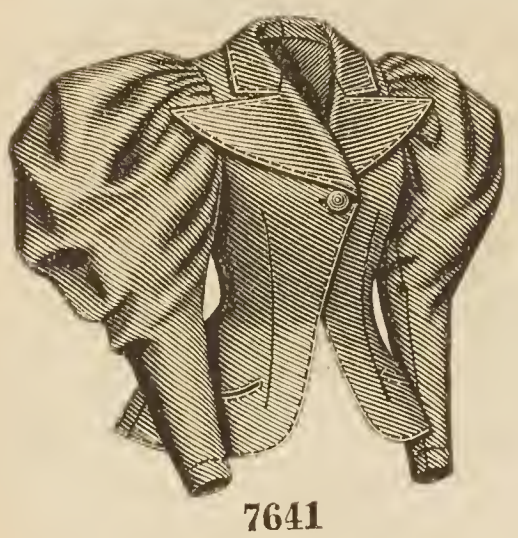


7641

View Showing Fronts Open and Rolled to Waist-Line.

Blouses of this kind, for travelling wear, are made of serge, light-weight flannel, cloth, etc. Gingham, lawn, Teviot suiting, washable cheviot, percale, Madras and goods of like weave are also suitable, these materials being obtainable in stripes, checks or in fine dots and stripes on extremely light grounds such as blue, pink, buff and heliotrope; and there are many neutral tints, particularly in percale and gingham, which will be selected by persons of quiet taste. A dimity blouse may be trimmed with narrow Valenciennes edging, fulled to the edges of the plaits.

We have pattern No. 7611 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the blouse requires five yards and five-eighths twenty-two inches wide, or three yards and a half thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.



7641

Front View.



7641

Back View.

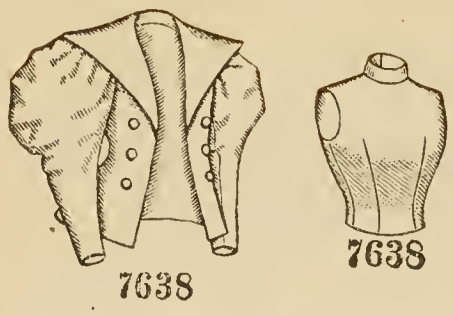
MISSES' JACKET. (KNOWN AS THE PARK BLAZER.) (COPYRIGHT.)

(For Description see Page 663.)

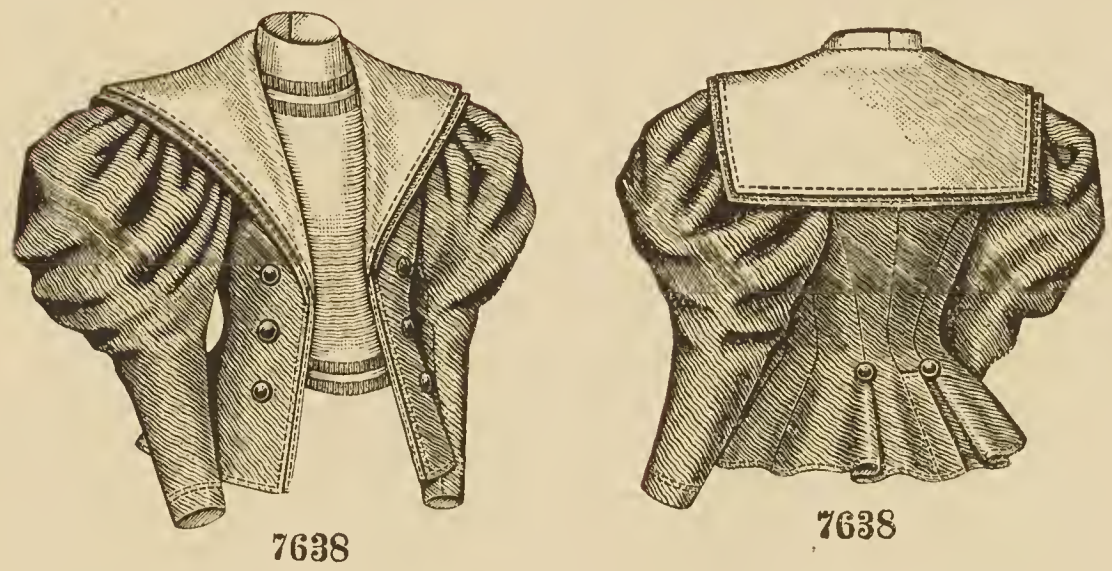
GIRLS' SHIRT-WAIST. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.)

(For Illustrations see Page 666.)

No. 7612.—This shirt-waist introduces the newest details of construction, and is illustrated made of plain China-blue shirting. The fronts are closed at the center with gold studs through a box-plait formed at the front edge of the overlapping front, and are disposed with pretty fulness at each side of the box-plait by a short row of gathers at the top. The back, which joins the front in shoulder and under-arm seams is smooth at the top, where it is overlaid with a pointed, seamless yoke; and the fulness at the waist-line is collected in gathers and tacked to a stay, which is continued across the fronts to form a casing for tapes that draw the fulness closely about the waist. The shirt-waist



may be worn outside or underneath the skirt, as preferred, and is provided with a belt, the ends of which are pointed. The leg-o'-mutton shirt-sleeves are of fashionable width and are gathered at the top and bottom; they may be finished with cuffs that roll up and flare at the back of the arm or with straight cuffs having square ends closed with studs. With both styles of cuffs the sleeves are made with openings finished with underlaps and overlaps, the overlaps being pointed at the top. The pattern provides two collars—a turn-down collar which is mounted upon a standing band closed at the throat with a button-hole and button, and a stylishly high standing collar, both collars being shown in the engravings.



Front View. *Back View.*

MISSES' MIDDY JACKET AND VEST, THE JACKET HAVING A PERMANENT AND A REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 663.)

The fabrics most in favor for shirt-waists are Oxford cheviot, percale, chambray, shirting in plain colors or in striped effects, gingham, lawn and washable silk. Silk shirt-waists are frequently ornamented with feather-stitching done with Roman floss of contrasting color, as white on blue, pink or violet silk; while those developed in cotton goods, display simply a finish of machine-stitching. A stylish shirt-waist, which may form part of an outing toilette may be made of holland in the natural brown shade. If liked, the collar and cuffs may be cut from white linen, and either a Windsor or a four-in-hand tie may be worn.

We have pattern No. 7612 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the shirt-waist requires four yards and an eighth of material twenty-two inches wide, or three yards twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SAILOR WAIST, WITH REMOVABLE SHIELD.

(For Illustrations see Page 666.)

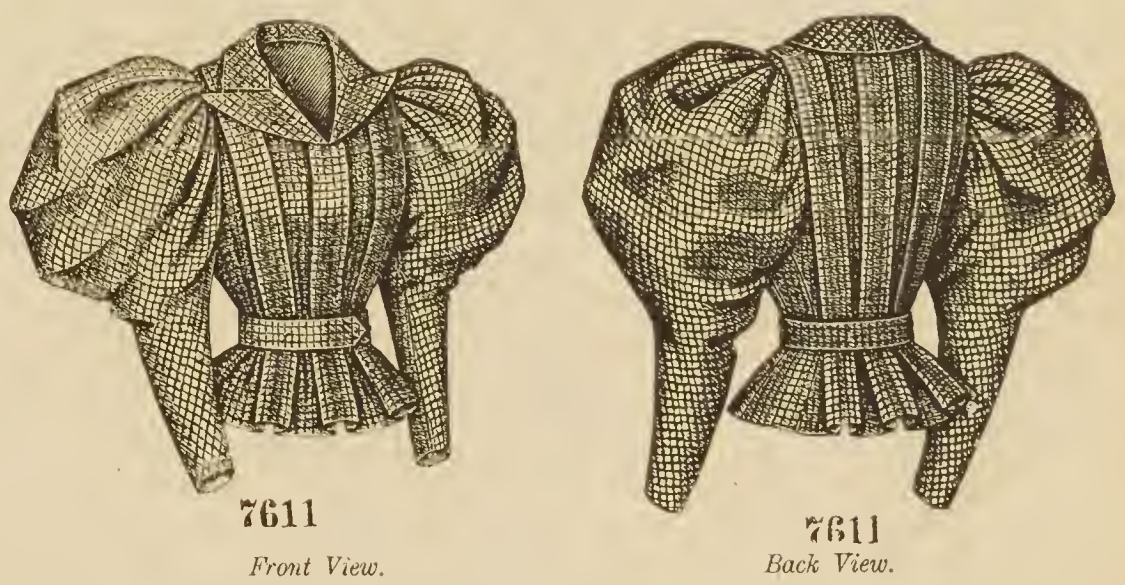
No. 7601.—At figure No. 380 L in this magazine this waist may be seen made of pink cotton cheviot and white linen, with embroidered edging for decoration.

The waist is a novel and pretty style, and is here represented made of figured percale and finished with machine-stitching. The fronts are cut low in V shape at the top, and a broad box-plait is formed at the front edge of the right front, the closing being made under the plait. Back of the plait two lengthwise, forward-turning tucks are formed at each side, and the pretty fulness at the waist-line is collected in two short rows of shirring after the tucks are formed. The seamless back is laid in a box-plait at the center, and the fulness at the waist-line is collected at each side of the box-plait in two short rows of shirring that are tacked, like the shirrings in front, to a belt sewed on the inside. An outside belt is closed at the front, In the V neck is revealed a removable shield that is laid in a box-plait at the center; it is make with a shallow cape-back and is topped by a standing collar which is closed, like the shield, on the left shoulder. The sailor collar falls deep and in the customary square outline at the back, its broad ends, which are slightly curved, terminating a little above the bust. The one-seam leg-o'-mutton sleeves have fashionable fulness collected in gathers at the top and are mounted on coat-shaped linings. The free edges of the standing and sailor collars and the upper and lower edges of the belt are completed with a single row of machine-stitching. The small engraving represents the waist with the removable shield omitted.

The great popularity of independent waists that may be worn with various skirts brings into vogue a generous array of stylish modes, which may be fashioned from washable silk, serge, flannel, etc., or from percale, chambray, cambric, cheviot, Madras, lawn and numerous other fabrics that will bear frequent washing. Machine-stitching provides a neat finish for waists of this kind. Plain blue gingham and white gingham bearing blue polka-dots may be combined in a waist of this kind, the dotted goods being employed for the collar and belt.

We have pattern No. 7601 in nine sizes for misses from eight to sixteen years of age. To make the waist for a miss of twelve years, calls for five yards and an eighth of goods twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.





Front View. *Back View.*

MISSES' BOX-PLAITED BLOUSE. (WITH FITTED LINING.) ALSO KNOWN AS THE GOLF OR NORFOLK JACKET.) (TO BE MADE WITH A HIGH NECK AND A STANDING OR ROLLING COLLAR OR WITH AN OPEN NECK AND NOTCHED COLLAR AND LAPELS FOR WEAR WITH A CHEMISETTE.) (COPYRIGHT.)

(For Description see Page 664.)

MISSES' AND GIRLS' POKE SUN-BONNET. (KNOWN AS THE "KISS-ME-QUICK" OR MARTHA WASHINGTON SUN-BONNET.)

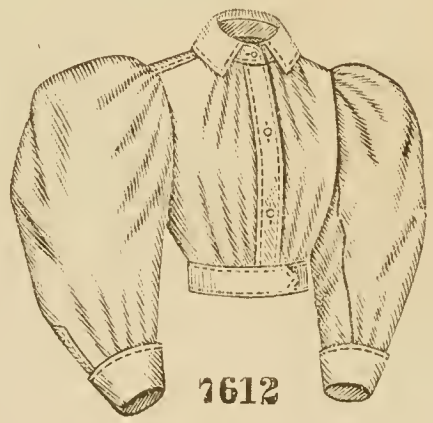
(For Illustration see Page 667.)

No. 7618.—This sun-bonnet, which is protective and practical, is very picturesque in effect and will be appreciated by mothers who desire the faces of their little ones well shielded from the sun. It is represented made of gingham. The front is lined with the material and stiffened with coarse muslin and the front corners are prettily rounded. The crown is joined to the front and is quite full and high across the top, where it is gathered, and smooth at the sides. The circular curtain, with its rounding front corners, adds a touch of quaintness; it is joined smoothly to the bottom of the crown and front, a casing being formed over the seam for a shirr cord that regulates the fulness. The plaited ends of tie-strings are sewed to the lower edges of the front and the strings are prettily bowed under the chin. A dainty bow of the material ornaments the center of the back over the joining of the curtain and crown. A frill of embroidered edging decorates the front edge of the front and a similar frill follows the seam joining the crown to the front, the frills being narrowed gradually toward the ends. A narrower frill of embroidered edging ornaments the free edges of the curtain.

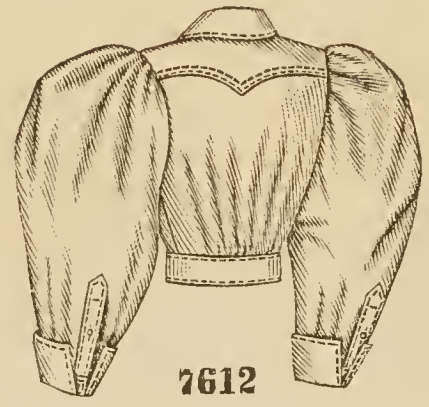
A bonnet of this picturesque shape will be almost indispensable for wear in the country. It shields the face from the burning rays of the sun, and its making will require but little material. Chambray, piqué, Marseilles, lawn, gingham, percale, etc., are materials well suited to its development, and lace or embroidery, frills of the material or machine-stitching will trim it prettily.

We have pattern No. 7618 in eight sizes from two to sixteen years of age. For a miss of twelve years, the sun-bonnet requires a yard and a fourth of material either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.





Front View.



Back View.

GIRLS' SHIRT-WAIST. (TO BE MADE WITH A TURN-DOWN OR STANDING COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.) (COPYRIGHT.)

(For Description see Page 664.)

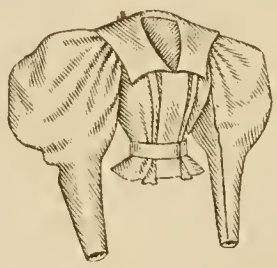
GIRLS' APRON.

(For Illustrations see Page 667.)

No. 7608.—This apron is pictured made of fine white nainsook and embroidered edging and is decidedly quaint in effect. It extends quite to the bottom of the dress, and its full front and full back, which are joined in under-arm seams, are gathered at the top to fall in pretty folds from a rounding yoke shaped by shoulder seams. The closing is made at the center of the back with button-holes and buttons. A frill of dainty embroidered edging droops prettily from the neck almost to the lower edge of the yoke, and frills of similar edging are added to the arms'-eyes with the effect of frill sleeves. The lower edge of the apron is finished with a deep hem.

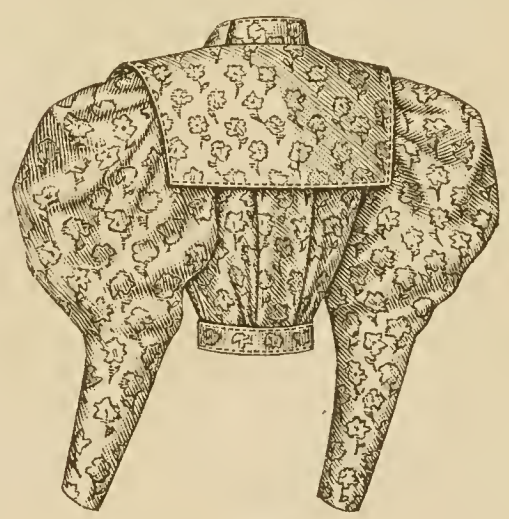
The little apron is, perhaps, the simplest mode yet introduced, and will make up with equally attractive results in linen, lawn, cambric, nainsook and cross-barred or plain fine muslin.

We have pattern No. 7608 in nine sizes for girls from one to nine years of age. For a girl of eight years, the apron needs two yards and a half of white nainsook thirty-six inches wide, with two yards and three-eighths of embroidered edging three inches and three-fourths wide. Of one material, it requires four yards and a fourth twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide. Price of pattern, 7d. or 15 cents.





Front View.



Back View.

MISSES' SAILOR WAIST, WITH REMOVABLE SHIELD. (COPYRIGHT.)

(For Description see Page 665.)

GIRLS' APRON.

(For Illustrations see Page 668.)

No. 7595.—There is a quaintness about this little apron that is very attractive. The apron is illustrated made up in cambric and decorated with embroidered edging. It is shaped in Pompadour outline at the top, and has a full center-front and full center-backs joined to smooth side-fronts and smooth side-backs that meet in shoulder and under-arm seams. The center-front is turned under and shirred a short distance from the top to form a frill heading, the fulness being drawn well to the center by two spaced rows of shirring at the bottom; and the center-backs are similarly disposed at each side of the closing, which is made with button-holes and buttons. Falling over the shoulders and outlining the full portions are gathered bretelles, that are deepest over the shoulder and taper gradually toward the ends, the edges being decorated with embroidered edging. The frill sleeves are broad over the shoulders and narrow under the arms, and are gathered at the upper edge to droop prettily over the dress sleeves; they are decorated at their free edges to correspond with the bretelles. The straight, full skirt is deeply hemmed at the bottom and is gathered at the top and joined to the waist, falling in pretty folds about the figure and affording ample protection to the dress. The small engraving shows the effect with the bretelles omitted.

Aprons are very necessary additions to a child's wardrobe, and white materials of inexpensive or fine quality may be selected for their development. Nainsook, cambric, cross-barred muslin, Swiss and Persian or India lawn are suitable materials for them, and lace or embroidery will provide appropriate decoration. White India dimity will make up daintily by the mode, and fine torchon lace edging and insertion may contribute the trimming. A dainty little apron was made of nainsook and the frills, sleeves and bretelles were cut from all-over embroidery decorated with narrow edging.

We have pattern No. 7595 in seven sizes for girls from three to nine years of age. For a girl of eight years, the apron needs three yards and five-eighths of goods twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

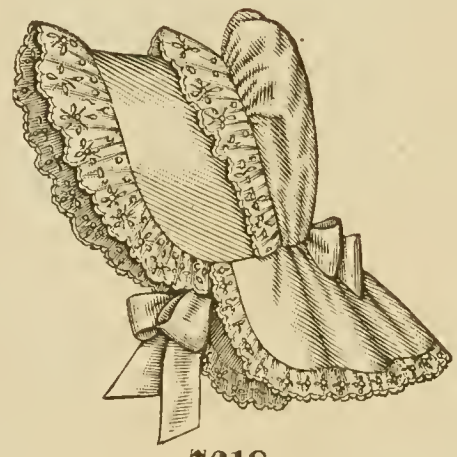
House Furnishing and Decoration.

(For Illustrations see Page 601.)

The handsome reproduction of a drawing-room at the top of the page is suggestive of Japanese luxury and comfort, for though it is eclectic in character, it savors strongly of Oriental taste, and the eye that is quick to seize salient features will find hints for furnishing that are easily possible and not extravagant. The triple arch that forms the dividing line between the rooms is a picturesque partition, the upper and lower portion being of delicate grille work and the openings draped with Liberty satin.

The grille work near the floor is surmounted by a curtained section of blue Liberty satin hung on a brass rod and falling in fluted folds. The doorway is draped with Liberty satin decorated with silk fringe, and above the arch are poised a Japanese fan between Japanese umbrellas. The arch at each side of the doorway is prettily draped with Liberty satin, and three Japanese lanterns are suspended from the ceiling, the central lantern being larger than the side ones. The wall paper is suggestive of Japanese designing. The rug, in which blue, white and deep tones of red prevail, is in harmony with the other furnishings. At one end of the room is a piano covered with a scarf of Liberty silk; and the stool cover, which corresponds with it, stands on a fur rug. Pictures tastefully framed rest on the piano. Next the mantel at the opposite end of the room is a sofa covered with a rich Oriental texture; on it rest pillows covered with rich stuffs that are uniquely Japanese. The small seat near the sofa holds two cushions, the embroidered covers of which denote luxury and elegance. A flourishing palm in the corner near the sofa is almost shaded by the large Japanese umbrella suspended from the ceiling near it, and a blooming red camelia in a large Satsuma pot that rests on a small table near the mantel adds a brilliant touch of color. The mirror reflects the lamp and other ornaments that adorn the mantel. The pictures that hang at intervals on the walls are framed in white and gold. The rocker and straight-back chairs denote due consideration for comfort, and the table in the center of the room is concealed by a cover of Liberty satin trimmed with ball fringe, a costly Japanese vase that holds fragrant flowers resting on the table. The lamp near the piano is distinctly modern, having a brass foundation and an elaborate blue silk shade covered with lace.

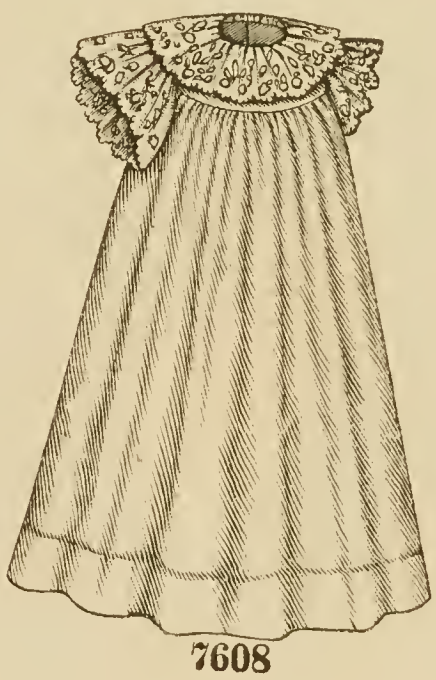
At the lower part of the page is shown a Turkish cosy corner, the drapery at the top being of rose India silk figured with gold, while the striped curtain at each side is of Turcoman. The wall paper design is in harmony with the pattern on the rug, and the Bagdad cover on the divan repeats the color scheme of red, deep tones of yellow, rose and white. The divan is not upholstered and is not costly. Madagascar grass cloth covers all but two of the pillows shown; for these India silk of a delicate tint was chosen. A high Japanese vase stands at the foot of the divan and conveniently near the head is a tabouret, which stands on a pretty rug; on it rests a tea set. A canopy is arranged over the divan near the top, its foundation being a large barrel hoop supported by staves with grooves sawed in the edges, the top being held to the balcony pillar. India silk drapes the canopy, being caught in graceful festoons around the outer edge. The balcony is very picturesque, being of ebonized wood; the lattice work is charmingly effective and a shelf is arranged for the prominent display of Turkish and other Oriental novelties, such as vases, pitchers, mugs, etc.; a silk drapery falls from the balcony, being caught up gracefully at the center. A Moorish lamp is suspended from the canopy. On a high stand is a vase of rare design; a silk scarf decorates the stand and several curious jars and vases rest on the floor. The high-backed chair is of polished mahogany.



7618

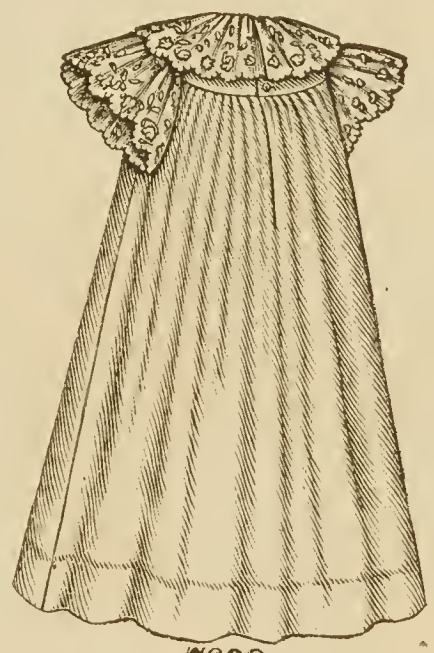
Misses' and Girls' Poke Sun-Bonnet. (Known as the "Kiss-Me-Quick" or Martha Washington Sun-Bonnet.) (Copyright.)

(For Description see Page 666.)



7608

Front View.



7608

Back View.

Girls' Apron. (Copyright.)

(For Description see Page 666.)

Fashionable Millinery.

(For Illustrations see Page 607.)

Quaintness and individuality are aimed at in the garniturings of the new shapes, and so simple is the adornment in many cases that the home milliner of limited skill will experience little difficulty in putting together her own hat.

Figure No. 1.—Ladies' Small Hat.—A becoming little hat is here represented. The spreading effect is carried out in its trimming by loops of ribbon, and a jet ornament decorates the front. Rising aggressively at the left side are a full-blown rose and bud with their foliage, which complete the decoration.

Figure No. 2.—Ladies' Fancy Straw Hat.—A style that will prove generally becoming to youthful faces is here illustrated. The hat is of fancy gray straw, and its brim, which suggests a poke in front, narrows toward the back, where it is turned up under bunches of violets. A larger bunch of violets is placed at the back of the crown and from its midst arises an ostrich feather. Against the low crown at the front is secured a jet ornament that spreads in fan fashion at each side of the front over a fan decoration of white lace.

Figure No. 3.—Little Girls' Sun-Hat.—At this figure is shown a picturesque hat made of light-blue chambray. The lining crown fits the head smoothly, and over it are arranged a small center and a full crown of fluted chambray; the frill-finished front edge of the crown rests on the shirred brim, which is wired to retain its correct pose and is trimmed with lace insertion. Tie-strings of blue chambray are added. The hat was fashioned after pattern No. 7584, which costs 5d. or 10 cents.

Figure No. 4.—Ladies' Bonnet.—The effective decoration for the Dutch bonnet here portrayed consists of spreading loops of fawn velvet partially hidden by fans of black lace that stand above the loops, being connected at the front by a band of jet.

Figure No. 5.—Ladies' Dress Hat.—Exceptionally stylish is this hat, which is a brown velvet bandeau decorated at the front with lighter brown silk rosettes and ears and fancy pins, and at the back with flowers that spread over the top of the bandeau and jet wings.

Figures Nos. 6, 7 and 8.—Ladies' Dutch Bonnets.—These engravings represent the approved style of evening bonnets. At figure No. 8 a gilt frame decorated with imitation jewels is portrayed. The ornamentation at the front strongly resembles a butterfly with outspread wings.

Figure No. 7 shows a bonnet composed of three circles of jet, the larger circle serving as a crown and the two smaller circles resting on the sides of the head.

The bonnet seen at figure No. 6 is of fine jet. The frame has

a scolloped edge, and at the front is an ornament of jet resembling a butterfly.

For evening wear these bonnets are often worn untrimmed, but a garniture of lace, ribbon and flowers may be added.

FIGURE NO. 9.—LITTLE GIRLS' BONNET.—A quaint and becoming bonnet is here portrayed developed in white dotted Swiss. The bonnet has a close-fitting lining of plain white Swiss, on which are arranged the full crown and puff. The back is a narrow oval section, and the frill front pokes becomingly over the face, which is also framed by a ruche of narrow lace edging set under the front. A curtain of dotted Swiss droops from the lower edge of the bonnet; it is trimmed with lace edging, as is also the front edge of the front. Tie-strings of white Swiss are secured to the front corners of the bonnet. The bonnet was made up by pattern No. 7585, which costs 5d. or 10 cents.

FIGURE NO. 10.—LADIES' HAT.—Fancy light straw is depicted in this hat, which has a brim that is widest at the front, and a high crown against which rests a bunch of violets that serve as a support for a nodding bunch of narcissuses. Violet ribbon softly bands the crown and is disposed in two loops at the right side.

FIGURES NOS. 11 AND 12.—LADIES' DUTCH BONNET.—These engravings portray a front and a back view of the same bonnet. The frame is of jet ornamented at the front with a pink rose, under which are secured two spreading jet ornaments, and the broad effect is further emphasized by loops of black satin ribbon at each side of the front. A fancy feather aigrette rises at the left side of the front.

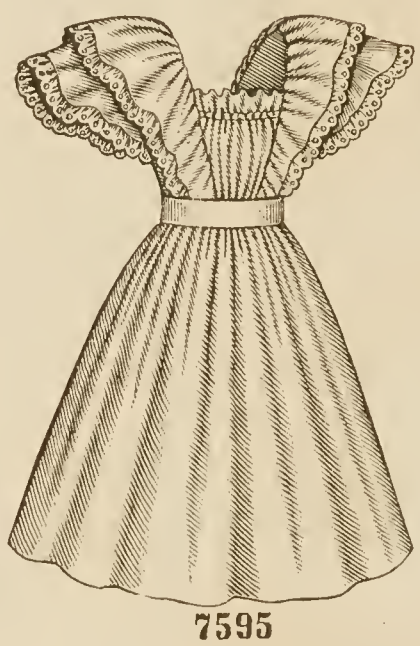
FIGURE NO. 13.—LADIES' CARRIAGE HAT.—In this picture is represented a hat that will be appropriate for carriage wear. The wire frame is overlaid with black lace net and trimmed at the sides with loops of blue ribbon. The brim flares becomingly in front and on the crown are disposed roses and their foliage, which spread across the front.

FIGURE NO. 14.—YOUNG LADIES' HAT.—This becoming hat is of fine black straw. The brim is turned up sharply toward the back at the left side, is poked in front and droops coquettishly at the right side. Lilacs rise prettily at the left side and the front and sides of the crown are covered with sprays of the same.

FIGURE NO. 15.—YOUNG LADIES' LARGE HAT.—Écru fine straw edged with fancy straw is shown in this hat, the broad brim of which is slightly curved at the front. The crown is hidden among masses of forget-me-nots and their foliage, and at the sides are broad loops of écru ribbon bordered with narrow dark-brown velvet. At the base of the crown is set a row of Rhinestones.

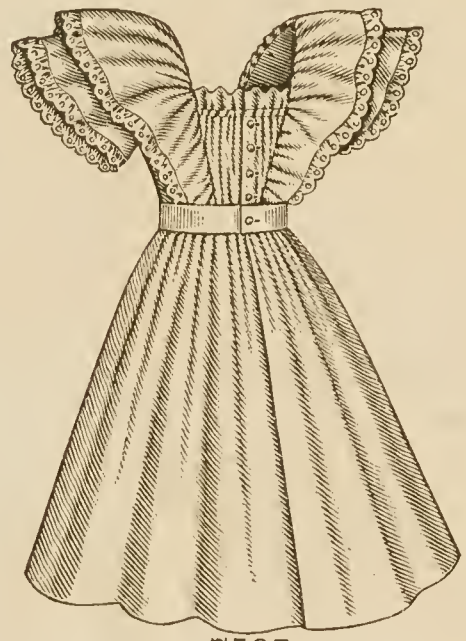


7595



7595

Front View.



7595

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 666.)

STYLISH LINGERIE.

(For Illustrations see Page 609.)

Exquisite daintiness characterizes the fashionable collarettes, and flowers enter largely into their construction, frequently being employed for the entire accessory and quite as often in conjunction with lace and ribbon. These elaborate adjuncts are worn only on very dressy occasions, but more simple ones are designed for wear with the full French blouses which favor the drooping ribbons that frame the fulness at the front.

FIGURE NO. 1.—ATTRACTIVE NECK-GARNITURE.—Rose-pink ribbon is shown in this adjunct, which will prove a very acceptable addition to blouse-waists having full fronts. The becoming crush collar is arranged in soft folds and secured at the back under narrow frills. At the front are secured ribbon rosettes, from each of which depends a ribbon tipped with a similar rosette.

FIGURE NO. 2.—LADIES' NOTCHED COLLAR AND PLASTRON.—This accessory is eminently stylish and combines dark-blue silk, white *devant* and white mull in its construction. The collar, which is included in pattern No. 7037, and costs 5d. or 10 cents, is on the sailor order. It is cut from dark-blue silk decorated at the edge with gold cord, and falls in square outline across the back, where it is slightly rippled. The collar extends with the effect of revers to the waist-line and is deeply notched above the bust; it frames a plastron of *devant* that is topped by a crush collar of white mull closed at the back under a spreading bow of the same. The *devant* employed for this plastron is arranged in fine crosswise plaits and down the center is a band of the *devant* outlined at both sides with narrow Valenciennes edging.

FIGURE NO. 3.—ROSE COLLARETTE.—An exceptionally pretty adjunct is represented in the accompanying engraving. It has a ribbon foundation, upon which are massed natural-looking pink roses that nestle softly about the neck. One plain and three rose-tipped ribbons of graduated lengths fall low at the front from beneath the closing of the collarette.

FIGURE NO. 4.—WAIST GARNITURE.—On a pale-blue silk waist this garniture will be especially effective. Straps of black velvet ribbon overlaid with écru lace insertion start at the bust and pass over the shoulders; they form a heading for full frills of écru lace edging that droop prettily over the shoulders. Ties of pale-blue chiffon are secured on the shoulders under soft knots of chiffon and are knotted in front, the ends, which fall low on the waist, being each tipped by a rosette of chiffon.

FIGURE NO. 5.—FANCY PLASTRON.—This charming adjunct is made of violet *devant*. The *devant* is arranged at each side in five small, backward-turning tucks, and one larger tuck that is decorated at its edge with a ruffle of Valenciennes edging. At each side the plastron is framed with a deeper violet ribbon which ends under a small bow finishing the ends of a ribbon belt. At the neck is a standing collar overlaid with two ribbons: it is ornamented at each side with a rosette-bow of ribbon and closes at the center of the back under a similar bow. Such a plastron may be worn with an Eton or blazer costume or with a plain waist, in which case, a crush belt may be worn in lieu of the waist ribbon, if preferred.

FIGURE NO. 6.—LACE-AND-RIBBON COLLARETTE.—The foundation of this collarette is a silk ribbon on which is arranged alternately three full rosettes of point de Gène lace edging and two rosette-bows of light-blue ribbon. Each end of the collar is decorated with a full rosette-bow of the ribbon, from which depend two long streamers and a long loop. Such a garniture will prove generally becoming and is appropriate for dressy wear.

FIGURE NO. 7.—CHIFFON COLLARETTE.—Soft and pretty is this charming garniture, which will form a dainty accessory for wear with any of the pretty waists in vogue. Plain and embroidered white chiffon is shown in the collarette, that is made with a ribbon foundation to which is triple box-plaited a double section of the plain chiffon. The closing is made at the center of the front. A novel disposal of the plain and embroidered chiffon is seen at each side of the center of the front; a frill of the embroidered chiffon headed by a soft *pouf* of the same is attached to a ribbon secured at the top to the collar foundation and veiled by a frill of the embroidered tissue.

FIGURE NO. 8.—LADIES' COLLARETTE.—A dainty neck-garniture suitable for evening wear is here shown. It is composed of triple box-plaited cerise satin ribbon closed at the front under a bunch of roses and their foliage, and from the center of the front depend long ends of butter-colored point Venise lace that reach a trifle below the waist-line.

Styles for Little Folks.

FIGURE NO. 390 L.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 390 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7623 and costs 10d. or 20 cents, is in nine sizes for little girls from one-half to eight years of age, and may be seen in three views on page 673 of this publication.

The dainty and quaint gown here shown made of pink-and-white striped chambray and all-over embroidered chambray will increase the childish grace of any little maid who wears it. The full front and full back, which are joined in shoulder and under-arm seams, are gathered at the top across the center and fall in graceful folds from a circular yoke that is shaped by shoulder seams and closed at the center of the back with button-holes and buttons. A Bertha frill of becoming depth is gathered at the top and follows the circular outline of the yoke, being included in the seam with it; and falling over the Bertha-frill are square tabs that are made of the all-over embroidered chambray to match the yoke. Coquettish rosettes of narrow satin ribbon are placed on the edge of the yoke at the meeting of the tabs, and a rosette to correspond is placed on each side of the standing collar. The full sleeves are completed by wristbands of all-over embroidered chambray.

For any of the lovely fancy silks, challis or delicate hued prints that are so desirable for little maidens, this mode is to be highly commended.

The hat is of coarse straw braid and is decorated with daisies, buttercups, wild violets and ribbon.



FIGURE NO. 390 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7623 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE NO. 391 L.—LITTLE GIRLS' STREET TOILETTE.

(For Illustration see Page 670.)

FIGURE NO. 391 L.—This consists of a Little Girls' dress and hat. The dress pattern, which is No. 7615 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen differently made up on page 673 of this magazine. The hat pattern, which is No. 7584 and costs 5d. or 10 cents, is in four sizes for little girls from one to seven years of age, and may be again observed on page 676.

Striped gingham and plain and all-over embroidered nainsook are here combined in the simple little frock, and embroidered edging and ribbon provide dainty decoration. The waist is provided with a lining that is closed at the back and covered at the top with a full yoke shirred to form a standing frill at the neck. The smooth fronts and backs are shaped in low V outline at the top to reveal the yoke, and the fronts lap in surplice fashion. Bretelles that fall in square outline at the front and back cross the shoulders smoothly, and their free edges are tastefully finished with a frill of embroidered edging. The straight, full skirt is deeply hemmed at the bottom and is gathered at the top and sewed to the waist. A ribbon belt encircles the waist, and a ribbon bow completes it at the corner of the overlapping front. An end of ribbon is carried from the bow at the belt to a similar bow over the ends of the bretelles. Large puffs arranged on the coat-shaped sleeves droop slightly below the elbow, and the sleeves below them are formed of all-over embroidery.

The hat is made of organdy and decorated with embroidered edging. The full crown has a circular center and a frill-finished lower edge that laps on the brim, which is prettily shirred on a flexible wire a little in from the edge and coquettishly bent. The outer edge is decorated with a frill of edging, and ties of the material are bowed under the chin.

Washable goods that have light or dark grounds marked with stripes, figures or flowers will often be selected to make the dress, and lace or embroidery may enter into the construction, as both combine well with washable fabrics. Cashmere, silk, serge or challis will be chosen when the dress is to be worn on cool days in the country or at the seaside. For the hat, lawn, dimity, chambray, piqué or gingham will be chosen.

FIGURE NO. 392 L.—LITTLE GIRLS' DRESS.

(For Illustration see Page 670.)

FIGURE NO. 392 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7621 and costs 10d. or 20 cents, is in nine sizes for little girls from one-half to eight years of age, and is also portrayed on page 674 of this magazine.

So simple and convenient is this quaint little dress that it will be chosen for all materials appropriate for children's gowns. In this instance plain and embroidered rose-colored chambray, with chambray edging to match, were selected for its development, ribbon providing a simple embellishment. The straight, full skirt is deeply hemmed and is gathered at the top and attached to a short plain waist. Bertha frills that cross the shoulders are gathered at the top and narrowed toward the ends, which meet at the center of the front and back. Rose satin ribbon follows the upper edges of the frills and terminates at the center of the front in a bow composed of loops and ends. The full sleeves are completed with wristbands that are decorated with an upturned row of the embroidered chambray edging. The standing collar is of becoming height and is closed at the back.

Conservative mothers will sensibly prefer for their little girls an abundance of practical gowns like this to a limited number of more elaborate ones. For washable fabrics of all qualities the style will be found eminently practical and convenient.

The straw hat has a convoluted brim, and wild flowers are intermingled with grasses and ribbon in its adornment.

FIGURE NO. 393 L.—LITTLE GIRLS' TOILETTE.

(For Illustration see Page 671.)

FIGURE NO. 393 L.—This consists of a Little Girls' dress and guimpe. The dress pattern, which is No. 7628 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and may be seen in three views on page 674 of this DELINEATOR. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes from one-half to twelve years of age, and may be seen again on its accompanying label.

The quaintly pretty dress is here shown made of plain blue silk and écru challis figured with blue, and decorated with pipings and braiding. It is worn with a guimpe of white

lawn. The guimpe is closed at the back, and the square yoke which covers the top is drawn in soft folds by shirrings that form the neck in a pretty standing frill. Full sleeves complete the guimpe and are drawn closely at the wrists by shirrings made to form the edges in frills to accord with the neck.

The quaint low waist of the dress is outlined by a Bertha of plain blue silk, fancifully shaped in two points at the center of the front and back and in square tabs over the shoulders, the free edges of the Bertha being decorated with a scroll design in écru braid. The deeply hemmed skirt is gathered at the top and sewed to the waist, a cording of the silk being included in the seam. The puff sleeves are completed with bands of blue silk decorated with écru braid to match the Bertha.

All the pretty washable goods, like dimity, lawn, batiste, gingham, etc., will make up charmingly by this mode, and serviceable dresses to wear without renovation during the Summer will be cut from serge, mohair, or fancy silk of inexpensive quality. The decoration will be in harmony with the goods.

The straw hat is trimmed with ribbon and flowers.

FIGURE NO 394 L.—CHILD'S COAT.

(For Illustration see Page 671.)

FIGURE NO. 394 L.—This illustrates a Child's coat. The pattern, which is No. 7599 and costs 10d. or 20 cents, is in eight sizes for children from one-half to seven years of age, and may be seen again on page 675 of this magazine.

A charmingly simple coat is here shown made of white piqué and insertion and effectively decorated with embroidered edging and insertion. A noticeably pretty feature is the pointed collar, which is made of insertion and almost conceals the quaint short waist, a frill of wide embroidery at the edge rendering the collar very elaborate. The waist is shaped by shoulder and under-arm seams and closed at the front, and to it is joined the stylish skirt, which is formed of four wide gores and gathered at the top. Very full puffs cover the coat-shaped sleeves above the elbows, and the wrists are tastefully decorated with three pointed bands of insertion. A frill of embroidered edging adorns the free edges of the rolling collar, the square ends of which flare prettily; and a bow of ribbon gives a pretty touch at the throat.



FIGURE NO. 391 L.—LITTLE GIRLS' STREET TOILETTE.—This consists of Little Girls' Dress No. 7615 (copyright), price 10d. or 20 cents; and Hat No. 7584 (copyright), price 5d. or 10 cents.

(For Description see Page 669.)

The assortment of charming materials for coats of this kind was never so varied as at present, but white is first choice. Besides piqué, Marseilles is commended for little girls, but corded silk, light-weight cheviot, cloth, etc., are also much in vogue. The decoration will depend upon the material, lace, passementerie and embroidery being most fashionable.

The straw hat is trimmed prettily with flowers and ribbon.

FIGURE NO. 395 L.—CHILD'S REEFER JACKET.

(For Illustration see Page 672.)

FIGURE NO. 395 L.—This illustrates a Child's jacket. The pattern, which is No. 7632 and costs 10d. or 20 cents, is in seven sizes for children from one to seven years of age, and may be seen differently represented on page 676 of this magazine.



FIGURE NO. 392 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7621 (copyright), price 10d. or 20 cents.

(For Description see Page 669.)

A little jacket of this style should be in the wardrobe of every child. It is here shown made of piqué, with embroidered edging in two widths for decoration. The double-breasted fronts are closed in regular double-breasted fashion with button-holes and buttons, and are reversed above the closing in pointed lapels that meet the rolling collar in notches. At the back and sides the jacket is given graceful lines by side-back gores, and a center seam that ends some distance above the lower edge; the side-backs form pretty coat-laps that are decorated with small buttons. The large sailor-collar is deep and square at the back and has square ends that extend in tabs below the lapels, and its free edges are each decorated with a frill of wide embroidered edging. Square pocket-laps on the fronts are adorned with embroidered edging in a narrower width. The leg-o'-mutton sleeves are quaintly bouffant and give a broad-shouldered appearance.

For the seaside or mountains or for wear while travelling or

on the promenade, a jacket like this will be very satisfactory as it is in no way cumbersome and, when made of serge, flannel or light-weight cloth, will be found sufficiently protective.

The hat is a rough straw trimmed with feathers.

FIGURE No. 396 L.—CHILD'S TOILETTE.

(For Illustration see Page 672.)

FIGURE No. 396 L.—This consists of a Child's dress and guimpe. The dress pattern, which is No. 7593 and costs 10d. or 20 cents, is in seven sizes for children from two to eight years of age, and may be seen in three views on page 675 of this DELINEATOR. The guimpe pattern, which is No. 4933 and costs 5d. or 10 cents, is in eight sizes from one-half to seven years of age, and is also shown on its accompanying label.



FIGURE No. 393 L.—LITTLE GIRLS' TOILETTE.—This consists of Little Girls' Dress No. 7628 (copyright). price 10d. or 20 cents; and Gumpe No. 4888 (copyright), price 5d. or 10 cents.

(For Description see Page 669.)

Pale-blue piqué was here chosen for the dress, which is made with a low V neck and short sleeves and worn with a guimpe of fine nainsook. The guimpe is drawn in pretty fulness at the center by gathers at the neck, and a tape inserted in a casing at the neck is finished with a narrow band and a frill of the material. The full sleeves are completed with wristbands.

A lining supports the long blouse body, which is made picturesque by Bertha ruffles at the neck, the ruffles being decorated with a frill of edging and a row of insertion and having square ends that meet and flare at the center of the front and back. The full puff sleeves give the quaint broad-shouldered effect now so fashionable. The straight, full skirt is deeply hemmed and is decorated near the bottom of the hem with a row of insertion; it is gathered at the top and sewed to the waist. A ribbon belt encircles the waist, and a dainty, full bow of ribbon decorates it at each side of the center of the front.

Pretty Summer dresses may be copied from this model in white nainsook, dotted Swiss, gingham, dimity, lawn, batiste, challis, serge, cheviot or mohair; or in China silk or taffeta.

The straw hat has a wide brim that flares prettily off the face, the crown being encircled by ribbon and flowers.



FIGURE No. 394 L.—CHILD'S COAT.—This illustrates Pattern No. 7599 (copyright), price 10d. or 20 cents.

(For Illustration see Page 670.)

LITTLE GIRLS' DRESS.

(For Illustrations see Page 673.)

No. 7623.—All-over embroidered and pink-and-white striped chambray are united in this dress at figure No. 390 in this magazine, satin ribbon rosettes providing the dainty decoration. The dress is also pictured at figure G 32 on the Juvenile Plate for Summer, 1895.

The little dress is here shown made of old-blue plain chambray and embroidered chambray edging. It has a full front and full back, which are joined in under-arm and short shoulder seams and gathered at the top across the center and joined to a shallow, round yoke from which they fall in free, graceful folds. The yoke is shaped with shoulder seams, and included in the seam joining it to the front and back are a Bertha frill of embroidered chambray edging and a series of square tabs, the side edges of the tabs meeting at the top and flaring prettily below. The dress is closed at the center of the back with button-holes and buttons. The full Bishop sleeves, which flare in balloon fashion, are gathered at the top and bottom and finished with wristbands that are trimmed at the top and bottom with a band of narrow insertion. Similar insertion decorates the upper and lower edges of the moderately high standing collar and also follows the edges of the tabs. The tabs and Bertha frill may be omitted if a very simple dress be desired.

Pretty little dresses for wee women may be developed in percale, gingham, lawn, nainsook flouncing, batiste, etc., and in such seasonable woollens as challis, vailing, cashmere and flannel. The tabs may be of contrasting material, if desired, or may be decorated with lace insertion, braid or ribbon, the collar and sleeves being trimmed to correspond. The tabs on a yellow-and-white striped cotton crêpe dress of this kind may be trimmed with white Valenciennes lace edging fulled on.

We have pattern No. 7623 in nine sizes for little girls from one-half to eight years of age. For a girl of five years, the dress requires three yards and seven-eighths of chambray twenty-seven inches wide, with a yard and seven-eighths of embroidered edging six inches and a half wide. Of one material, it needs five yards twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 673.)

No. 7615.—Striped gingham and plain and all-over embroid-

ered nainsook are combined in this dress at figure No. 391 L in this DELINEATOR, with embroidered edging and ribbon trimmings.

The dress simulates a guimpe at the top and a diagonal closing at the front which tend to make it decidedly quaint and becoming. For the present development of the dress white crépon was chosen, with lace insertion and baby ribbon for decoration. The straight, full skirt extends to a becoming depth and is deeply hemmed at the bottom, the top being gathered and joined to the body. The fronts and backs of the body are shaped low in V outline at the top, the fronts being lapped in surplice fashion below the bust and ornamented with buttons and buttonholes to simulate a diagonal closing; they are joined in under-arm and short shoulder seams and arranged upon a high-necked lining that is covered at the top with a full, pointed yoke to produce a pretty guimpe effect. The yoke is gathered at the lower edge and is turned under at the top and shirred twice to form a pretty standing frill about the neck. The dress is closed invisibly at the center of the back. Standing out broadly on the shoulders are bretelles which are joined smoothly to the upper edges of the fronts and backs, their broad, square ends meeting at the center of the front and back and extending well out on the sleeves. The ends and lower edges of the bretelles are followed with two rows of insertion, and the sleeves, which are covered to the elbow with full, drooping puffs, are trimmed at the wrist with a single row of insertion. The shirrings at the neck of the yoke are covered with bands of ribbon, a rosette being arranged at the right side; and two rows of ribbon trim the body at the waist-line, a rosette being added over the corner of the overlapping front.



FIGURE NO. 395 L.—CHILD'S REEFER JACKET.—This illustrates Pattern No. 7632 (copyright), price 10d. or 20 cents.

(For Description see Page 670.)

The little dress is especially adapted to challis, cashmere, flannel, gingham, percale, chambray, etc., and the best effect will be obtained if some contrasting material is used for the yoke.

We have pattern No. 7615 in eight sizes for little girls from two to nine years of age. To make the dress of one material for a girl of five years, requires five yards and a fourth twenty-two inches wide, or three yards and an eighth thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 674.)

No. 7621.—At figure No. 392 L in this DELINEATOR this little dress is shown made of plain and embroidered chambray and embroidered chambray edging, with embroidered edging and ribbon for decoration. The dress is also pictured at figure G 37 on the Juvenile Plate for Summer, 1895.

The dress is both simple and practical, and is here pictured made of blue-and-white hair-striped gingham and decorated with embroidered edging and insertion. The short plain waist is shaped by shoulder and short under-arm seams and closed at the back with button-holes and buttons. The full sleeves are gathered at the top and bottom and completed with wristbands that are decorated at their lower edges with a frill of embroidered edging. Deep Bertha frills tapered to points at the ends, which meet at the center of the front and back, cross the shoulders and are decorated at their free edges with a row of embroidered edging, the upper edges being concealed by insertion; and a second row of insertion is arranged on the body a short distance above, with pretty effect. At the neck is a standing collar topped by an upright frill of embroidered edging. The deeply hemmed skirt is gathered at the top and sewed to the waist, falling in pretty folds about the figure. The small engraving shows the simplicity of the dress with the Bertha frills omitted.

Becoming little dresses will be made after this mode from gazine, cambric, batiste, chambray, shirred, striped and plain lawn, challis, dimity or percale. Lace or embroidered edging will be appropriate decoration.

We have pattern No. 7621 in nine sizes for little girls from one-half to eight years of age. For a girl of five years, the dress requires five yards and an eighth of material twenty-two inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 396 L.—CHILD'S TOILETTE.—This consists of Child's Dress No. 7593 (copyright), price 10d. or 20 cents; and Guimpe No. 4933 (copyright), price 5d. or 10 cents.

(For Description see Page 671.)

LITTLE GIRLS' DRESS.

(TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see Page 674.)

No. 7628.—Écru challis figured with blue, and plain blue silk form the combination seen in this dress at figure No. 393 L in this magazine, and pipings of the silk and braiding provide pretty garniture. The dress is represented differently made up at figure G 28 on the Juvenile Plate for Summer, 1895.

This dress will be classed among the exquisitely simple styles for girls and is here represented made of lavender-and-white striped gingham and trimmed with embroidered edging. It may be worn with or without a guimpe. The simple plain

waist is shaped by shoulder and under-arm seams and is closed at the back with button-holes and buttons. It is joined to the full skirt, which is deeply hemmed at the bottom and gathered at the top, falling in soft folds about the figure. A fanciful Bertha in two sections outlines the low, round neck; it droops in square tabs over the shoulders and falls in two points at the center of the front and back, and the free edges are decorated with a frill of embroidered edging. The elbow sleeves are full puffs supported by two straps underneath; they are gathered at the top and bottom and completed with narrow bands, from which droops a wide frill of embroidered edging. The small engraving shows the perfect simplicity of the mode when the Bertha is omitted.

Dainty washable dresses of this description will be made up in Japanese cotton crêpe, gazine, chambray, batiste, dimity, lawn or organdy and decorated with lace or embroidered edging and ribbon.



7623

We have pattern No. 7628 in eight sizes for little girls from one to eight years of age. For a girl of five years, the dress needs four yards and three-eighths of material twenty-two inches wide, or three yards and five-eighths twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.



7623

Front View.



7623

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 671.)

CHILD'S DRESS, WITH LONG BLOUSE BODY.

(TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 675.)

No. 7593.—This little dress is shown made up with a low neck and short sleeves at figure No. 396 L in this magazine, the material being pale-blue piqué and the trimming edging, insertion and ribbon. The dress is again shown at figure G 41 on the Juvenile Plate for Summer, 1895.

The long blouse body is an attractive feature of the dress, which is here pictured developed in pink gingham and trimmed with embroidery and ribbon. The short, full skirt is finished at the bottom with a deep hem and gathered at the top and joined to the body, falling in spreading folds all round. The body is made over a shorter lining fitted by under-arm gores, and may be made up with a high neck and long sleeves, or with a low, pointed neck and short puff sleeves, as shown in the engravings, both styles being provided for by the pattern. The full front and full backs are gathered at the neck and for some distance along the shoulder seams, and are shirred in pointed yoke outline and again twice at their lower edges, the fulness drooping in full blouse fashion over the belt which finishes the lower edge. The backs are closed at the center with button-holes and buttons, and over the belt is arranged a ribbon sash, which is tied at the back in a pretty bow and decorated at the right side with a rosette bow of similar ribbon. The Bertha frills are sewed over the shirring made in pointed yoke outline, their ends meeting and flaring at the center of the front and back, and their free edges are decorated with a row of narrow edging. The neck is finished with a narrow binding of nainsook and trimmed with an upward and a downward turning frill of narrow edging, the gathered edges of the frills being covered with a tiny band of the material. The coat sleeves are covered nearly to the elbows with full puffs, which are prettily draped by two tackings to the sleeve and spread in balloon fashion.

The dress is fashioned in a quaint and simple style that will adapt it nicely to pretty silks or stylish woollens and cottons. Chambray, percale, cotton crépe, nainsook, dimity, lawn, etc., will make up attractively in this way, with lace or embroidered edging and ribbon for garniture. A dainty gown may be made of black dotted yellow challis having a narrow border.

We have pattern No. 7593 in seven sizes for children from two to eight years of age. For a child of five years, the dress needs five yards and a half of goods twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



7615

Front View.



7615

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 671.)

CHILD'S COAT.

(For Illustrations see Page 675.)

No. 7599.—White piqué and insertion are combined in this little coat at figure No. 394 L in this DELINEATOR, edging and bands of insertion forming the decoration.

The coat, though very simple, is quite picturesque in appearance. It is here represented made of white piqué and decorated with insertion and embroidered edging. The simple waist is shaped by shoulder and under-arm seams and is closed in front with button-holes and buttons. The skirt is composed of

four gores and is gathered at the top and sewed to the waist, falling in full folds about the figure. The coat sleeves display bouffant puffs that droop to the elbow. A fanciful collar in two sections is included in the seam with the rolling collar, which has prettily flaring ends; it is smooth at the top and falls in two deep points at the front and back and in one point over each shoulder, and its free edges are decorated with a frill of embroidered edging headed by a row of insertion. The small engraving shows the simplicity of the coat with the fanciful collar omitted.



7621

For the development of this mode cashmere, camel's-hair, Henrietta, crépon, Marseilles, etc., will be selected, and the decoration may be lace or embroidery. A very handsome coat of this kind may be fashioned from red-and-blue shaded taffeta. The fanciful collar may be outlined with medium width net-top point Venise lace edging, which may also overlie the sleeves below the puffs.

We have pattern No. 7599 in eight sizes for children from one-half to seven years of age. For a child of five years, the coat calls for six yards of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7621

Front View.



7621

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 672.)

LITTLE GIRLS' HAT.

(For Illustrations see Page 676.)

No. 7584.—By referring to figure No. 391 L in this magazine, this picturesque hat may be seen made of organdy and decorated with embroidered edging.

The hat is here pictured made of pale-pink lawn and all-over embroidery and decorated with embroidered edging. The wide brim is turned under deeply at its front edge and stitched to form a casing for a flexible wire, upon which the brim is shirred, the outer edge forming a dainty frill. The wire may be bent to shape the brim in any desired way. The back edge of the brim is gathered and sewed to the lining, which is made with a circular center and a narrow side. The full crown is turned under at its front edge and shirred to form a narrow frill, and is sewed along the shirring over the back edge of the brim; and its back edge is gathered and sewed to a circular center, a cording being included in the seam. The plaited ends of tie-strings are sewed to the hat at the sides, and a frill of embroidered edging decorates the outer edge of the brim.

Hats of this kind are generally made of white or colored piqué, or of delicate hued chambray, dimity, lawn, Bengaline or China silk. Lace or embroidery will form appropriate decoration, and the tie-strings may be of ribbon or of the material, as desired. The hat may match or contrast in color with the coat it accompanies.

We have pattern No. 7584 in four sizes for little girls from one to seven years of age. To make the hat for a girl of five years, requires a yard and a fourth of lawn thirty-six inches wide, with a fourth of a yard of all-over embroidery twenty-seven inches wide. Of one material, it calls for a yard and a half twenty-two inches wide, or a yard and a fourth either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S REEFER JACKET.

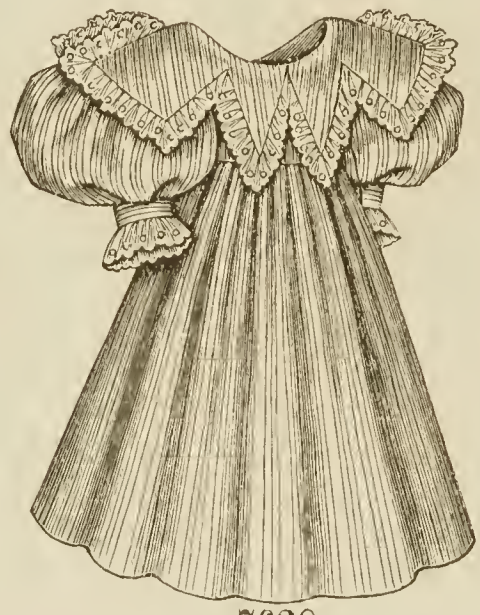
(For Illustrations see Page 676.)

No. 7632.—Another illustration of this jaunty little jacket, showing it made of white piqué and decorated with embroidered edging in two widths, is given at figure No. 395 L in this DELINEATOR.

The jacket is here pictured made of piqué and decorated with pearl buttons, embroidered edging and machine-stitching. The loose fronts are closed in double-breasted style with button-holes and pretty pearl buttons, and above the closing they are reversed in pointed lapels that meet the rolling collar in notches. The close adjustment at the sides and back is due to side-back gores, and a curving center seam that terminates at the waist-line. The edges separate below, and the side-back seams end at the top of laps that are ornamented with three small buttons. The sailor collar falls deep and in regulation square outline at the back and has broad tab ends extending below the lapels, the free edges of the collar being decorated with a row of embroidered edging. The one-seam leg-o'-mutton sleeves have sufficient fulness gathered at the top to give the fashionable broad-shouldered appearance. A square-cornered lap conceals an opening to a pocket inserted in each front, and its edges and also the edges of the jacket, sleeves and rolling collar are finished with



7628



7628

Front View.



7628

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 672.)

a single row of machine-stitching. The sailor collar may be omitted, as shown in the small view.

During the present season light-weight cloth, serge or flannel will be most satisfactory for the jacket, but as the Spring wanes and the warmer days advance such materials as Marseilles, linen or cotton duck, Galatea and Teviot suiting will be found serviceable, machine-stitching, embroidered edging or lace providing the decoration. A reefer jacket of navy-blue twilled flannel may have a decoration of white or silver soutache braid.

We have pattern No. 7632 in seven sizes for children from one to seven years of age. For a child of five years, the jacket requires three yards of goods twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' BONNET OR SUN-BONNET.

(For Illustrations see Page 677.)

No. 7585.—Besides affording protection against the sun, this dainty bonnet will impart an air of quaintness to a little face. For its development dotted Swiss was chosen. It has an oval back joined to a side, that is smooth at the sides and gathered at both edges across the top to rise high with puff effect. In the seam joining the back and side are inserted a cording and a double frill of the material, the frill being deepest at the top and narrowest at the ends. The front edge of the side is overlapped by the back edge of a puff, which is turned under at the front and back edges to form dainty frills; and the front edge of the puff covers the back edge of a frill front that is broad at the top and narrowed considerably at the ends. The frill front is lined with the dotted Swiss and is gathered for some distance along its back edge to flute prettily; and the puff and side are arranged upon a smooth lining that is gathered at its back edge and fits the head closely. A curtain that is gathered at the top is joined across the lower edge of the bonnet, and its free edges are trimmed with lace edging, which is continued along the front edge of the frill front. The plaited ends of the strings are tacked underneath to the frill front, and the strings are bowed prettily under the chin.

The pretty little bonnet will make up exquisitely in white, pale-blue or pink chambray, lawn, nainsook, mull and similar fabrics for dressy wear, and gingham will develop a more serviceable bonnet. Swiss, Irish point or Hamburg edging or Rocaille embroidery or lace will provide dainty garniture.

We have pattern No. 7585 in five sizes for little girls from one to nine years of age. Of one material for a girl of five years, the bonnet calls for a yard and seven-eighths twenty-two inches wide, or a yard and five-eighths twenty-seven inches wide, or a yard and three-eighths thirty-six inches wide, or one yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7593

INFANTS' DRESS OR SLIP.

(For Illustrations see Page 677.)

No. 7592.—This pretty little dress is so simple that its development will be a matter of very little trouble even to the inexperienced needle woman; it is illustrated made of fine French nainsook and trimmed with lace edging and feather-stitching. The dress is of the correct depth, and its simple shaping is accomplished by seams along the shoulders and under the arms. A plait is laid in each arm's-eye at each side of the under-arm seam, to provide desirable fulness in the skirt. A slash is made at the center of the back from the neck to a desirable depth and finished for a closing, which is made invisibly; and the front and back are drawn into soft folds at the center by three rows of shirrings. The lowest two rows of shirrings are stayed by feather-stitching done with pale-blue embroidery silk, and the neck is finished with a narrow binding decorated with feather-stitching and an upright frill of narrow lace edging. The full sleeves, which are shaped by inside seams only, are gathered at the top and bottom and finished with a narrow binding decorated with feather-stitching and frills of narrow lace edging. The lower edge of the dress is finished with a deep underfacing daintily hemstitched at the top.

Dresses or slips of this kind are usually developed in fine cambric, lawn, nainsook, French percale, dimity, etc., and trimmed with lace or embroidery, tucks, embroidered bands, hemstitching or feather-stitching.

Pattern No. 7592 is in one size only, and, to make one like it, will require four yards of material twenty-two inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.



7593

Front View.

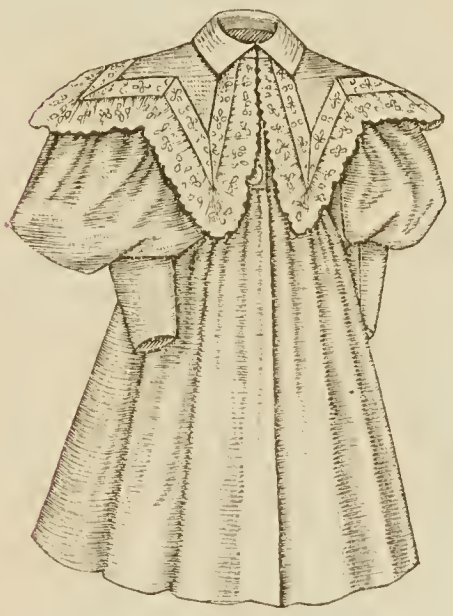


7593

Back View.

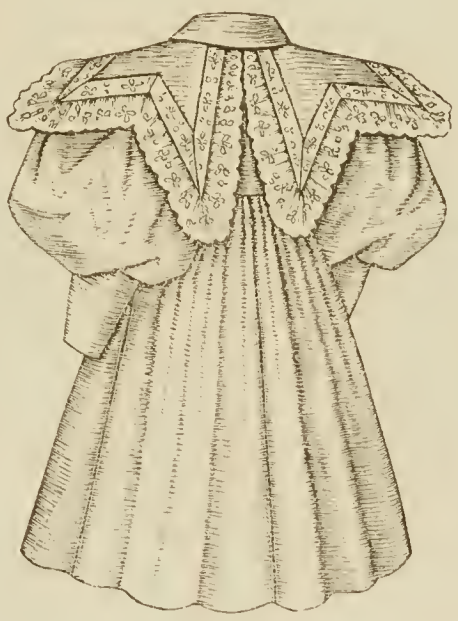
CHILD'S DRESS, WITH LONG BLOUSE-BODY. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 673.)



7599

Front View.



7599

Back View.



7599

CHILD'S COAT. (COPYRIGHT.)

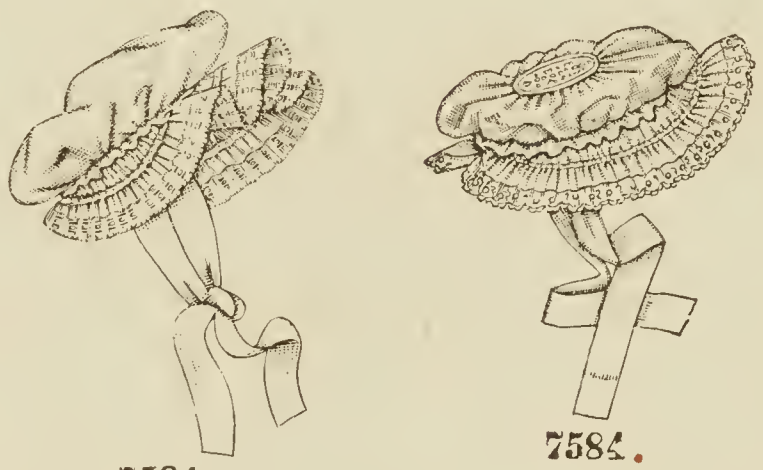
(For Descriptions see Page 673.)

Equestrian Costumes.

(For Illustrations see Pages 598 and 599.)

There is no outdoor exercise more thoroughly delightful and health promoting than riding, and its enjoyment is heightened by a proper and becoming costume. On the accompanying plate equestrian outfits of the most fashionable and practical designs are considered, both sexes being given equal attention.

Figure E P 1 represents a Misses' riding-habit, which is faultlessly shaped and adjusted with a view to the wearer's comfort whether she be in the saddle or dismounted. The skirt is longer at the right side, allowance being made for the extra length taken up by the pommels; and when walking the skirt is raised conveniently by a loop fastened over a button at the back. The jaunty round basque extends well over the hips and displays a coat lap and plaits below the waist-line at the back. Below the double-breasted closing the fronts are rounded gracefully toward the back, while above they are reversed in notched lapels by a stylish rolling collar, a chemisette vest topped by a standing collar being revealed between the lapels. The coat sleeves fit comfortably, and the outside seam of each ends at the top of an underlap allowed on the under part. Broadcloth, fine diagonal or melton in dark shades of blue, brown or green are most appropriate for misses' riding-habits, and a single row of stitching at all the free edges is the usual mode of completion.



Front View. *Back View.*

Little Girls' Hat. (Copyright.)

(For Description see Page 674.)

The pattern employed in making the habit is No. 6407 (copyright), which is in 9 sizes for misses from 8 to 16 years of age, and costs 1s. 8d. or 40 cents.

A Gentleman's riding outfit of correct cut is represented at figure E P 2. The coat is in cutaway sack style; it is fitted at the back, and the fronts are turned back at the top in small, notched lapels by a rolling collar, while the lower corners are rounded below the closing. The sleeves fit easily; and machine-stitching completes all the free edges. The breeches, which are tight fitting, extend to the ankles, and are intended to be worn with riding boots or leggings. Dark-brown, drab or black corduroy and heavy covert cloth are favored for breeches.

The patterns used for this suit are coat No. 5056, which is in 15 sizes for men from 32 to 46 inches, breast measure, and costs 2s. or 50 cents; and breeches No. 834 (copyright), which is in 10 sizes for men who are from 28 to 46 inches, waist measure, and costs 1s. or 25 cents.

For advocates of cross-saddle riding for women a specially designed outfit is shown at figure E P 3. It may be developed in the same materials as the side-saddle habit and consists of a Norfolk blouse, a divided skirt and a long top-coat. The blouse shows two box-plaits at the back and one at each side of the closing in front, and is provided with a belt. A standing collar finishes the neck, and two seams are used in shaping the leg-o'-mutton sleeves. The skirt is dart-fitted at the top at the front and sides and gathered full at the back, falling full all round at the lower edges. A coat, which is also included in the pattern, has coat-plaits and a coat-lap at the back below the waist-line and is closely fitted above, the fronts also being tight fitting and closed in double-breasted style, a rolling collar reversing them in notched lapels above the closing. The sleeves are amply full at the top and over them falls a double, ripple cape. Pocket-laps cover openings to side pockets in the fronts.

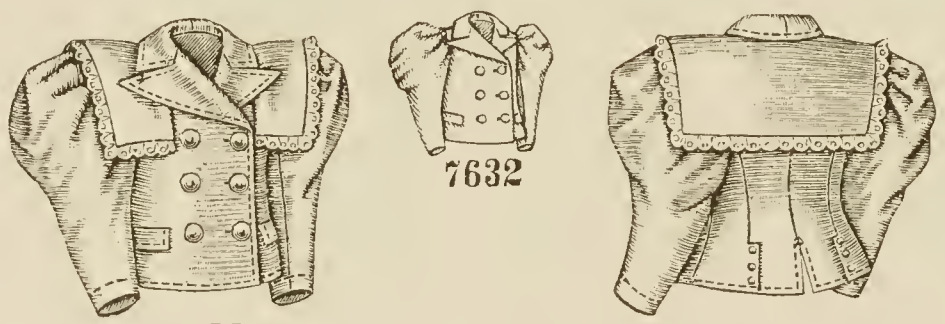
The pattern used is No. 746 (copyright), which is in 7 sizes for ladies from 30 to 42 inches, bust measure, and costs 1s. 6d. or 35 cents.

Figure E P 4 depicts a back view of a Ladies' riding-habit consisting of a skirt, a double-breasted basque, and a chemisette-vest that may be omitted in favor of a linen or percale chemisette and a bow or four-in-hand scarf. The skirt is longer at the right side to give a uniform lower outline when mounted and is caught up to walking length when necessary by a loop fastened over a button. The basque is widened by gores at the front to lap and close in double-breasted fashion, and above the closing the fronts are turned back in notched lapels by a rolling collar, the chemisette-vest, which is finished with a standing collar, appearing between the lapels. The well fitting coat sleeves have outside seams that are discontinued a short distance from the wrists above underlaps allowed on the under sleeve-portion. The back is adjusted with the utmost precision and below the waist-line the customary coat lap and plaits are observed.

The pattern employed in dressing this figure is No. 6247 (copyright), which is in 13 sizes for ladies from 28 to 46 inches, bust measure, and costs 2s. or 50 cents.

Figure E P 5 illustrates a Gentlemen's suit made by coat pattern No. 5054, which is in 15 sizes for men from 32 to 46 inches, breast measure, and costs 2s. or 50 cents; vest pattern No. 5055, which is in 15 sizes for men from 32 to 46 inches, breast measure, and costs 1s. or 25 cents; and breeches pattern No. 755 (copyright), which also includes leggings, and is in 10 sizes for men from 28 to 46 inches, breast measure, costing 1s. or 25 cents.

The coat is in three-button cutaway style, and the lower front corners are rounded gracefully below the lowest button, while at the top the fronts are reversed in small, notched lapels by a rolling collar. Pocket-flaps are added; and the sleeves are sufficiently wide to permit free action of the arms. The vest is single-breasted. The low standing collar extends within a short distance of the front edges, and a V is formed above and below the closing. The breeches are full in the leg, except at the lower edge, where they are buttoned tightly, and they are reinforced at the lower part at the inside of the leg by sections of the material stitched to the trousers with closely spaced rows of machine-stitching. The lower edges of the breeches are overlapped by the leggings, which fit closely and extend over the boot.



Front View. *Back View.*

Child's Reefer Jacket. (Copyright.)

(For Description see Page 674.)

A jaunty suit for a boy is illustrated at figure E P 6, the cutaway coat being of the most approved shaping and the breeches of the Knickerbocker variety, adapted to outdoor exercises and accompanied by leggings. Whipcord, covert cloth or corduroy in brown or gray shades will make handsome riding suits; and leather leggings may be worn, if those of the suit material are not desired. The coat is nicely fitted at the back, and the fronts are closed with three holes and buttons, being cut away below the closing and reversed in tiny, notched lapels above. The coat

sleeves fit comfortably, and the usual pockets are inserted. The breeches fit closely at the bottom of the leg and are full above, and the well shaped leggings overlap them to a desirable depth. The breeches are strengthened by facings at the inside in the lower part of the legs.

The patterns used are coat No. 7063, which is in 12 sizes for boys from 5 to 16 years of age, and costs 10d. or 20 cents; and breeches and leggings No. 790 (copyright), which is in 9 sizes for boys from 8 to 16 years of age, and costs 10d. or 20 cents.

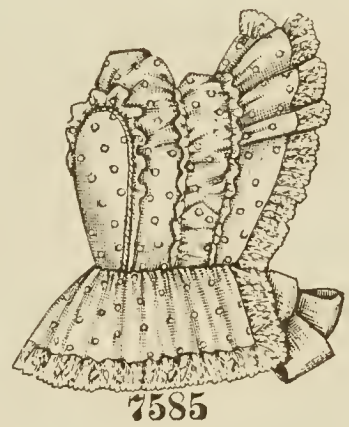
At figure E P 7 is shown another view of pattern No. 746 (copyright), which is in 7 sizes for ladies from 30 to 42 inches, bust measure, and costs 1s. 6d. or 35 cents. It is fully described at figure E P 3, where the Norfolk blouse and divided skirt are illustrated, the coat being portrayed in the present instance. Broadcloth, melton, kersey and corkscrew are used for riding-habits, and the finish is either perfectly plain or is provided by machine-stitching. The buttons used on the coat may be covered with the material, or smoked pearl or plain or fancy bone buttons may be used.

A stylish habit consisting of a double-breasted round basque and a French equestrian skirt is portrayed at figure E P 8. The length allowed at the right side of the skirt to secure a uniform lower edge when mounted is caught up when walking to secure a graceful, draped effect at the front and left side. Tights or riding trousers may be worn under the skirt, as preferred. The basque shows the regulation coat lap and plaits below the waist-line of the well-fitted back, and a small notch is formed below the closing, which is made in double-breasted style with buttons and button-holes. Above the closing the fronts are folded back in lapels by a rolling collar, and a standing collar finishes the chemisette in the pattern, which may be omitted in favor of a linen chemisette. The sleeves have fashionable fulness at the top and may show a row of buttons at the wrist at the back of the arm. The chemisette will frequently contrast in color with the remainder of the basque.

Skirt pattern No. 6363 (copyright), which is in 9 sizes for ladies from 20 to 36 inches, waist measure, and costs 1s. 3d. or 30 cents; and basque No. 761 (copyright), which is in 13 sizes for ladies from 28 to 46 inches, bust measure, and costs 1s. or 25 cents, were used in making this habit.

The Gentlemen's suit pictured at figure E P 9 is of exceptionally elegant cut. The coat is shown in a front view and described at figure E P 5, pattern No. 5054, which is in 15 sizes for men from 32 to 46 inches, breast measure, and costs 2s. or 50 cents, having been used for it. The trousers, designed especially for riding, were made by pattern No. 798 (copyright), which is in 10 sizes for men from 28 to 46 inches, waist measure, and costs 1s. or 25 cents. They are perfectly close-fitting, straps arranged at the lower edge holding them well down over the boot; and they are strengthened by facings of buckskin or chamois arranged at the back and extending down the inside of the legs nearly to the lower edge. Patch pockets are applied at the back above the facings, and straps buckle at the back to regulate the width.

The toilette shown at figure E P 10 is jaunty and becoming. The skirt was made by pattern No. 6363 (copyright), which is in 9 sizes for ladies from 20 to 36 inches, waist measure, and costs 1s. 3d. or 30 cents, and is again shown and described at figure E P 8. The coat is fashionably known as the jockey coat. The front and sides are short and are lengthened by skirt portions to be of uniform depth with the well fitting back, which shows the customary coat plaits and laps below the waist-line. The fronts are widened by gores to lap and close in double-breasted fashion, being reversed in broad lapels by a rolling collar; and pocket-laps at the top of the skirt portions conceal openings to small pockets. The sleeves are bouffant at the top, but fit snugly on the forearm.



LITTLE GIRLS' BONNET OR SUN-BONNET. (COPYRIGHT.)

(For Description see Page 675.)

The pattern is No. 7176 (copyright), which is in 13 sizes for ladies from 28 to 46 inches, bust measure, and costs 1s. 3d. or 30 cents.

The Misses' toilette pictured at figure E P 11 is a faithful copy of a stylish toilette for ladies, the patterns used in its construction being skirt No. 6362 (copyright), which is in 9 sizes for misses from 8 to 16 years of age, and costs 1s. or 25 cents, and basque No. 766 (copyright), which is in 9 sizes for misses from 8 to 16 years of age, and costs 10d. or 20 cents. The basque is of rounding lower outline, with a close-fitting coat back, and the fronts are notched slightly below the double-breasted closing, above which they are reversed in notched lapels by a rolling collar. The removable chemisette is topped by a standing collar. The sleeves have desirable fulness above the elbow, and the outside seam of each is discontinued a little above the wrist at the top of an underlap allowed on the wide sleeve portion, the sleeve being closed with buttons and button-holes; a perfectly smooth, clinging adjustment on the forearm is thus produced. The skirt is of uniform lower outline when mounted, the extra length taken up by the pommels of the saddle being allowed at the right side, but when walking the extra length is caught up to the back, producing a draped effect at the front and right side. Trousers or tights may be worn, according to preference.

The toilette illustrated at figure E P 12 presents a novelty in the jacket fronts of the basque, which button at the bust over a tight-fitting vest closed at the center; this vest may be finished with a standing collar or with a shawl collar. The jacket fronts are reversed at the top in notched lapels by a rolling collar and are cut away toward the back below the bust. The back is in coat style; and the sleeves have slight fulness above the elbow, while a clinging effect is observed below. The skirt follows the outline of the figure closely when in the saddle, and the necessary extra length at the right side is draped conveniently and effectively to be of correct walking length when dismounted. Attractive riding outfits of this style have the vest of light-tan in habits of dark blue, brown or green; and when the vest is completed with a shawl collar, the accompanying chemisette may be of plain linen or plain or fancy striped percale. A band-bow or a four-in-hand scarf of fancy silk or plain black satin will be worn with the chemisette, the choice of either style being wholly a matter of individual taste. Basque pattern No. 762 (copyright), which is in 13 sizes for ladies from 28 to 46 inches, bust measure, and costs 1s. or 25 cents, and skirt No. 763 (copyright), which is in 9 sizes for ladies from 20 to 36 inches, waist measure, and costs 1s. 3d. or 30 cents, were chosen for the habit.



Front View. *Back View.*

INFANTS' DRESS OR SLIP. (COPYRIGHT.)

(For Description see Page 675.)

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

Styles for Boys.

FIGURE No. 397 L.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 397 L.—This consists of a Boys' shirt-waist and sailor trousers. The shirt-waist pattern, which is No. 7581 and costs 10d. or 20 cents, is in ten sizes for boys from three to twelve years of age, and is differently portrayed on page 679 of this DELINEATOR. The trousers pattern, which is No. 7582 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years of age, and may be seen again on page 679.

This is an ideal Summer suit for the small boy, the trousers being made of white duck and the shirt-waist of white and light-blue lawn. The trousers are shaped by the usual leg-seams and hip darts, and the closing is made at the sides. A pocket is inserted at each side, and the top is finished with waistbands.

The shirt-waist, which is shaped by shoulder and underarm seams, is closed through a box-plait of the contrasting goods applied upon the edge of the overlapping front; and three forward-turning tucks are stitched in each front, with stylish effect. At the back are three box-plaits, and the waist is encircled by a belt, to which buttons are sewed to attach the trousers. A leather belt is worn. The sailor collar is deep and square at the back, and its ends flare prettily, revealing the tie, which is of blue lawn to match the collar and is tastefully bowed. The shirt sleeves are of ample width and are completed with deep, rolling cuffs of blue lawn closed with sleeve studs at openings that are finished in regulation shirt style with underlaps and pointed overlaps.



FIGURE No. 397 L.



FIGURE No. 398 L.

FIGURE No. 397 L.—BOYS' SUIT.—This consists of Boys' Shirt-Waist No. 7581, price 10d. or 20 cents; and Sailor Trousers No. 7582, price 7d. or 15 cents. FIGURE No. 398 L.—LITTLE BOYS' SUIT.—This illustrates Pattern No. 7583 (copyright), price 1s. or 25 cents.

(For Descriptions see this Page.)

Handsome suits that will be cool yet dressy enough for most occasions may be copied from this mode in white or navy-blue flannel or in Galatea or piqué. The shirt-waist permits of pretty contrasts, and with white some bright hue will usually be chosen for the collar, tie, cuffs and applied plait.

The middy hat of white duck is banded with blue ribbon that is lettered in front with the name of a favorite yacht.

FIGURE No. 398 L.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 398 L.—This illustrates a Little Boys' suit. The pattern, which is No. 7583 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years old, and is represented in two views on page 679 of this DELINEATOR.

The suit is notably attractive in effect, and made up as here illustrated, with the jacket and trousers of dark-blue velvet and the blouse of nainsook, all-over embroidery and embroidered edging, it will be much favored for dressy wear. The trousers extend to the knee and are shaped by the usual seams and hip darts and closed at the sides. They are close-fitting and plainly finished.

The blouse droops in characteristic fashion and is closed at the center of the front under a jabot of embroidered edging. At the neck is a deep collar that is in six sections; it is perfectly smooth at the top and ripples prettily all round, and its front and lower edges are followed by a frill of embroidered edging narrowed slightly toward the ends. The shirt sleeves are finished with rolling cuffs of all-over embroidery showing frills of embroidered edging along their upper edges.

The short jacket displays fronts that flare from the neck and have rounding lower corners; and the seams at the back end a short distance above the lower edge, the corners being nicely rounded below the seams. The comfortable coat sleeves are plainly finished.

Very natty suits of this style are fashioned from dark green, blue or brown velvet or velveteen in combination with nainsook, lawn, mull or India silk, the thin materials, of course, being used for the blouse. Smooth cloth or fine serge may also be chosen for the jacket and trousers.

The hat is of straw.

LITTLE BOYS' SUIT, WITH BLOUSE HAVING SECTIONAL RIPPLE COLLAR.

(For Illustrations see Page 679.)

No. 7583.—Dark-blue velvet and white nainsook, all-over embroidery and embroidered edging are combined in this suit at figure No. 398 L in this DELINEATOR. At figure G 29 on the Juvenile Plate for Summer, 1895, it is again represented.

This picturesque suit for a small boy comprises a blouse made of white lawn, all-over embroidery and embroidered edging, and a jacket and trousers of white piqué. The blouse is

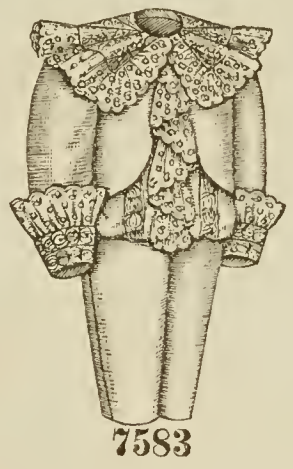
shaped by shoulder and under-arm seams and closed at the center of the front. To the hem of the overlapping front is attached a jabot of embroidered edging, and at each side of the jabot the front is decorated with an upright row of insertion. The lower edge of the blouse is hemmed to form a casing, through which a tape is run to draw the edge closely about the waist, the fulness drooping in the usual manner. The shirt sleeves are gathered at the top and bottom and finished with wristbands, to which are joined round cuffs that are completed with frills and turned back over the sleeves of the jacket. At the neck is a deep rippling collar formed of six joined sections of all-over embroidery mounted upon a shaped band and finished at the edges with a frill of embroidered edging.

The fronts of the jacket flare prettily and are gracefully rounded. The back is shaped by a center seam and joined to the fronts in under-arm and shoulder seams, the center and under-arm seams being terminated a short distance above the lower edge and the corners stylishly rounded. The coat sleeves, which are shaped by inside and outside seams, are comfortably wide.

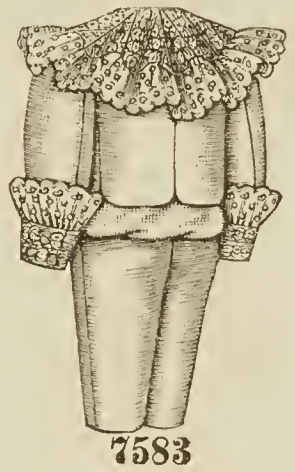
The close-fitting trousers extend to the knee and are shaped by the usual seams and hip darts and closed at the sides. Pockets are inserted in the outside seams, and the top of the trousers is completed with under waistbands, in which the necessary button-holes are worked for attaching the trousers to the waist.

The trousers and jacket may be stylishly made in duck, grass linen, velvet, velveteen, Galatea, cloth, cheviot, flannel, serge, etc. The blouse may be developed in dimity, mull, nainsook, cambric or other preferred goods, and the collar and cuffs may be of the material or of all-over embroidery or ribbon.

We have pattern No. 7583 in six sizes for little boys from two to seven years of age. For a boy of five years, the jacket and trousers require a yard and seven-eighths of material twenty-seven inches wide, or a yard and a half thirty-six inches wide, or one yard fifty-four inches wide. The blouse calls for a yard and a half of lawn thirty-six inches wide, with three eighths of a yard of all-over embroidery twenty-seven inches wide, and four yards and three-eighths of edging four inches wide. Of one material, it needs three yards and an eighth twenty-two inches wide, or two yards and a half twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 1s. or 25 cents



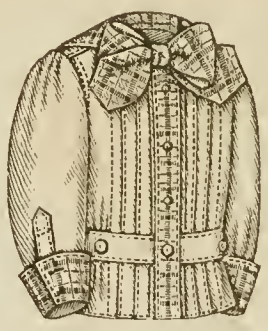
Front View.



Back View.

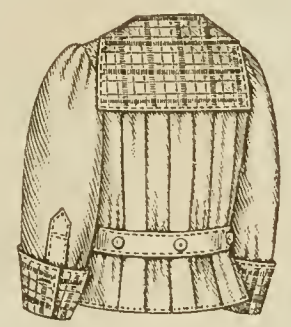
LITTLE BOYS' SUIT, WITH BLOUSE HAVING SECTIONAL RIPPLE COLLAR. (COPYRIGHT.)

(For Description see Page 678.)



Front View.





Back View.

BOYS' SHIRT-WAIST, WITH TIE (THAT MAY BE OMITTED) AND SAILOR COLLAR.

(For Description see this Page.)

BOYS' SHIRT-WAIST, WITH TIE (THAT MAY BE OMITTED), AND SAILOR COLLAR.

(For Illustrations see this Page.)

No. 7581.—White and light-blue lawn are combined in this shirt-waist at figure No. 397 L in this DELINEATOR, where it is pictured worn with sailor trousers

The waist is here shown in a stylish combination of white and plaid cambric. It is very simply shaped by shoulder and under-arm seams and displays three box-plaits at the back and three forward-turning tucks in each front. A box-plait of the plaid goods is applied at the front edge of the overlapping front, and through it the closing is made with button-holes and buttons. The shoulder seams are strengthened with shoulder straps machine-stitched to position. The slight fulness at the waist-line is collected in gathers, and a belt is stitched on the outside, buttons being sewed on the belt for the attachment of the skirt or trousers. The shirt sleeves are of comfortable width and are slashed at the back of the arm, one edge of the slash being finished with an underlap and the other with an overlap that is pointed at the top; they have slight fulness collected in gathers at the top and bottom and are finished with rolling cuffs having square ends that are closed with studs and sleeve-buttons. At the neck is a sailor collar, which rolls deeply over a neckband that is closed in front with a stud and lies square between the shoulders. The ends of the collar flare widely at the throat and between them is bowed a tie of plaid goods, the plaited ends of which are secured under the collar.

Shirt-waists of this kind are made of percale, cambric, Madras, wash cheviot, Oxford cloth, gingham, etc., and worn with skirts or trousers. A dainty shirt waist combined white linen and white cambric spotted with blue.

We have pattern No. 7581 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the shirt-waist requires a yard and a half of plain with a yard and an eighth of plaid cambric each thirty-six inches wide. Of one material, it needs three yards twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' SAILOR TROUSERS, WITHOUT A FLY.

(For Illustrations see this Page.)

No. 7582.—At figure No. 397 L these trousers are shown made of white duck and worn with a shirt-waist.

The trousers are here pictured made of dark-blue flannel and finished with machine-stitching. They are of comfortable width in the leg, present the regulation nautical flare over the boot, and are shaped by the usual inside and outside leg-seams, a seam at the center of the front and back and hip darts at the back. The center seam is discontinued a short distance from the top at the back below extra widths that are turned under; and the backs are laced together over a puff sewed underneath. The top of the trousers is finished with waistbands in which button-holes are made for attaching the trousers to the shirt-waist or underwaist. Side pockets are inserted, and the closing is made at the sides with button-holes and buttons.

Cloth, serge, flannel, seersucker, duck, Galatea or Teviot suiting are all fashionable materials for sailor trousers of this kind.

We have pattern No. 7582 in eight sizes for little boys from three to ten years old. For a boy of seven years, the trousers needs a yard and three-fourths of material twenty-seven inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



Front View.



Back View.

LITTLE BOYS' SAILOR TROUSERS, WITHOUT A FLY.

(For Description see this Page.)

ILLUSTRATED MISCELLANY.

Dressmaking at Home.

(For Illustrations see Pages 605, 680 and 681.)

Almost all bodices are marked by a pretty, soft fulness at the front that is arranged sometimes in puffs, sometimes in long, straight folds caused by gathers or plaits, and again in folds that droop in a very attractive manner over a ribbon girdle or crush belt. A smooth yoke is often introduced above this fulness, but quite as frequently the folds extend to the neek, or a yoke effeet is produced by tastefully arranged shirrings or tueks above the bust.

Sleeves are enormously large above the elbow, the fulness being eaused either by the shaping of the sleeve or by applied puffs, but the effect on the forearm is close, except in shirt sleeves or when the puff extends below the elbow.

Crush collars are still favorably regarded and are made with frill-finished ends or with two or more loops standing broadly out on the shoulders.

Godets are very much in evidence in skirts, being arranged at the sides as well as at the back. The flare all round in skirts is very pronouneed, and the entire effect is stately.

Crêpe, grenadine and other tissues are largely used for vests and other aecessories or for dainty gowns. When the entire gown is of these delicate fabrics taffeta forms a very attractive foundation, although perealine, which has a silk finish and is inexpensive, can be used when the tissue is not too transparent.

Figures Nos.



Figure No. 12.—Combination and Decoration for a Ladies' Basque-Waist.—(Cut by Pattern No. 7624; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



Figure No. 11. — Combination and Decoration for a Ladies' Blouse-Waist.—(Cut by Pattern No. 7556; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

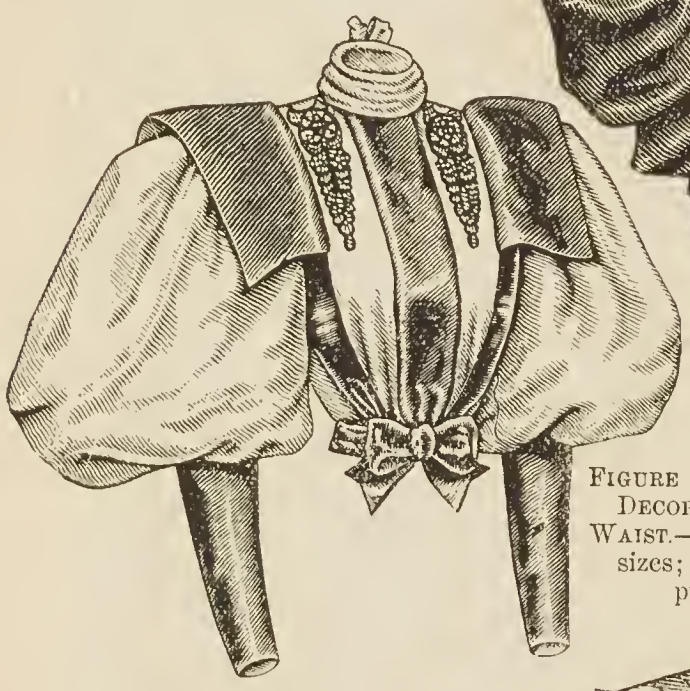


Figure No. 9.—Combination and Decoration for a Ladies' Waist.—(Cut by Pattern No. 7597; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



Figure No. 10.—Combination and Decoration for a Ladies' Sailor-Waist.—(Cut by Pattern No. 7594; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

1 to 8.—Fashionable Skirt-Decorations. — The skirts shown at these figures indicate prevailing fancies regarding the styles of skirt and the trimmings used on them, the decoration usually being simple and disposed so that it will not interfere with the eorrect pose of the godets which are so favorably looked upon.

An exceedingly graceful skirt for thin fabrics

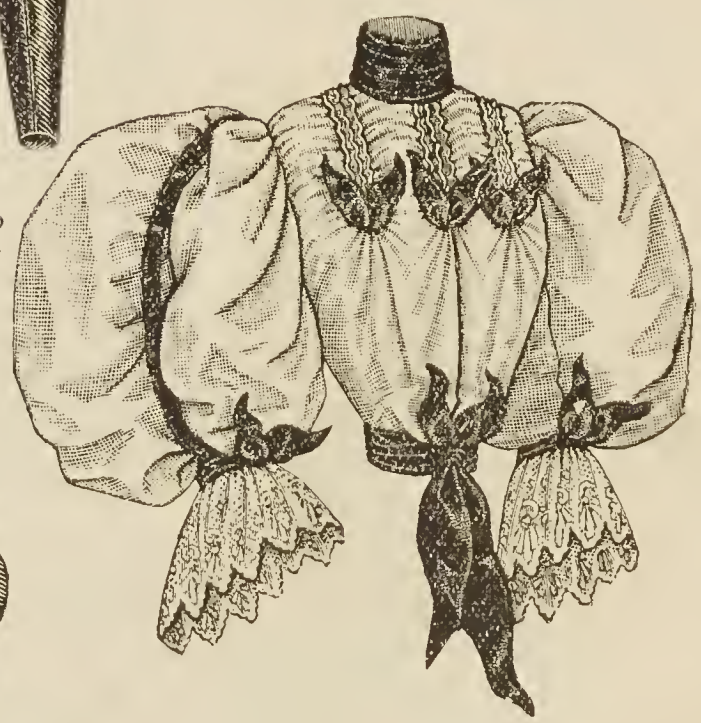


Figure No. 13.—Combination and Decoration for a Ladies' Waist.—(Cut by Pattern No. 7626; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 9, 10, 11, 12 and 13, see "Dressmaking at Home," on Page 682.)

is illustrated at figure No. 1 made of flowered black organdy over corn-colored silk, by pattern No. 7625, price 1s. 6d. or 35 cents. Two curving rows of tuck-shirrings across the front produce a fanciful effect, and the back falls in full folds. A



FIGURE NO. 14.—STYLISH DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 7627; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

tasteful bow of ribbon is secured over the right end of the shirrings and an all-round trimming at the lower edge is arranged with two rows of narrow and one row of wide ribbon.

Ribbon passed about the belt and artistically bowed at the front decorates the skirt illustrated at figure No. 2, which shows three godets at the back and stylish flutes at the sides. It is a graceful mode and was made of flowered challis by pattern No. 7571, price 1s. 3d. or 30 cents.

Fine serge in a pretty shade of tan

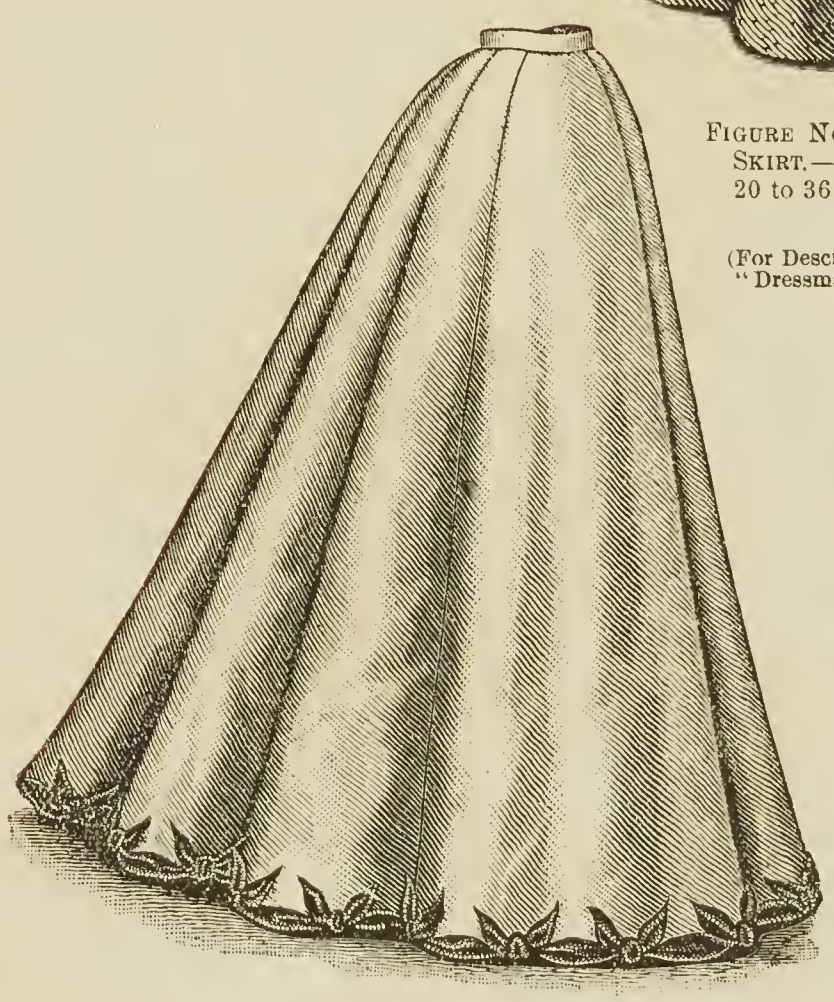


FIGURE NO. 15.—ARTISTIC DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7606; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

was used for the skirt shown at figure No. 3, which represents pattern No. 7398, price 1s. 3d. or 30 cents. The skirt ripples softly at the front and sides and hangs in four godets at the back, and decoration is supplied by black velvet ribbon applied at each side of the side-front seams, and a row of velvet buttons set on the front-gore in front of the bands.

In the skirt portrayed at figure No. 4 the fulness at the back is laid in backward-turning plaits that flare toward the foot in the manner now fashionable, and shallow flutes are seen at the sides. Scotch cheviot was used in the making, and the decoration consists of braid passementerie overlying a band of the cheviot that encircles the skirt near the lower edge. Pattern No. 7334, which costs 1s. 3d. or 30 cents, provided the design.

A pretty effect is produced by a ribbon garniture at figure No. 5, suiting in a heather mixture having been selected for the skirt. Pattern No. 7325, price 1s. 3d. or 30 cents, provides the design. The skirt is so shaped as to be entirely without fulness at the top and falls in flutes all round below the hips, and the ribbon is disposed at each side of the front on the belt in a bow having an upright and a drooping loop and uneven, notched ends.

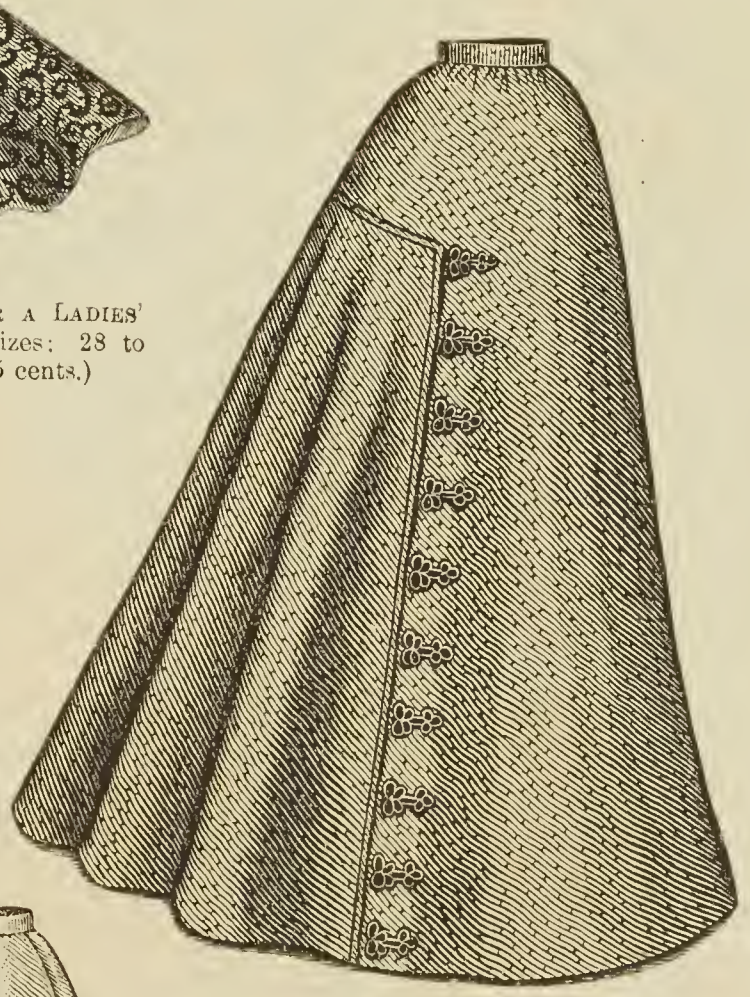


FIGURE NO. 16.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7560; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 14, 15 and 16, see "Dressmaking at Home," on Pages 682 and 683.)

Figure No. 6 illustrates a graceful mode, for which lemon-colored figured organdy over black taffeta was chosen. The skirt is composed of a narrow front-gore which is quite smooth, and nine godets, and the decoration of black lace insertion is disposed in horizontal rows from the lower edge nearly to the top upon the godets nearest the front-gore, with charming effect. Pattern No. 7606, price 1s. 3d. or 30 cents, was used for making the skirt.

The skirt shown at figure No. 7 was made of pearl-gray faced cloth by pattern No. 7531, which costs 1s. 3d. or 30 cents. In this stylish design there are three godets at the back and one at each side of the front, soft flutes being observed at the sides and front; and the decoration consists of an elaborate braiding pattern in which jet is effectively introduced, being wrought on the godets in front.

Black *gros de Londres* is represented in the skirt shown at figure No. 8, which is especially desirable for materials of narrow width. Three godets are arranged at the back, and the front and sides show shallow ripples. The ornamentation consists of handsome passementerie ornaments which cover the seams at the front and sides from belt to knee. The pattern is No. 7467, which costs 1s. 3d. or 30 cents.



FIGURE NO. 1.—SCRAP-BASKET.

(For Description see "The Work-Table," on Page 683.)

FIGURE NO. 9.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—This waist is designed simply but is very attractive, and its present development, which combines white serge and dark-green *gros de Londres*, is extremely effective. A round yoke is arranged at the back above a full back showing a box-plait down the center, and a deep fancy collar follows the outline of the yoke, its bretelle-like ends crossing the shoulders and extending on the fronts to the bust. The box-plait over the closing in front is of the silk, and green silk ribbons start from beneath the ends of the collar and are carried down to the ends of the ribbon belt, which closes in front under a pretty bow. Black lace Vandykes ornament the fronts at each side of the plait above the bust. The coat sleeves are covered below puffs that are arranged above the elbow with silk, and the serge was used for the crush collar, which is finished with a bow at the back. The waist was made according to pattern No. 7597, which costs 1s. or 25 cents.

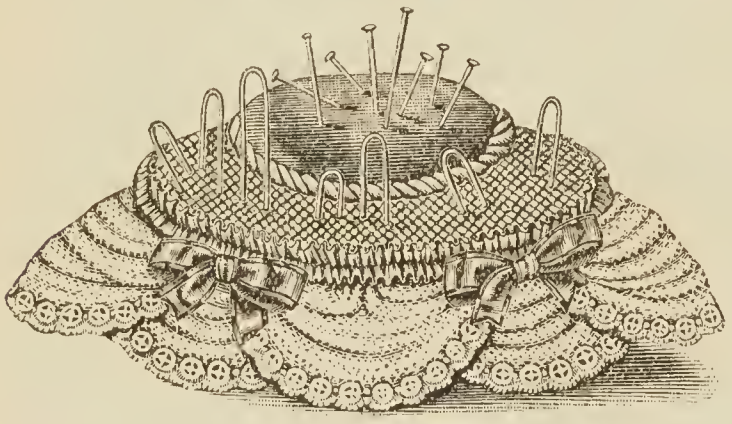


FIGURE NO. 2.—PIN-CUSHION.

FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' SAILOR WAIST.—Plain blue and plain white chambray and white chambray striped with blue effect a pleasing combination in this waist, the pattern for which is No. 7594, price 1s. or 25 cents. The back displays a box-plait down the center and slight fulness at each side of the plait in the lower part, and at the front similar fulness appears back of tucks which are arranged at each side of a box-plait made over the closing. The fronts are V-shaped at the top to accommodate the broad ends of a large sailor-collar, the outline of which is pleasingly emphasized by a frill of fine embroidered edging; and a chemisette showing a box-plait at the center and a standing collar at the neck is disclosed between its ends. A gold stud ornaments the plait in the chemisette, and a black satin band-bow is worn. A plain belt encircles the waist, and the *gigot* sleeves are trimmed with round cuff-facings of the blue-and-white chambray trimmed at the top with a frill of edging.

FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' BLOUSE-WAIST.—This stylish waist has at the top a yoke that is pointed at the back and rounding in front, an admirable effect being produced by cutting the yoke from Corah cashmere in which yellow is the predominating tone, black and yellow satin being combined with it. The back below the yoke has gathered fulness at the center, and the fronts droop in full folds at each side of a box-plait that conceals the closing and extends over the yoke to the neck. The plait is of the Corah cashmere, and the yellow satin was used for the fanciful crush collar, which is made with loops at the sides. A crush belt having frilled ends closed at the back is passed about the waist. The mutton-leg sleeves are bouffant at the top and present a smooth effect on the forearm. Very elaborate effects are possible in this waist, which was fashioned after pattern No. 7556, price 1s. 3d. or 30 cents.

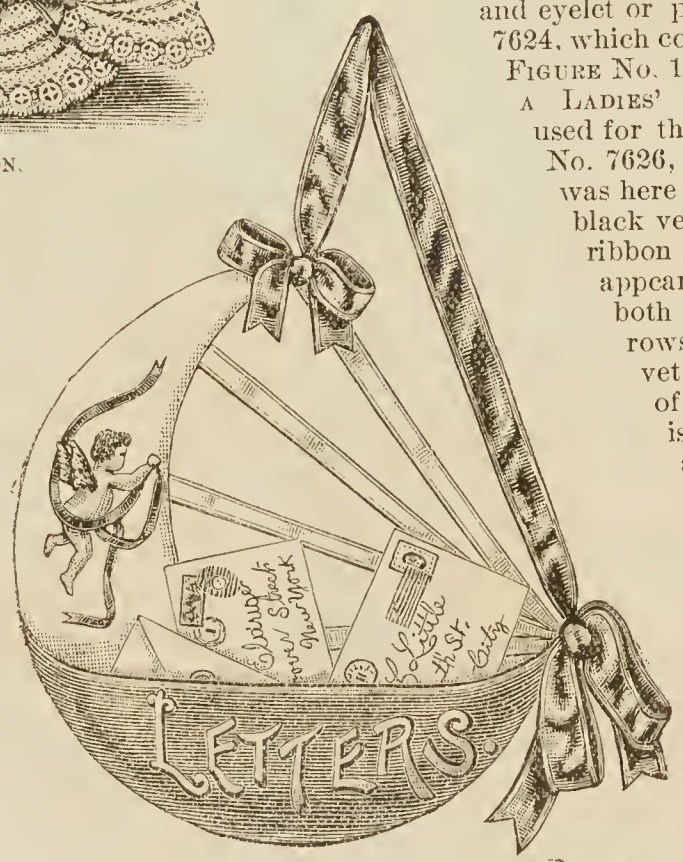


FIGURE NO. 3.—LETTER-HOLDER.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—Very graceful is this waist, for which white satin and blue-and-gold changeable silk dotted in gold were selected. The smooth, fanciful yoke and the pretty crush collar are of the satin, and the remainder of the waist is of the silk. The fronts droop in French style at the center over a wrinkled band of silk, and the back has plaited fulness at the waist-line that flares toward the shoulders, where the effect is smooth. The sleeves are full puffs that extend just below the elbow and are decorated at the lower edge with a twist of silk; the coat sleeve underneath may extend to the wrist, if desired. A bow is arranged at the back of the collar. The mode is a pretty one by which to make up the numerous silks and eyelet or plain tissues over taffeta. Pattern No. 7624, which costs 1s. or 25 cents, provided the design.

FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—Dainty fabrics should be used for this waist, which was shaped by pattern No. 7626, price 1s. or 25 cents. White nainsook was here chosen for it, and the introduction of black velvet for the collar and belt and velvet ribbon for trimming produces a handsome appearance. A puffed yoke effect is attained both back and front by grouped lengthwise rows of tuck-shirrings, rabbits' ears of velvet ribbon being set over the lower end of each group. The fulness in the back is drawn to the center at the waist-line, and that in the front droops in the prevailing style over the belt. The closing of the waist is made in front and the crush collar is fastened at the back. The belt is ornamented at the center of the front with ribbons knotted together to form upright rabbits' ears and uneven ends that fall over the skirt, the effect being unique and pretty. The sleeves are in puff style and shirred to form three lengthwise puffs. The shirrings are covered with straps of ribbon, and the lower edges are decorated with frills of lace edging headed by wrinkled bands of velvet, and rabbits' ears set at the inside of the arm. The coat sleeves over which the puffs are arranged may extend to the wrists when a long-sleeved waist is desired.

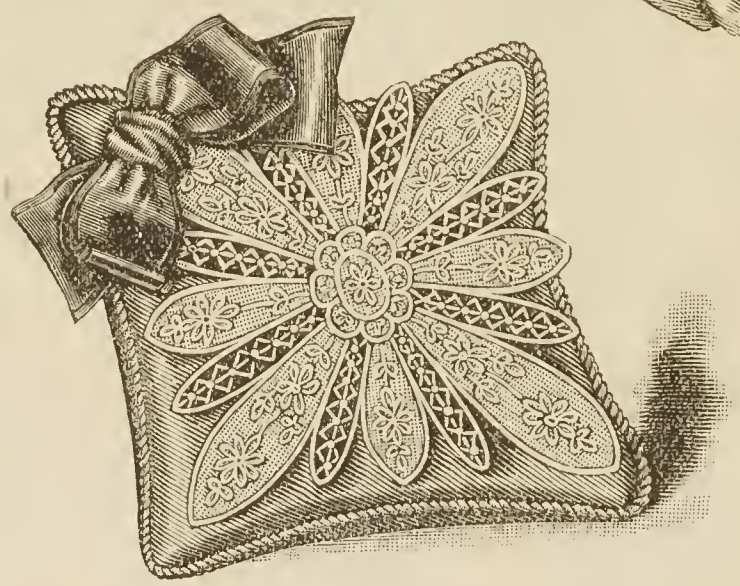


FIGURE NO. 4.—PIN-CUSHION.



FIGURE NO. 5.—WORK-BAG.

(For Descriptions of Figures Nos. 2, 3, 4 and 5, see "The Work-Table," on Page 683.)

FIGURE NO. 14.—STYLISH DECORATION FOR A LADIES' CAPE.—The tendency of present fashions in wraps is toward richness.

of fabric rather than elaborateness of design, and the cape here shown exemplifies a popular mode, the material chosen being violet taffeta. The cape is perfectly smooth on the shoulders, but falls in graceful flutes below, and is handsomely decorated all over with an artistic braiding design in which jet beads are abundantly introduced. A standing collar is at the neck and over its ends is disposed a butterfly bow of ribbon edged with narrow lace, this trimming being easily arranged by shirring a section of ribbon through the center. The cape was made by pattern No. 7627, which costs 1s. or 25 cents, and also makes provision for a triple cape and a flaring collar in rolling style.

FIGURE No. 15.—ARTISTIC DECORATION FOR A LADIES' SKIRT.—White cloth was chosen for this skirt, pattern No. 7606, which costs 1s. 3d. or 30 cents, being used for its development. The skirt was described at figure No. 6; the decoration in this instance is set at the extreme lower edge and is contributed by black velvet ribbon arranged at intervals in knots and upstanding, pointed ends.

FIGURE No. 16.—DECORATION FOR A LADIES' SKIRT.—A skirt that is novel and pleasing in design is here shown, the unique effect being produced by yoke extensions on the front-gore, the side-gores falling in deep flutes below the extensions and being bordered along the front and upper edges by two rows of silk soutache. Further decoration is afforded by silk ornaments set on the front-gore along the front edges of the side-gores. Three godets stand out gracefully at the back. This skirt may be duplicated by pattern No. 7560, which costs 1s. 3d. or 30 cents.

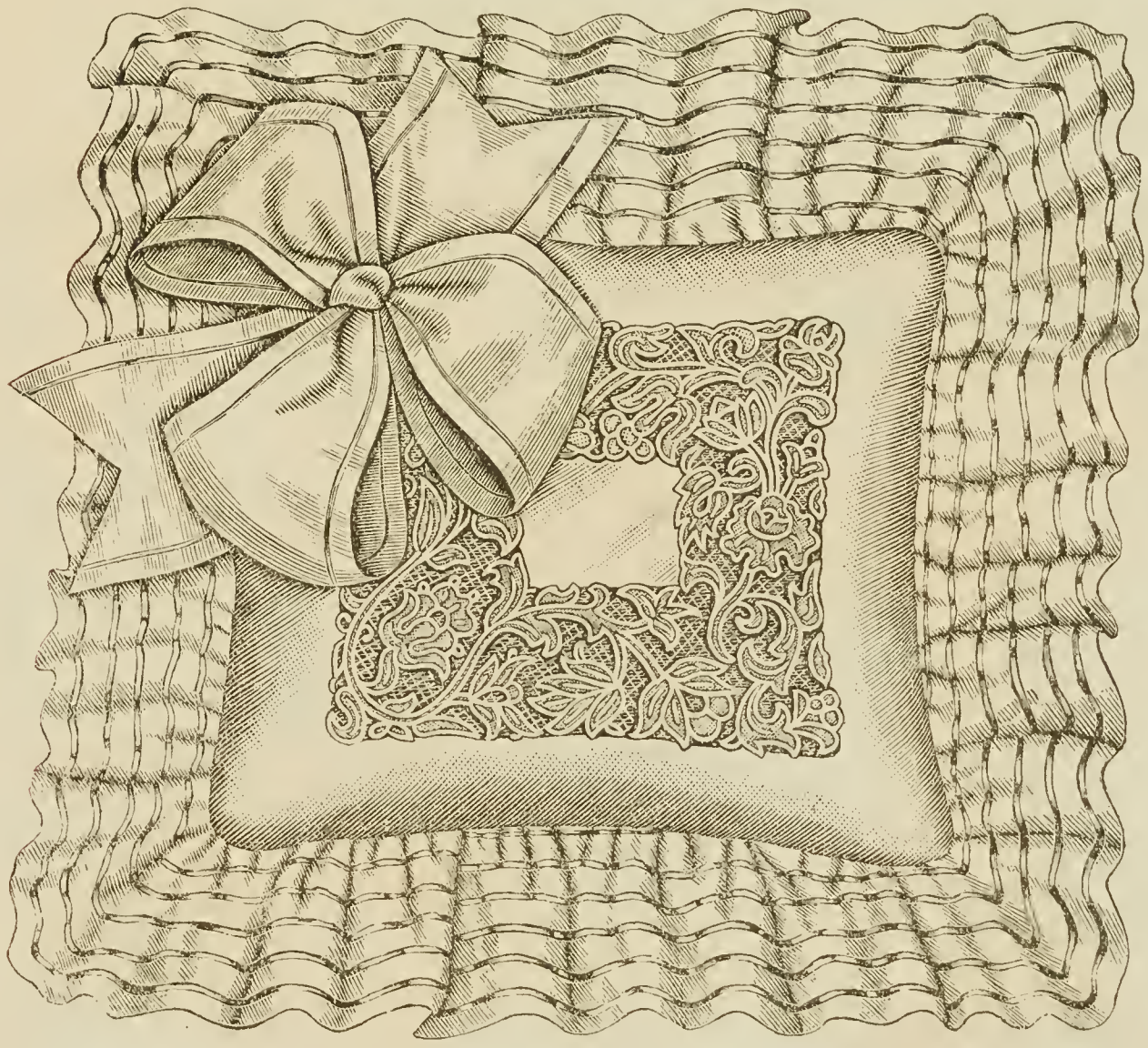


FIGURE No. 1.—PILLOW CUSHION.

(For Description see "Artistic Needlework," on this Page.)

THE WORK-TABLE.

(For Illustrations see Pages 681 and 682.)

FIGURE No. 1.—SCRAP-BASKET.—The basket may be made of cardboard or light wood. In the present instance heavy cardboard was chosen for it, and each of the three sections of which the basket was composed was covered with light-yellow silk and ornamented at the lower part with a band of deeper yellow moiré ribbon, the joinings being concealed by light-yellow silk cord that terminates in trefoil loops at the top. A skilful artist is required to give to the outer side the elaborate Japanese decorations here illustrated. It is not necessary, however, that a lavish ornamentation be applied, modest field flowers, a spray of lilacs, ox-eyed daisies or golden-rod being just as effective; and they may be embroidered or painted.

FIGURE No. 2.—PIN-CUSHION.—This cushion is made in two tiers; the upper one is stuffed with bran and covered with velvet, the outer edge being completed with silk cord. The second tier is stuffed with curled hair to accommodate the hair-pins, and it is covered with heavy lace net. A lace decoration formed in shell festoon completes the lower outer edge, and this is headed by ribbon ruchings. Bows of ribbon catch the festooned edges of the lace daintily at the top.

FIGURE No. 3.—LETTER-HOLDER.—The fertility of inventive power is shown nowadays in the novel and varied arrangements for holding the small things that are apt to accumulate and prove annoying if not kept orderly. For letters this receptacle will be cut from cardboard formed in crescent shape and covered with white silk. A pale-blue silk pocket crosses the lower edge, and the word Letters may be marked in old-gold, silver or sepia. Ribbon bands radiate from the right end of the pocket to the inner edge of the crescent, and the article is suspended by a ribbon loop, a bow being placed at each end of the loop, and a dainty Cupid is painted on the crescent.

FIGURE No. 4.—PIN-CUSHION.—Pale-blue satin covers this cushion, which is stuffed with bran. It is square in shape, and the edges are finished with blue silk cable cord. A lace mat in an elaborate pattern covers the top and a blue satin bow is tacked at one corner. A crocheted mat may be used or a fine linen doily that is delicately embroidered or painted will be suitable.

FIGURE No. 5.—WORK-BAG.—Blue silk was chosen to make this bag, which has two circular bottoms, one permanent and the other detachable. The bag is gathered at the lower edge and sewed to the permanent bottom; and underneath this is the detachable book or fly bottom, to the upper side of which the thimble, scissors, etc., are secured in small loops provided for the purpose, the bottom being secured at one side and tied with ribbon at the other side. The bag is turned under deeply at the top and stitched to form a casing for draw-strings of blue satin ribbon.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 683 and 684.)

FIGURE No. 1.—PILLOW CUSHION.—White linen duck was selected to cover this cushion, which is decorated at its outer edge with a frill of China silk trimmed with many spaced rows of yellow baby ribbon. Lace net elaborately embroidered forms a square outline near the center and underneath the net is yellow silk, and a yellow satin bow is placed at one corner, the effect of this color with white being especially attractive.

FIGURE No. 2.—JEWEL-BOX.—This box is made of heavy Bristol board and is covered inside and out with heliotrope silk, the decoration on the front and sides being of gold cordonette

and tiny beads that give the effect of jewels. The open lid reveals the tray at the top of the box; the tray is divided into two compartments that hold the watch and jewels, while underneath this is a drawer, partly drawn out, which gives a view of the interior lining of satin, that is formed into a puff at the sides and into folds across the bottom of the drawer. Drop handles of brass permit the drawer to be pulled out and also afford an ornamental aspect; while a suitable lock secures the lid, and a key guarantees the safety of the contents of the drawer.

FIGURE No. 3.—HANGING PIN-CUSHION.—A remnant of plain silk may be satisfactorily utilized in making a small cushion of this kind. Pansies are beautifully embroidered on the outer cover, being strewn irregularly over the surface. A narrow puffing of velvet finishes all the free edges, and three chenille balls are tacked over each corner. The cushion is suspended by a silk cord sewed firmly over three corners and formed in a loop at the top above three chenille balls corresponding with those on the cushion.



FIGURE No. 3.—HANGING PIN-CUSHION.

FIGURE No. 4.—WORK-BASKET.—The basket, which is pretty in shape and construction, is of rustic willow; it may be purchased and decorated at home, as illustrated. The bottom of the basket is covered with dark-red silk neatly overlying a flat bottom of pasteboard. Ribbon is used to artistically decorate the heart-shaped sections of willow, being twisted tightly about each one and also around the supports, that are arranged at intervals between the heart-shaped sections and the circular rim.

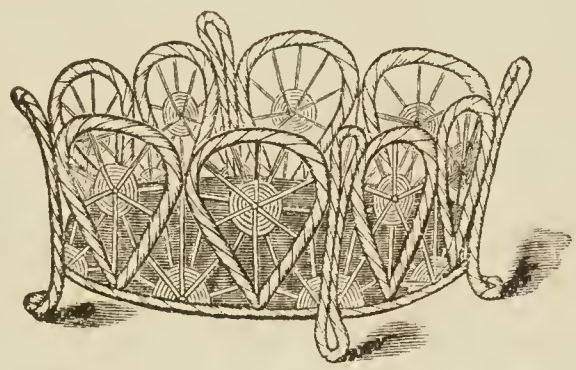


FIGURE No. 4.—WORK-BASKET.

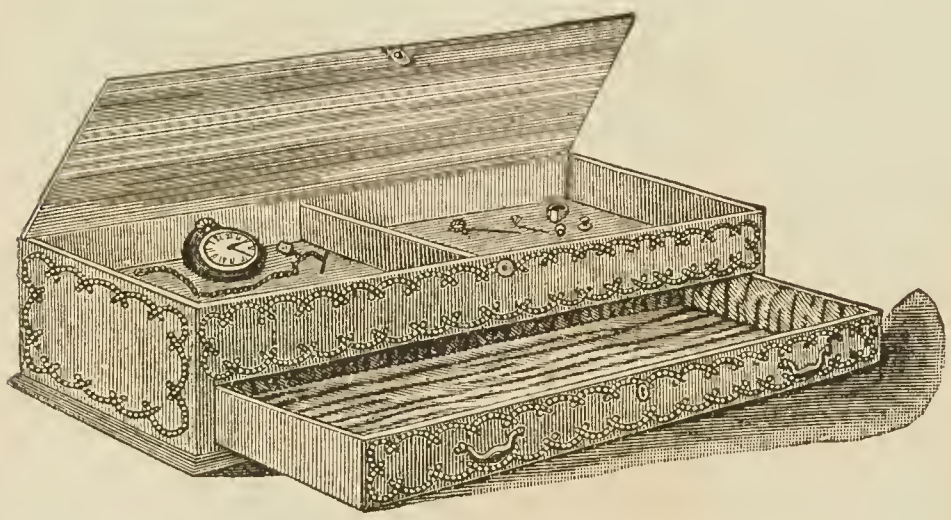


FIGURE No. 2.—JEWEL-BOX.

FIGURE No. 5.—WATCH-RACK.—Among the pretty and ingenious devices for holding a watch when it is removed from the person, none is more novel or substantial than the one here illustrated. A member of the home circle who handles tools successfully, or a good cabinet maker will make the stand and shelf; they may be of any desired height, and a little carving will be needed on the base, which stands firmly and is finished with enamel paint. Yellow silk handsomely embroidered with flowers and foliage covers the shelf, where the watch is secured on a gilt hook fastened near the top; around the watch is embroidered a circlet in three shades of silk. The opposite shelf is covered with silk and decorated with a spray of flowers handsomely embroidered.

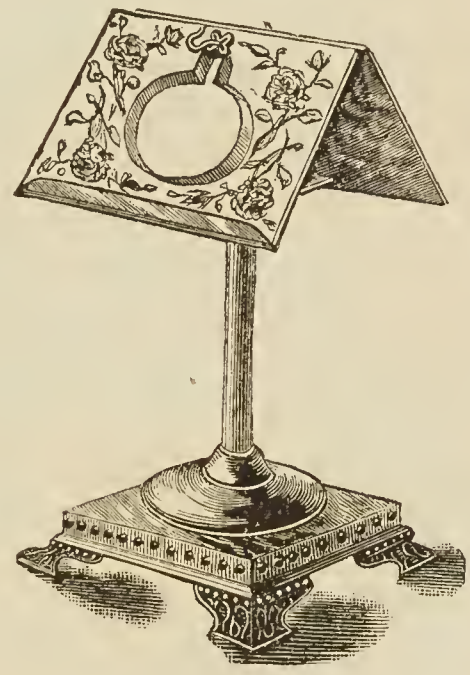


FIGURE No. 5.—WATCH-RACK.

(For Descriptions of Figures Nos. 2, 3, 4 and 5, see "Artistic Needlework," on Pages 683 and 684.)

CHILDREN'S CORNER.

(For Illustrations see Pages 684 and 685.)

Can you guess what these pictures represent? Last month you were entertained with paper people, and I feel assured an addition to your collection will be welcome. You did not find it difficult to cut out those dollies, did you? Well, you will have no more trouble with these grotesque affairs, and there will be enough work to keep your fingers busy for several hours.

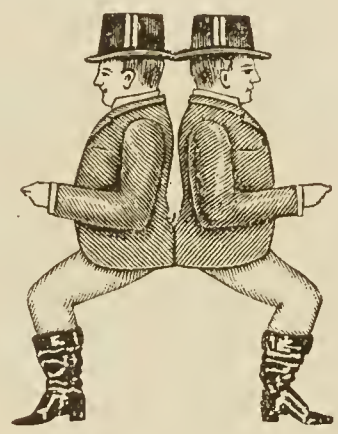


FIGURE No. 2.—HORSEMAN.

(For Descriptions of Figures Nos. 1 and 2, see "Children's Corner," on Pages 684 and 685.)

Trace each separate object, as you did the dollies, on tracing paper, which should be laid smoothly upon the original pictures, and then transfer them to some pliable paper that will not readily crease. After the drawing has been accomplished, cut out the figures carefully with small, sharp scissors, and then paint each figure as nearly like the original as possible, using water-color paints.

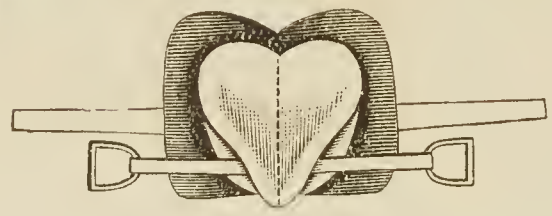


FIGURE No. 1.—SADDLE.

At figure No. 1 is shown a saddle, which is intended for the

hobby-horse pictured at figure No. 3. The dotted line indicates where the saddle is to be bent. It is quite complete and just suits the gentleman rider, who is portrayed at figure No. 2. Mr. Horseman has close-fitting white breeches and beautiful riding-boots. His cut-away coat fits his chubby figure perfectly, and he wears his silk beaver hat with much dignity. The dotted lines show where the figure should be bent.

Now, the rider is quite ready to mount the hobby-horse, shown at figure No. 3. What color shall you paint the horse—white or gray? Crease the figure at the ears, where, if you will look closely, you will see a dotted line. I think this set a very interesting one, that may be easily reproduced if you but exercise patience.

At figure No. 4 is shown a dogs' blanket, which is intended for the fierce-looking animal pictured at the next figure. The blanket may be painted light-blue, and decorated near the edges, as illustrated, with a band of red. You may color the strap brown and the buckle silver, if you have silver paint; if not, white will do. Crease the blanket at the dotted line. I think the colors mentioned for the blanket will suit the black dog very well.

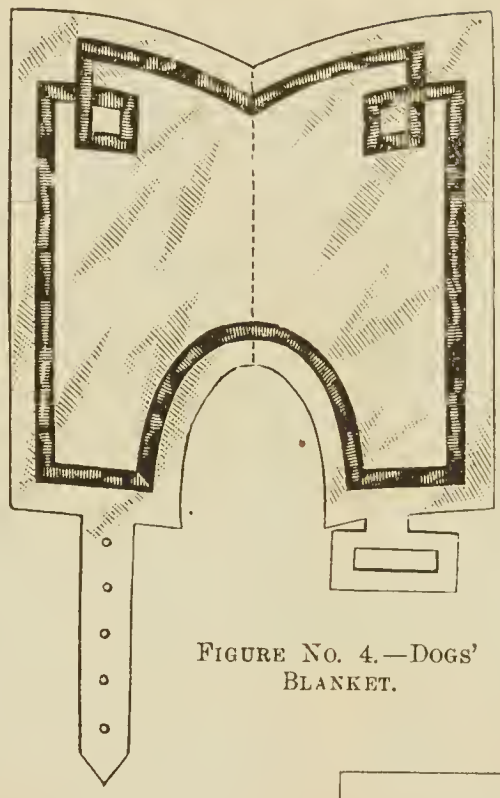


FIGURE NO. 4.—DOGS' BLANKET.

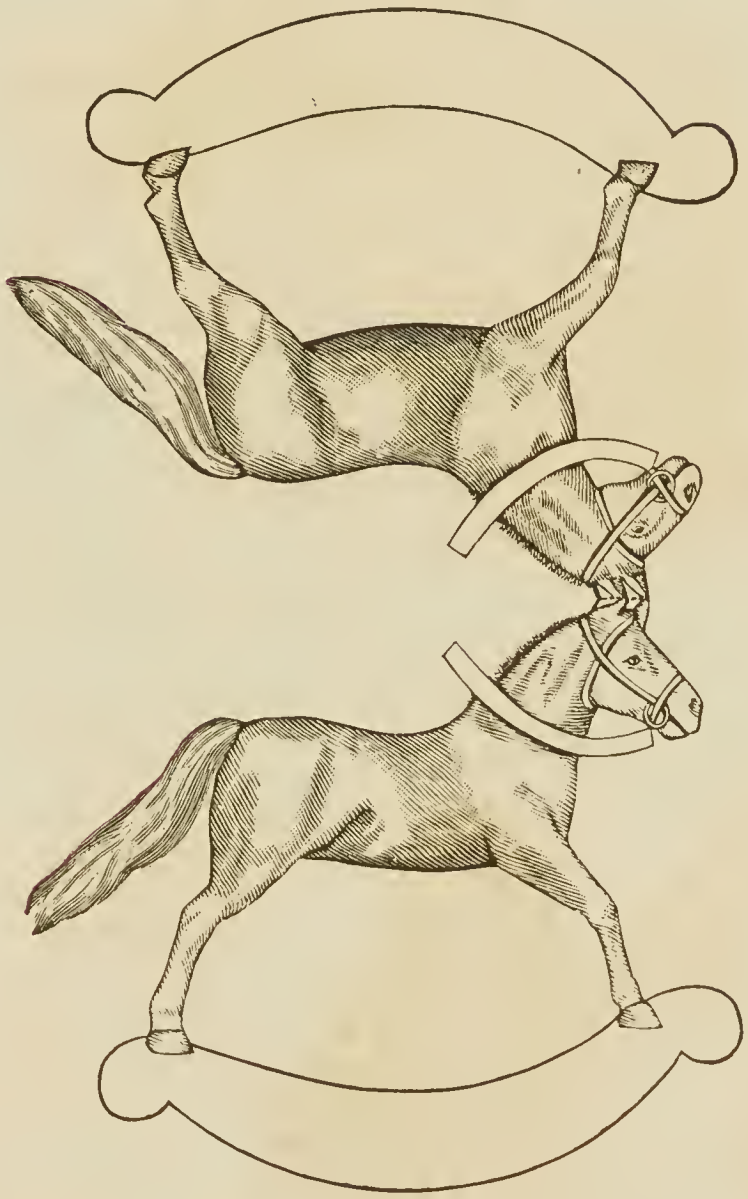


FIGURE NO. 3.—HOBBY-HORSE.

Figure No. 5 represents the dog, whose hair is clipped in imitation of that seen on French poodles. It isn't pretty, because it looks so unnatural, but then it is fashionable, and fashion can reconcile all sorts of unsuitable things, as you will learn when you grow older. The dog's hair is allowed to curl on his head and on part of his body, and the remainder of his body is closely clipped. The tail with its patches of hair looks very grotesque, as do also the legs, whose ornamentation reminds one of wristlets. Doggie has a beard, just like a goat; but, then, what matters it if he doesn't look like any dog that you have ever seen? This dog is one to have fun with, and he will never resent it by snarling and snapping. The figure is bent at the head, as you see by the dotted line. I think you could bend the supports of both the horse and dog so that the animals could be made to stand. I hope you will succeed in cutting out these things to your entire satisfaction.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 686.)

Piccadilly handkerchiefs are very popular at this season, and the better class of trade call for pongee white centers showing



FIGURE NO. 5.—DOG.

For Descriptions of Figures Nos. 3, 4 and 5, see "Children's Corner," on this Page.)

spots or figures in navy or black and the borders the reverse; navy, with extracted figures, and the borders the reverse are also

attractive. The very latest novelties show chintz effects in the same class of goods.

In neckwear, loose scarfs and small narrow knots, with now and then flats and puffs, all of light Summery textures, are favored for wear during the heated term.

The illustrations for the current month include two knot scarfs and three styles of de Joinville scarfs and three English Piccadilly handkerchiefs.

FIGURE No. 1.—GENTLEMEN'S KNOT SCARF.—The scarf here pictured is made of black satin figured with white. The apron flares considerably and the knot is neat and compact.



FIGURE NO. 1. GENTLEMEN'S KNOT SCARF.

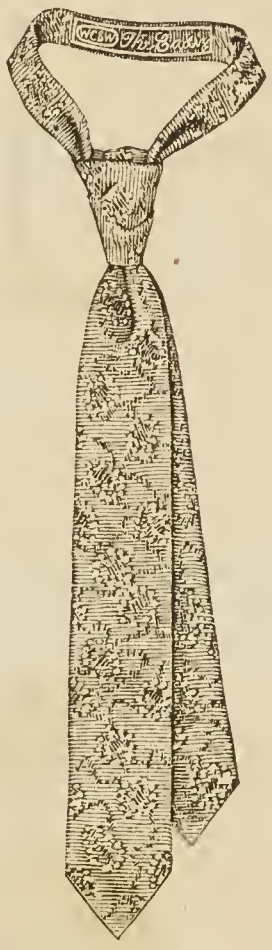


FIGURE NO. 2.—GENTLEMEN'S KNOT SCARF.

FIGURE No. 2.—GENTLEMEN'S KNOT SCARF.—This shape is known as The Cadiz. It is long and slender after the English fashion and bids fair to prove a favorite for warm-weather uses. The folds or creases in the knot and at the top of the apron lend a jaunty air to the scarf. The material is figured white satin.

FIGURE No. 3.—GENTLEMEN'S DE JOINVILLES.—The three patterns in de Joinville scarfs shown at this figure give one a good general idea of the trend of popular taste in neckwear. The patterns shown are known as Mogodore stripes, one being in blue and ciel, another having a white ground with blue hair-lines, and the other a dark-blue background with red hair-lines.

FIGURE No. 4.—GENTLEMEN'S ENGLISH PICCADILLY HANDKERCHIEFS.—The engraving pictures three varieties of handkerchiefs. They are made of very fine quality silk and the borders are sewed. The different combinations of colors shown in these handkerchiefs are beautiful and unique.

The backs of fashionable skirts show kilted, closely goffered, broadly box-plaited or gathered arrangements of fulness at the top.

When crépon, that universally patronized if not universally admired fabric, is to be made up, the nature of its weave should be considered in deciding upon the style of the skirt. Crépon that shows wide waves does not lend itself gracefully to closely laid fulness at the waistband.

Broadly waved and striped crépons divide patronage about equally with finely crinkled ones.

One of the prettiest fancies of the season is a black or dark crépon gown enlivened with generous bows, or rosettes and long ends of tartan ribbon from three to seven inches broad The same ribbon usually forms some part of the hat trimming, being not infrequently the only decoration upon the hat, especially when the latter is black.

This is emphatically a ribbon era. Tartan and Persian combinations of rich colors, and also novel harmonies in stripes, checks and brocades, are displayed in the newest ribbons.

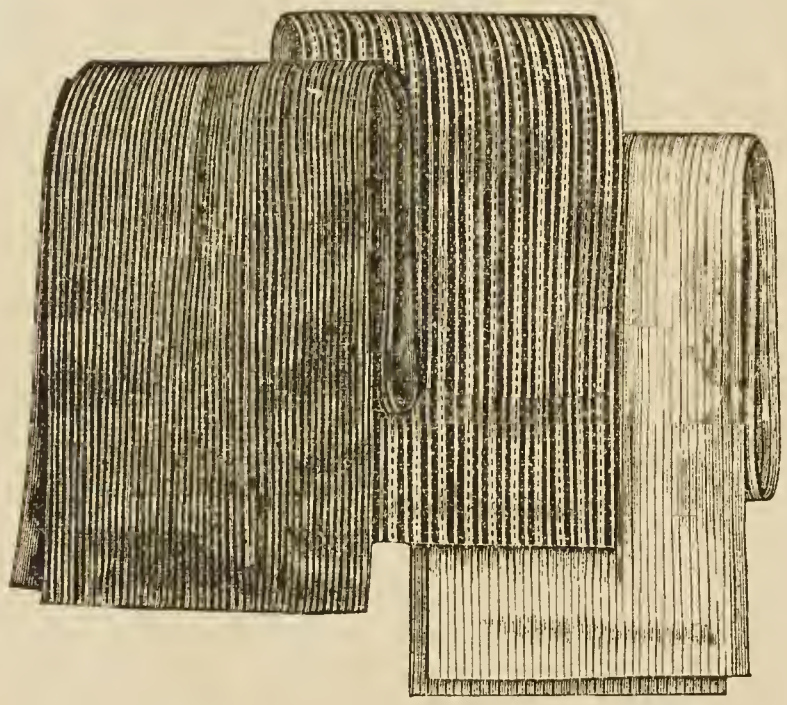


FIGURE NO. 3.—GENTLEMEN'S DE JOINVILLES.

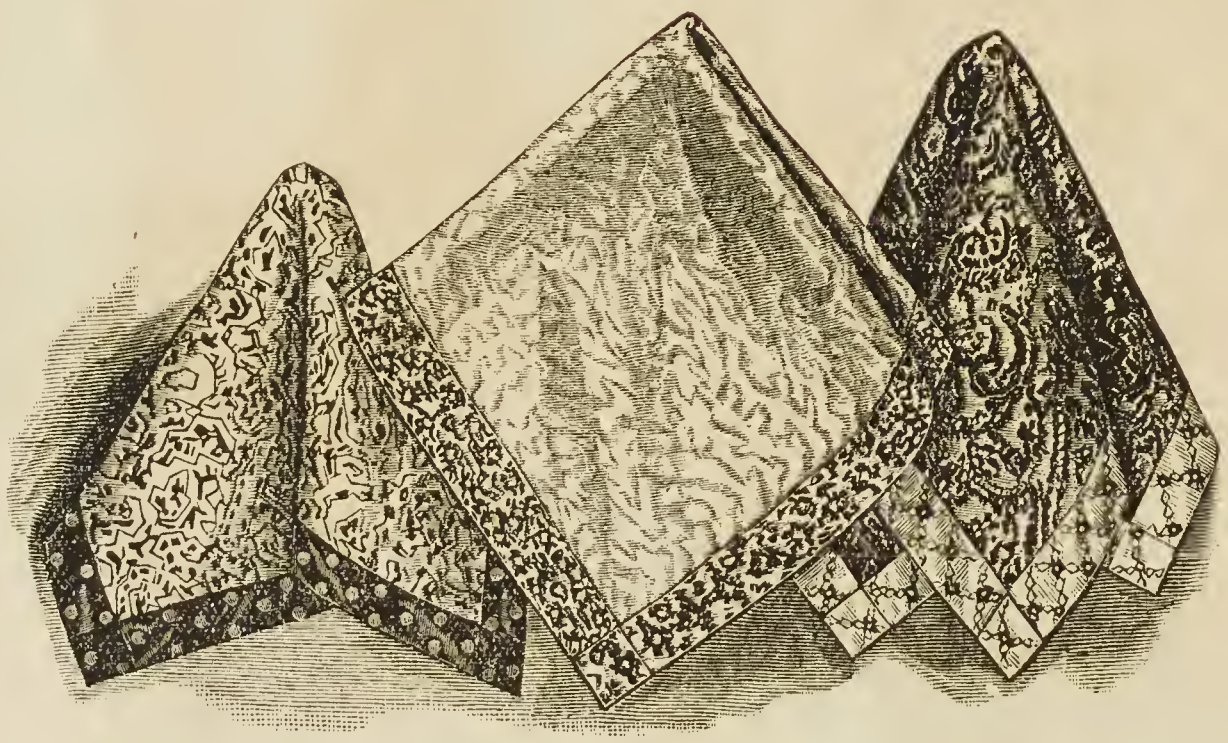


FIGURE NO. 4.—GENTLEMEN'S ENGLISH PICCADILLY HANDKERCHIEFS.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Styles for Gentlemen," on this Page.)

To arrange extreme fulness in a skirt, as is now desired by many fashionable folk, three deep kilt-plaits are formed at each side and ample godets at the back, leaving only a narrow, plain front-gore, which will often contrast in color or texture with the balance of the skirt.

Taffetas are now very prominent, as they are effective in flaring disposals and are inexpensive.

It is asserted that gowns of soft, light-weight linen in the natural hue will be profusely decorated with unbleached lace to form demi-toilettes for the ensuing warm season.

FANCY STITCHES AND EMBROIDERIES.

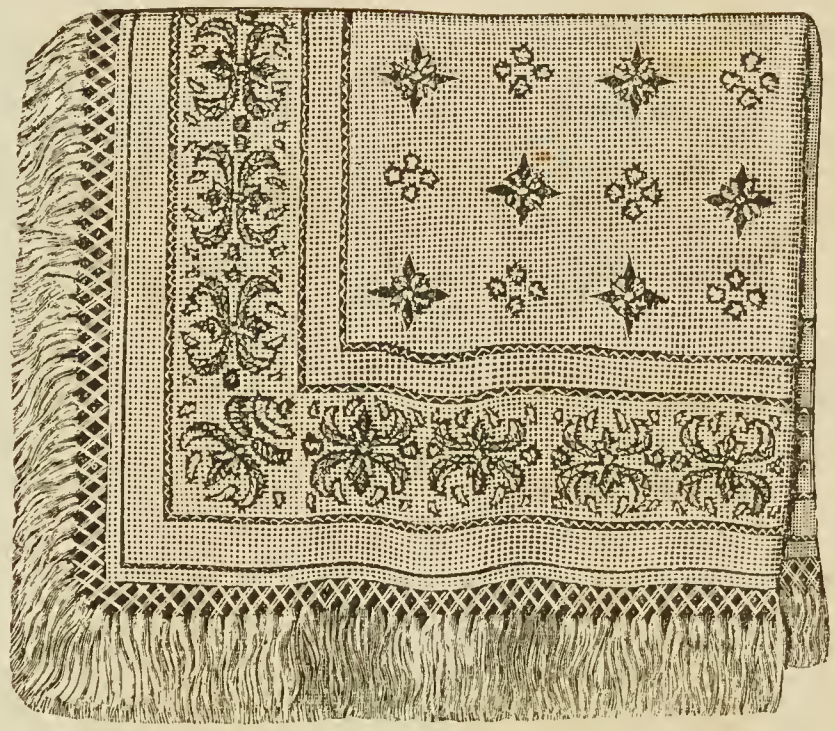


FIGURE NO. 2.—TABLE-COVER.

A very attractive table-cover is shown completed at figure No. 2, while the design which decorates it so effectively is pictured in full size at figure No. 1. For the table-cover écru-tinted Bargarren art cloth was chosen, and red and olive-green rope silk were used to embroider it. The border design is formed of the large conventionalized leaf, and the narrow, straight lines that enclose this repeated figure are heavily wrought in two shades of red and olive-green. The central square of the cover is decorated with small geometrical figures taken from the full-size design and arranged in groups of four, one group being lightly outlined, while the other is heavily embroidered. The small geometrical figure at the top of the conventionalized design is transferred in these groups, forming an effective decoration. White silk fringe adorns the free edges of the cover, but if blue, white or écru denim is selected, white linen fringe will be used, and Roman floss, Asiatic filo or twisted embroidery silk may be chosen to work the design. Very pretty and comparatively inexpensive table-covers may be made like this from pongee, denim, velours, felt, satin, and, for ordinary use, of Canton flannel in such shades as red, blue, yellow or green. Fringe applied at the edges of the cover always gives a neat finish.

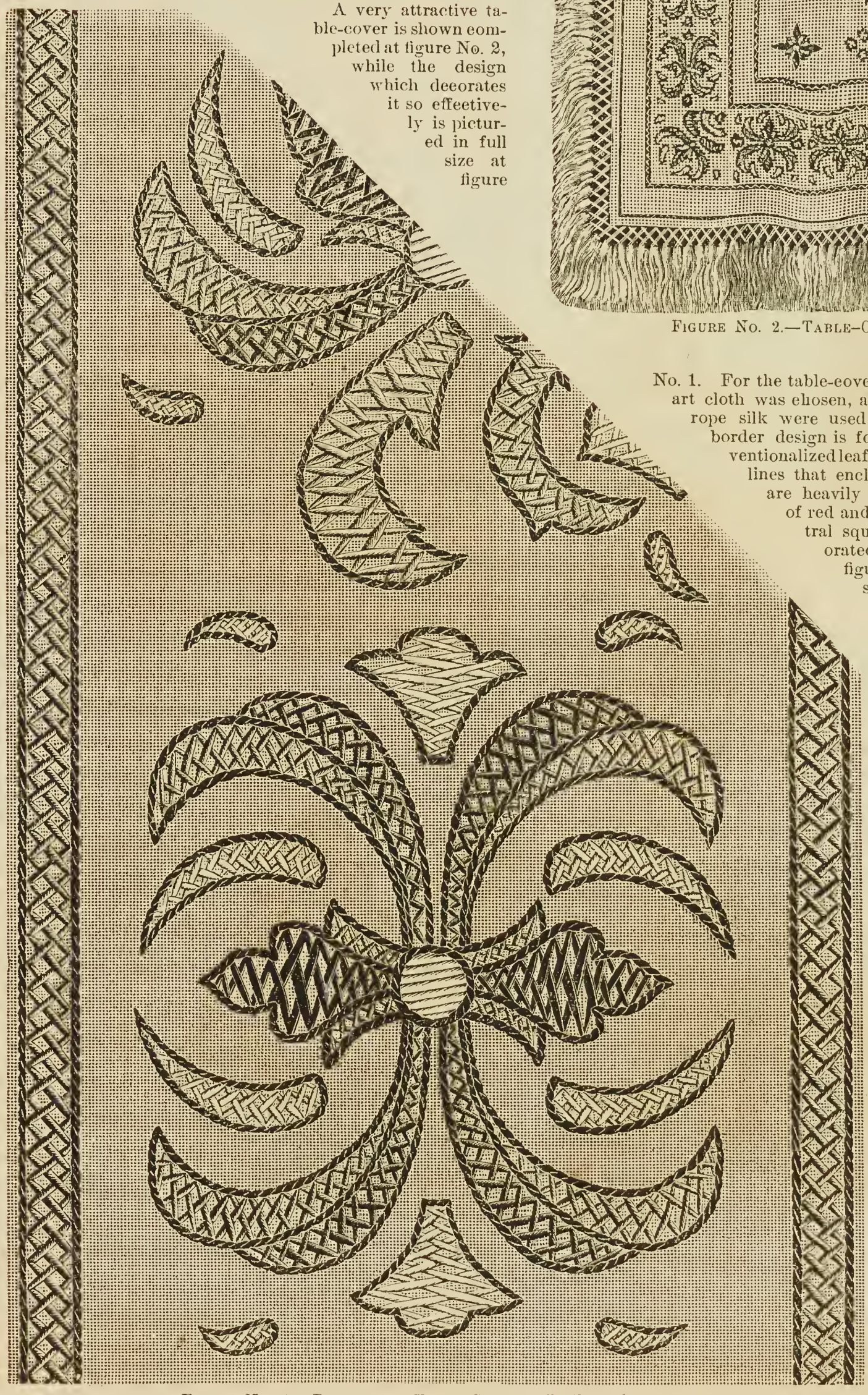


FIGURE NO. 1.—DESIGN FOR TABLE-COVER.—(IN FULL SIZE.)

Fashionable Dress Goods.

THE French novelties are as delicately tinted as the early blossoms of Spring, and well-nigh as light in texture as tissues; and they are offered in a particularly generous assortment. Happily, *bizarre* effects have been almost entirely avoided in their weaving, and to this fact is largely due the admiration that is expressed for them by women of conservative taste as well as by the ultra.

Most of the fabrics that are classified as novelties are of a somewhat gauzy character, being sufficiently transparent to allow glimpses of the colors which are often introduced beneath them. Smooth, silky-looking barèges vie for supremacy with the grenadines, and the latter in turn are strong rivals of the crépons, which, however, are unsurpassed for beauty and are correspondingly popular. It is seldom that Fashion remains faithful for so long a time to any one fabric as she has to crépon, but when one considers the immense and constantly increasing variety of designs in this weave, the steady popularity of the goods is not difficult of explanation.

The barèges are devoted exclusively to dressy wear. Changing colors characterize one artistic sort, a fine example of which presents the tasteful old-rose and réséda harmony, the rose tinge being dominant. A pattern of another kind has a silvery-white surface marked with light-blue silk lines and small detached blue silk flowers with a touch of green in their foliage that gives tone to the color scheme; and an equally satisfactory specimen of the same class has a silvery-white ground upon which appear only flowers of an old-rose tint. All these goods will be largely used for driving and reception wear at fashionable Summer resorts.

The mohair and silk-and-wool varieties of grenadine are about equally popular, and in both a tendency toward a crêpe-like texture is noticeable. A moiré effect is produced with black satin stripes in a heliotrope mohair grenadine in which a crinkle is merely suggested, and a dahlia surface is similarly varied. Another sample has a mahogany ground bearing fine illuminated silk lines, which stand out very effectively when the fabric is made up over black taffeta or some other kind of silk.

Very fine flutes are woven in many of the silk-and-wool grenadines, with the effect of accordion-plaiting. A choice sample has a bluet ground traversed by fine black lines that present a watered appearance and add greatly to the beauty of the goods. This particular pattern is obtainable in all the popular hues and is invariably marked with black lines. Rather more diaphanous than the last is another silk-and-wool fluted grenadine. The flutes are woven diagonally, and across them pass groups of colored silk lines that look like water-markings. The fine silken lines are light-heliotrope on a black specimen, and gold on dark navy-blue.

The fabric last mentioned was lately made up in conjunction with black moiré antique in a handsome visiting toilette, black taffeta being used for lining. The skirt escapes the ground all round, flares in nine godets and is suitably stiffened with hair-cloth. The back of the bodice is laid at the bottom in plaits that spread in fan fashion toward the shoulders. The front is made with a fanciful yoke of moiré that is hollowed at the bottom between two points, and below the yoke fall full, overhanging blouse-fronts. The waist finish is a twist of moiré arranged in two outstanding loops at the back, and at the neck is a soft stock of moiré similarly finished at the back. *Gigot* sleeves take the place of the sleeves provided by the original design, and their fulness is draped at the top in two bournous loops, the material lending itself very gracefully to such an adjustment. The accompanying head-dress is a Dutch bonnet of riveted jet trimmed with the regulation broad bow of black satin ribbon, and a tuft of yellow roses without foliage, at each end. The gloves are of tan Suède, and the parasol is covered with jet-trimmed black moiré and has a fancy handle.

The chiffon crépons are veritable triumphs of the weaver's art. These fabrics are double, the chiffon being laid over a foundation of open-meshed tissue in a dainty shade of heliotrope, yellow, blue, green or any other hue. In one instance white chiffon breaks like waves of foam over a light sea-green under-tissue, and in another black chiffon is crimped over old-rose tissue, to which it is apparently caught at intervals by light-green embroidered diamond spots. Quite as frequently as not the chiffon surface is varied only by its own corrugations.

The crinkles in one class of crépons form a vermicelli design, the goods being gray, tan or some other fashionable color; and in a sample of another weave white wave-lines undulate over a réséda ground that is crinkled in lengthwise waves, the design being made up of small dots and forming a delightful contrast with the green ground. Still another charming pattern of crépon has a very deeply indented tan ground marked with crosswise undulating black lines that intensify the character of the material.

Goat's-hair crépon is as much admired as the more flexible varieties. A dainty specimen combines tan and rose in a scale design.

Checked crépon is displayed in many color medleys, but its choice is advised only for those who are able to maintain a considerable wardrobe, as the fabric is rather pronounced. The black-and-red Rob Roy colors are united in one, black and blue in another, and copper and black in a third, the checks being quite large in every instance. The texture of crépon adapts it to all the dressy modes in vogue.

Silk-backed mohair is an exceptionally choice material. Its beauty is well exemplified in a design consisting of a silver-gray ground with small green silken flowers breaking through the surface; and many equally pleasing color harmonies are displayed in this line.

The mohair family grows as the season advances. Besides the varieties already described, there are two-toned broché mohairs that run the gamut of fashionable colors and are figured with conventional floral sprays, triangles, or lines of small waves which imitate the crinkles in crépon, the designs being a shade or two lighter than the grounds and having a silky appearance. Serviceable gowns may be made of the dark and neutral-hued mohairs, and very dressy ones may be evolved from the light-tinted varieties.

Still another type of mohair, that will be used exclusively for outing and travelling suits, resembles whipcord both in twill and in color mixtures and has a glossy surface to which very little dust can cling. A navy-blue and white whipcord mohair is very stylish, and may be developed by any severe mode that personal taste may suggest.

Among silken fabrics there are many kinds that are intended only for the fancy bodices that are now so prominently in vogue. The chené taffetas, both with and without *pointillés*, are available for waists and skirts, and the designs are chiefly floral and are very artistic with the blurred effects peculiar to warp-printing. Then there are plissé taffetas, which were at first considered only suitable for waists, but which are now used freely for skirts, the fabrics conforming with special grace to the rounding folds that are the salient features of up-to-date skirts. As is, perhaps, generally known, plissé taffeta is woven in puffs between stripes of greater or less width. In some instances the stripes are printed with Pompadour figures that greatly enhance the daintiness of the goods, which are shown in white, black and colors.

Repercé (perforated) taffetas and Liberty satins are used for waists or accessories, but never for entire costumes; indeed, they have not lost any of their prestige, despite the introduction of newer materials.

Chené poplin is usually chosen for gowns. It is ribbed and is made of silk and wool, as many poplins are, although this particular variety contains more silk than wool, the figures being vague, shadowy flowers.

Plissé crêpe is used for waists and is light like foulard. It displays crinkled stripes alternating with satin ones and is figured with rings, serpentine lines or other devices.

Chiffonette is also designed for waists. One variety is crêpe-like and semi-diaphanous, and shows wide and narrow colored

stripes on a white ground. Another is smooth and glossy like Liberty satin, although much thinner, and presents white or colored embroidered dots, also on a white surface. Many of the fancy silks aud crêpes will be made into waists for wear at the seashore with skirts of white or colored cordurette, which is a heavily corded wool fabric of a soft, pliant nature.

Challies are offered with white, tinted or dark-colored grounds figured with satin stripes in coujunction with dots and flowers, or with flowers and dots without the lustrous stripes. Plain and fancy checks of various sizes are much admired in challis, and fancy or solid borders arc woven at the edges to be used for decoration. Mixed cheviot effects and other mixtures in quiet tones are printed on neutral grounds and are very ofteu the choice of middle-aged matrons

In a truly charming street costume that may be donned on the first warm day of Summer the principal fabric is black challis bearing black satin stripes and a bleeding-heart design, some of the blossoms being shaded purple and others yellow and white, aud fine foliage growing upon the stems with the flowers; and the combination material is heliotrope velvet. The skirt falls naturally in godets at the sides and is arranged in flutes at the back. The back of the bodice is laid in plaits at each side of the center, and between thc plaits is adjusted a tapering sectiou of velvet. A box-plait is laid at the center of the front, and between it and the fulness disposed at each side is applied velvet, the effect of side-fronts and a center-front being produced by the arrangement. Velvet is twisted round the edge of the waist and is used for the stock collar, which has shirred-back ends. Thc *gigot* sleeves droop in a multiplicity of folds from the shoulder to the elbow. A material of any other color could have been chosen to exert an enlivening influence upon the challis.

Fancy lawns will be made up later for morning wear, and very dainty gowns will they produce. Many of them are corded and strewn with dots, rings or flowers. In one especially pretty sample the figures are black on a yellow ground.

Dimities grow more perfect as the seasons pass. Dots, stripes, Dresden flowers and other devices are seen on white and colored grounds.

Both silk and Scotch ginghams and zephyrs are prominent among the desirable Summer goods, and as much care will be bestowed upon their development as upon that of costly cottons.

The fancy for checks has extended to piqués, which can now be recognized as cottons only after the closest inspection. Heliotrope and white, brown and white, blue and white, and other combinations are seen in the checked piqués; and stripes, waves, small blossoms and other devices are affected in goods of the same class, the newest of which show the cords running vertically instead of crosswise as heretofore. One of the prettiest piqués lately noted is in a pale shade of rose and is striped and dotted in self, the stripes and dots being woven to shine like satin. In other instances the grounds and figures contrast, but the finish is always soft. Yachting dresses will be made of these handsome goods, which are sure to be extremely effective if properly cut and developed.

NOVELTIES IN WASH FABRICS.

In point of coloring, the new washable textiles rival woollens, and even silks. Most delicate harmonies are realized in them, and the dyer has, moreover, discovered means by which to render the tints fadeless, an advantage that cannot be too highly appreciated. The desirable qualities of fadelessness and artistic beauty are characteristic of thc majority of the season's cottons, and they are found most emphatically in the "Johnson" handspuns and "Sea Island" zephyrs.

The handspuns are stout, durable fabrics woven of fine cords, and hold a high rank among washables for outing and sporting suits. A costume of handspun in a plain color, such as tan or navy-blue, is just the thing for the feminine golfer or cyclist, as it is delightfully cool and comfortable, and the material is so firm in texture that it will stand much rough usage without wrinkling.

Striped patterns prevail in these excellent fabrics, although there are some plain and mixed varieties as well. The colors are limited to navy and light blue, modc, tan, gray, pink, cardinal and réséda, besides black and white; and the stripes are of various widths and variously spaced. An artistic specimen of striped handspun has a réséda ground bearing white stripes that are marked with short black dashes arranged to suggest a watered effect. This pattern is presented in all the colors mentioned, the stripes and dashes being invariably as described.

No less attractive is another class showing colored grounds with white stripes that are outlined at one edge with waved hair-line stripes, which are black on réséda, gray and tan grounds, and cardinal on pink, the combinations being very effective. Jaunty little frocks for children may be made of cardinal handspun crossed by white-and-black mixed hair-stripes, and serviceable morning gowns for ladies may be developed in a navy-blue fabric with blue-and-white mixed stripes or in a black one barred with gray-and-white mixed lines.

One of the smartest yachting toilettes lately uoted unites a plain light-blue and a blue-and-white striped handspun, the blue in the stripes matching the hue of the plain material, and the stripes being arranged in groups of three, spaced an inch apart upon the white ground. The skirt is cut from the striped goods and is composed of six gores, with a seam at the center of the front and two godets at the center of the back. The jacket is also of the striped material. It fits smoothly at the back above the waist-line, below which it displays coat-laps and plaits. The fronts fall open over a vest, and at the neck is a very deep collar of the plain goods that is square at the back and ends in points at the bust. The sleeves are in mutton-leg style. The vest is finished from the plain blue goods. It is short and very smooth-fitting and is finished with a standing collar, just below which an anchor is embroidered with white linen floss.

This mode is excellently adapted to all the striped and plain handspuns, and if it is preferred to use plain goods for the skirt and jacket, the striped variety may be employed for the sailor collar as well as for the vest. The triple stripes just described appear in all the colors, always on white grounds.

Theu there are colored surfaces prettily relieved by white stripes about an eighth of an inch wide, and well suited to develop stylish gowns for either ladies or little folks. A white-striped mode pattern of this class is in excellent taste for matrons' wear. In still another kind of handspun the mode of coloring is the reverse of that just described, the stripes, which are of the same width, being colored, and the grounds being white: and yet again, tinted stripes are made to alternate with white ones of equal width.

A very soft effect is attained in mixed blue-and-white, pink-and-white, cardinal-and-white and tan-and-white handspuns marked with wide stripes about an inch apart; and the same color blendings are achieved in another kind and are crossed by white hair-lines at half-inch intervals. There are also mixed handspuns without stripes, white being intermingled in them with navy or light-blue, réséda, cardinal or, in fact, any of the colors displayed in these fabrics.

The plain handspuns are offered in the same range of hues as the striped and mixed patterns, and they make up quite as satisfactorily.

When handspun is desired for other than outing wear, it may be adorned with ribbon, lace or embroidery, these garnitures being adapted to the entire array of washable fabrics. The material is twenty-nine inches wide and shrinks very little when laundered.

The "Sea Island" zephyrs are like the Scotch and French zephyr ginghams in both tinting and texture, and measure twenty-seven inches from selvedge to selvedge. There are plain sorts as well as striped, checked and plaid varieties, but the plaids predominate.

A few clan tartans are shown in very gorgeous hues, bearing a close resemblance to woollens; but these are used only for shirt-waists to be worn with colored serge skirts, and for children's school dresses.

In the other plaids fancy colors are associated in very French combinations. One sample shows light-brown, pale-pink and white flecked with black, which gives tone and emphasis to the

design. Black diagonal lines outline blocks on a yellow-and-white checked ground dashed with black, and the familiar combination is wonderfully effective, as, indeed, it always is. In this pattern blue, pink, réséda, cardinal and tan are each associated in exactly the same way with white and black.

Most of the plaid varieties introduce black, usually in the form of fine strokes or broken hair-lines; but there is a group of dainty patterns that are conspicuous exceptions to this rule, having white grounds with hollow diamonds formed by variously colored stripes and stippled in iridescent tints. The rare beauty of these cottons is fully revealed in an ideal Summer costume fashioned from a zephyr showing a white surface varied with light-brown hollow diamonds and the iridescent stippling. The skirt is full, and across the front two tuck-shirring are made, confining the fulness at a point below the hips. In the bodice a yoke effect is produced with three groups of vertical tuck-shirrings made above the bust, puffs resulting between the tuck-shirrings; and a blouse-droop is arranged below. The sleeves have puffs that fall to the elbow and are tuck-shirred down the center like the waist. A stock of yellow satin ribbon at the neck is formed in five loops at the back, and on each shoulder is a "Trilby" bow of yellow satin, while a five-looped bow at the back finishes the wrinkled ribbon belt. The ribbon corresponds with the yellow strokes which appear with the other light-colored ones in the markings on the materials.

A delicately tinted bias plaid associates réséda, a very pale shade of old-rose and white, with short black pen-strokes; and another unites lavender, beige and white and is marked with a sprinkling of black, as is also a third specimen combining white and two tones of pink. There is practically no limit to the assortment of these artistic plaids in which color harmonies are emphasized by skilful markings of black.

The checked zephyrs are well nigh as varied as the plaids. There are broken and regular checks and large and small ones; and there are other designs in which checks are only suggested by certain arrangements of the admired broken black lines. Thus, a pretty sample has a ground uniting réséda and white and traversed by black lines that produce the effect of checks.

Shepherd's checks are pretty in blue and white, heliotrope and white, pink and white and other combinations, and all of them may be laundered without risk of fading or discoloration. Another style of checks displays two tints of a color, such as navy and light blue or cardinal and pink, in conjunction with white. This class is particularly well adapted to young folks' fashions.

For mourning wear there are black zephyrs marked off in various sorts of checks with white lines. A tasteful fancy check shows light-blue and brown, with white and blue mottlings on the white; and another presents tan and mode, with white and blue fine broken lines. Fine effects of light and shade are produced in yet another kind of checks with two shades of blue, red or réséda.

In the striped zephyrs the stripes are solid and either fine or moderately broad, or else they are broken with the almost inevitable short hair strokes of black. Choice specimens of striped zephyr thus marked have heliotrope, yellow, mode, réséda, pink or blue stripes in alternation with white ones; and an equally pleasing group of samples displays diagonal stripes in one of the colors just mentioned or in cardinal, separated by white stripes outlined and stippled with black.

There are patterns, also, in which single white stripes alternate with groups of colored ones, that are heliotrope in one instance, pink in another, and so on through the list of hues; and black strokes are placed among the colored stripes.

Stylish shirt-waists may be made of the mixed zephyrs, in which white is blended with navy, robin's-egg or light blue, pink, réséda, cardinal or black. In one variety of mixed goods the white takes the form of the finest of hair-lines.

The plain zephyrs are combined with other varieties more often than they are used alone, and they are produced in gray-blue, navy-blue, robin's-egg blue, pink, black and brown.

When any of the cottons above described need laundering, they should be washed in tepid water in which salt has been dissolved, and dried in a shady place rather than in the full heat and glare of the sun.

FASHIONABLE GARNITURES.

There is a pronounced drooping tendency in the various accessories entering into many of the prevailing fashions, a condition that results in graceful effects which could not be attained were formality the rule; aud most figures are decidedly improved by these flowing arrangements. The blouse idea prevails in the designing of bodices, and it is expressed, not only with dress fabrics, but also with jets, laces, embroideries and even ribbons.

Ribbons are more popular this season than they have been for many a day, and a host of novelties are now displayed in consequence. There is in a ribbon-trimmed gown an element of poetry that always appeals very strongly to the feminine fancy, and many of the new textiles especially invite such adornment. The uovelty ribbons are wonderfully decorative, and it would certainly seem as though the artisan had turned true artist in their manufacture, so exquisite are their colors and designs.

Double-faced satin, velvet, crêpe, gauze and taffeta ribbons in rather broad widths are all in vogue, but moiré ribbon is passé for trimming purposes. Embroidered eyelets are seen in some satin ribbons, the embroidery contrasting in color with the grounds. In velvet ribbons, which are produced in a very large variety of shades, the three and a half inch width is the most popular and is effective wherever placed.

Crêpe ribbons are made with satin edges that often contrast in hue with the crêpe, which is very soft and is particularly effective in stock collars. The newest vagary expressed in these adjuncts is a multiplicity of loops at the back, five at each side of the center being counted the height of good style; and a soft-textured ribbon is necessary if a really artistie effect is to be produced.

There is considerable variety iu the gauze ribbons, some being plain, others dotted, others again satin-striped, and still others brocaded or flowered. An exquisite variety is shaded black-and-gold for half its width, while the other half is black decorated with flowers in ehené effect, red being the predominating color in the figures; and even more dainty is a gauze ribbon showing golden-yellow satin dots on a nearly transparent white ground. Black gauze ribbons enriched with satin stripes or flowers, or with both, are very appropriately used to trim black grenadine gowns when colored garnitures are not desired.

Checked taffeta ribbons in light colors are employed very successfully on both black and white gowns. A high novelty in taffeta ribbon has narrow contrasting ribbons attached at the edges to stand out loosely. The acme of artistic beauty has been attained in the chené taffeta ribbons, which are a welcome revival of an old-time fashion. The same indefinite marking and delicate impressions of flowers which distinguish chené silks appear in these ribbons, and unique color harmonies are sometimes produced in them by daring combinations, the blurring effect of warp printing softening all incongruities. Their uses are manifold, as a gown is seldom completed nowadays without a touch of ribbon somewhere, no matter what other trimmings have been employed. Some of the chené taffeta ribbons are satin-striped, but those that are not are by no means lacking in elegance and beauty. These decorative ribbons are especially pleasing when employed for stocks, belts, blouse effects, shoulder braces and shoulder bows upon plain-hued crêpons, silks, greuadines and fine wool goods, and also upon dotted white Swiss, for which they supply a charming note of color.

The new shoulder bow is preferably made of ribbon from an inch and a half to two inches in width, any variety being admissible. This bow, which is known as the "Trilby," consists of two rather long drooping loops and an end in front of the shoulder, and a similar arrangement at the back.

Light-yellow chené taffeta ribbon figured with white and pale-pink flowers was choseu in two widths to trim an exceptionally dressy toilette of deeply crinkled black crépon and black chiffon.

The skirt is cut from crépon and is fashioned with a godet at eaeh side of the front and with three godets at the back, the

bottom flaring to a fashionable width. The bodice is made over a closely adjusted lining of black Liberty satin, which is, of course, visible through the chiffon. The back is laid in three backward-turning plaits at each side of the center and sets closely to the figure, contrasting stylishly with the loose French front. A shirred, pointed yoke forms the upper part of the front, and from it falls the French front with its graceful, blouse-like droop. Over the drooping portion is arranged a row of wide ribbon between two narrow ones, all the ribbons being adjusted to droop like the French front. The sleeves are in *gigot* style and are disposed at the top in bournous loops, to which arrangement the tissue responds very gracefully. At the neck is a stock fashioned from the wide ribbon and finished with five loops at the back, and a belt of similar ribbon is correspondingly finished.

An equally dainty effect could be produced in a costume of this style with écru Valenciennes lace edging, which is quite as much in demand as the richer laces for trimming even dressy gowns. An admirable adornment for a blouse like that described above, which may be of chiffon or of a more substantial material, consists of five double rows of the écru lace applied vertically to the front from the belt to the lower edge of the yoke, where they end under small rosettes of the lace. Each row is formed of two strips of lace gathered together at their straight edges. All sorts of pretty arrangements are effected with this lace, which is invariably chosen in a dark tint.

A new trimming in which écru Valenciennes lace is a factor is used for various accessories. It is of accordion-plaited white, black or colored chiffon, with insertions of the lace introduced at rather frequent intervals.

Both black and white eyelet laces, which are also called new Madeira laces, are held in high repute. They are used for epaulettes, and also for jabots, which fall in front of a bodice either directly at the center, or else at each side, with, as a rule, a full blouse effect between. Entire bodices are covered with all-over eyelet lace draped to suggest a blouse.

Lièrre, Regence and net-top Mauresque laces in the écru shade are much liked for soft, flowing trimmings. Unusually wide insertions of Carrickmacross, lièrre, point Venise, batiste and other varieties are shown, and are desirable for effecting blouse suggestions, one strip being used when the lace is wide and three when it is of narrow width.

Boas are made of wide insertions of the thin laces, and have artificial rose-buds or other small blossoms among their folds, and long, flowing ends. The lace boa will be a favored neck-dressing for ceremonious occasions,and will also be generally adopted for evening wear at fashionable Summer resorts.

"Gismonda" lace is a new variety having large, branching floral figures appliquéed on a fine net.

Russian lace is rich and handsome and is obtainable in insertions, Vandykes and medallions, all of which are well suited to crépons and other fashionable fabrics.

Very narrow point Venise edgings provide a dainty finish for ribbon and other band decorations, and also for yokes and kindred accessories.

Lace can never be amiss as a trimming on any gown, save, of course, one that is intended for mourning wear. The mode of its disposal depends on the style of the garment, but the choice of pattern or variety will usually be governed by personal taste.

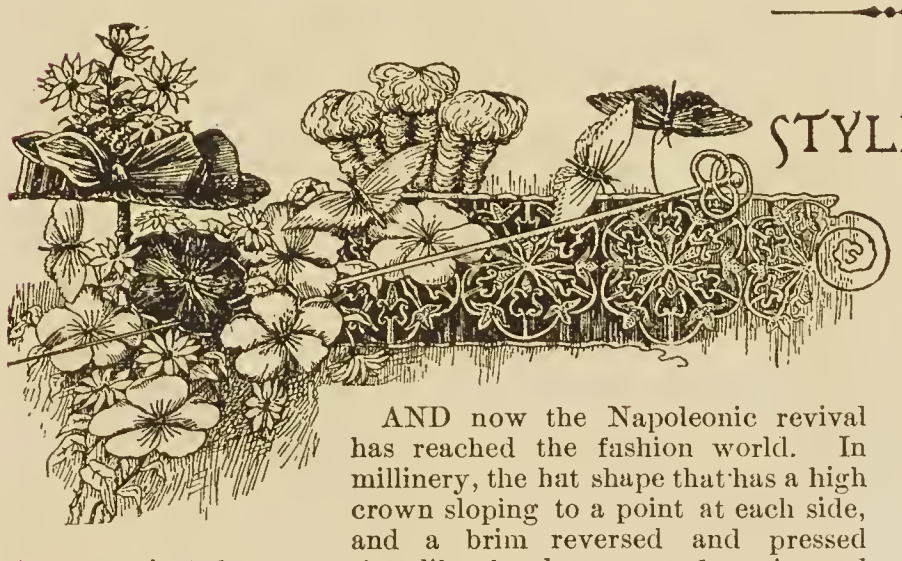
Among embroideries, linen edging in the natural dark-mode tint and wrought in eyelets ranks as a novelty, and it is used only upon linen dress fabrics, Galatea, piqué and other goods of the same class, which are preferably of the same tone as the embroidery. Insertions, Vandykes, edgings and medallions of heavy cut-out embroidery that are very close kin to point Venise laces are shown in the well named *café au lait* shades. These trimmings are handsome on rich fabrics.

Loop-edge embroidered insertions are displayed in écru, écru-and-white, and white relieved with pale-pink, blue, heliotrope or some other dainty hue. In both the écru-and-white and the colored-and-white varieties the centers are white and are enriched with eyelets and fine embroidered vines, also white; and the edges, which consist of two or three rows of loops, such as are seen on feather-edge braid, are either écru or colored, as the case may be.

A heliotrope-and-white loop-edge embroidered insertion and heliotrope satin ribbon provide exquisitely effective decoration for a gown of white India dimity figured with heliotrope blossoms. The skirt falls full only at the back and has a deep, self-headed Spanish flounce. The waist is made with a full back and a blouse front, and at yoke depth from the top a moderately deep tuck-shirring is arranged, the portion of the waist above it simulating a yoke. Below the shirring upright rows of the embroidery are applied close together, the fabric being visible through the eyelets at the center and the loops at the edges, with really fascinating effect; and large puffs that fall to the elbow over the coat-shaped sleeves are similarly treated. A wrinkled stock of ribbon is at the neck, a bow being arranged at the back; the belt is formed of ribbon disposed to correspond with the stock, and a "Trilby" bow of ribbon is coquettishly fixed on the left shoulder. An open-patterned insertion in Irish-point or any other style of embroidery could be used as above described, and a variety of other pretty disposals are easily possible with insertions, and also with edgings, which are invariably obtainable in corresponding patterns.

In jet trimmings larger stones that are generally long and pointed play a very important part, and they do not materially increase the weight while largely enhancing the brilliance and beauty of the designs, which are in festoon, band, Vandyke and other admirable forms. Leaf, scroll, spiral and tracery patterns are carried out very effectively in these garnitures, which are usually of considerable width.

Elaborate open-work bands formed of jet beads and massive *cabochons* are employed as borders or panels upon skirts of dressy fabrics; and on bodices they are applied to form yokes or braces, or else over blouse arrangements of wide satin ribbon.



STYLISH MILLINERY.

AND now the Napoleonic revival has reached the fashion world. In millinery, the hat shape that has a high crown sloping to a point at each side, and a brim reversed and pressed closely against the crown, just like the *chapeau* so often pictured on the "Little Corporal," is called the "Napoleon," and is at present one of the leading styles, although its outline is very trying.

Profuse adornment characterizes the Napoleon hat, and also various shapes that are less distinctive. Flowers, feathers, aigrettes, ribbons, velvet, lace, and ornaments of steel, jet and Rhinestones are the most popular trimmings, and several kinds are often used together, being invariably so deftly arranged as to present a perfectly harmonious *ensemble*.

An attractive example of the Napoleon hat, which, by-the-bye, should be avoided by all but youthful women, is of black straw intermingled with gold and sapphire-colored metal threads. On the pointed ends are fixed brilliant ornaments of imitation sapphires, and at the back is a fall of black lace that flows gracefully over the coiffure. In front is a large *chou* of cerise miroir velvet which upholds a soft black aigrette. The hat is to be worn well back and will look well upon fluffy locks if they crown a bright, girlish face.

Another Napoleon hat has a crown of rough butter-colored straw and a brim of black straw. At each side two loops of black velvet stand out quite broadly, and in front is a pompon of black fluted lace, with a black aigrette rising above. The black-and-yellow union is very attractive.

A third hat of the same class has a crown of violets, and a brim composed of countless loops of black jetted straw. In front is fastened a yellow rose, and at the back foliage is

arranged to straggle over the coiffure, which is pinned rather low to permit the hat to rest gracefully upon it.

Strongly suggestive of the Napoleon shape is a pretty hat of black rough straw. The crown is rather high, and the brim is bent up at each side, and also at the back, where it is undulated. Upon both the brim and the crown is applied heavy lace in the *café au lait* shade, and at the back is a bunch of leaves showing a purplish tinge, part of which fall upon the hair, while the others stand upright along with a single pink rose that sways gracefully on its pliable rubber stem.

A dainty small hat is made of a *plateau* of rough butter-colored straw that is crinkled slightly all round the edge. The back is bent up quite high, and underneath at each side of the ceuter is placed a bunch of pink primroses. Two black tips are disposed at each side to curl over the crown, and on a black velvet *bandeau* under the brim in front are secured three large jet balls, the brim flaring sufficiently to show this unique decoration very artistically.

Fluted effects are again much in vogue, and when they are placed near the face they exert a very softening influence. A dressy large hat in which the convolutions appear at the edge of the brim has a crown of rough butter-colored straw (which is most emphatically favored this season) and a brim of black tulle shirred over a wire frame and edged with a fluted frill of black straw. Over the brim is draped a veil of black net showing white lace appliqué figures, and the brim flares off the face just enough to show a flashing sword ornament of Rhinestones fixed beneath it. At the left side of the crown is a bunch of fluffy black tips, and at the right, well toward the back, are clustered white gardenias, and a few leaves that give a desirable touch of color to a decidedly artistic hat.

Black lace straw made in imitation of a spider's web is a novel and charming factor in millinery. It is used in both the brim and the crown of a large hat that is truly a "trifle light as air." At the edge is a double fluted frill of black satin-edged gauze ribbon, and around the top of the crown is arranged a narrower frill of similar construction. A large buckle of riveted jet curves about the right side of the crown, and at the left stands a bunch of black lace tulips with yellow centers, which supply needed illumination. At the back is a rosette of black satin ribbon, and the brim is rolled back a trifle at the left side and shows a single yellow-hearted lace tulip that is adjusted beneath it. These tulips are new and very fashionable. It will be observed that the brims of many large hats curve gently away from the face to display trimmings, which are more often applied directly upon the brim than upon a *bandeau*. The latter feature is gradually disappearing.

Light-green and black effect a tasteful combination in a large, flaring hat of the Gainsborough order. The crown suggests the bell shape and is of green rough straw, and the brim is formed of fans that are made alternately of black lace and black fancy straw. At the back a bow of many loops of green gauze ribbon supports a single black tip, and on the brim at the left side, where it rolls back, is adjusted a flat bow, from which two black tips roll upward over the edge of the brim, the effect being at once unique and becoming.

A pretty idea is expressed in a large hat having a brim and crown of rough black straw, the brim being slashed to form tabs under a veil of yellow lace that falls with fulness between the tabs. The brim is lifted at the left side under pink roses, and at the back and front are black tips and an aigrette.

For wear at the seashore a little later in the season there is a flat-crowned, broad-brimmed sailor-hat of rough black straw that has its crown banded with yellow grosgrain ribbon, which is tied in a bow in front, At each side is a soft *pouf* of creamy lace, from which starts a frill that extends toward the back. Under the brim in front is a yellow bow with a jet pin thrust through it.

Steel-spangled black net forms an airy creation in the shape of a small bonnet. At each side of the front stand a trio of spangled net wings that point toward the back, and between the groups are a pair of upright wings. The steel-and-black combination is very tasteful and effective.

Another bonnet, which the slightest breeze would dislodge unless it were safely anchored, is a Dutch shape in black tulle. At each end is fastened a fluffy rosette of tulle, and two more rosettes are placed at the center of the back. In front a soft black aigrette rises at each side of a huge sphere of jet, which saves the bonnet from sombreness and, being hollow, does not add appreciably to its weight.

A variety of decorations are disposed upon a jaunty hat of rough black straw. A cluster of pink roses nestle between two bunches of violets in front, the color contrast thus effected being most delightful. At the back the brim is turned up and bent in two flutes, and in each flute is almost concealed a jet ornament. Two black tips nod from the back over the crown and complete the ornamentation, which is very judiciously devised to avoid an over-trimmed appearance.

Very stylish and dressy is a new sailor-hat of black rough straw. The crown is encircled with black velvet ribbon, and at each side is a bunch of silk leaves that are green on one side and delicate purple on the other, while in addition to the foliage at the left side there is a black aigrette. Though simple, this hat is effective and will be found very generally becoming.

Another sailor hat of black rough straw has a brim facing of white chip. Black satin bands the crown and is formed in front in a large rosette, and at the left side is a bunch of violets, which contrast daintily with a bunch of white flowers on the opposite side. Under the brim at each side of the back is a small bunch of violets.

Very like a Spanish turban in shape is a modish hat of yellow rough straw. Two black velvet pipings are secured on the rolled brim, and at each side is arranged a rosette of black accordion-plaited chiffon, while in front between the rosettes is a bunch of black tips supported by a cluster of violets. At the left side of the back violets straggle upon the hair from the brim in a very graceful fashion.

Rich and uncommon is the union of light wood-brown and black which is effected on a toque of fancy straw in the soft wood tone. In front is a broad bow of black lace held by a large jet ornament. Toward the back at each side is a very brilliant riveted jet wing, and from each side of the back a frill of black lace falls upon the hair.

Gauze ribbon is quite as popular as satin, and, being soft and flexible, yields to all sorts of arrangements. On a large hat of black chip black gauze ribbon with satin stripes at the edges is formed in a succession of convolutions about the crown, above which the decoration stands prettily. The blackness is relieved by a bunch of red roses placed at the left side, and by another bunch that seemingly holds the brim to the crown at the back, some of the latter flowers falling upon the hair.

Black gauze ribbon also appears on a hat of butter-colored Milan straw edged with a frill of black straw lace that is almost as fine as net lace, although the meshes are more open. A similar lace frill stands above the crown, and at each side is a bow of gauze, through which are thrust long jet pins. Each side of the brim at the back is tacked up under a pink rose and a few leaves.

A skilfully designed broad-brimmed Panama hat is dressy and exceptionally stylish. A ruche of black gauze ribbon encircles the crown, and from it starts a veil of écru lace that is draped over the brim, the draping being done with two or three pearl-and-Rhinestone pins caught here and there. At the left side a bunch of black tips provides a graceful decoration, and under the brim at the back are tied rosettes formed of gauze ribbon. The natural tan hue of Panama straw agrees with most colors, so that little difficulty will be found in selecting trimming for such a shape.

A charming hat formed of spider-web lace straw is overlaid with a lattice arrangement of narrow jet passementerie, and at the edge is adjusted a narrow puffing of black velvet. A frill of straw lace stands above the crown, and in front six loops of broad black velvet ribbon project from the crown, while at each side is a jet ornament. At the back are three standing loops and two falling ones, the brim being turned up to allow the pair to droop upon the hair.

A stylish bonnet in the Marie Stuart shape, that a young matron could wear without hesitation, is of yellow rough straw studded with flat jet stones. At each side of the back is a pendant made of large jet beads, and at the side edges are double puffings of black velvet. On the point in front is a large jet ornament, with a black plaited lace pompon at each side. Strings are omitted, as they usually are when pendants are introduced; in fact, strings are rarely used on any bonnet save it be intended for an elderly woman.

The woman who selects a Dutch bonnet or any other broad head-covering that is to be worn back upon the head should remember to arrange her hair in slight waves at each side of a straight center parting extending to the crown, below which the knot must be pinned. The entire parting will be visible if the bonnet is properly adjusted. If a bang is considered essential, a light fringe or a single curl may fall over the forehead. If the brow is low and broad, however, no such softening touch will be necessary.

TATTING.—No. 36.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED JABOT.

FIGURE No. 1.—This pretty jabot may be worked with fine linen thread, or with silk, as preferred.

The 4 rosettes are worked first.

Commence with the little five-leaved figure, which is worked with one thread. Make 7 d. s., 1 p., 7 d. s., draw the stitches together, and close to the ring just made work 4 more similar rings; fasten the thread neatly and securely and cut it off.



FIGURE No. 1.—TATTED JABOT.
(One-half its actual size.)

The next round is worked alternately with one and with two threads. Work first with one thread a ring of 4 d. s., 7 p., with 2 d. s. between each, then 4 d. s., and draw the stitches together; * turn the ring downward and with both threads work a small scollop of 7 d. s.; turn the work back again and with one thread make a ring as before, but instead of forming first p., join to last p. of previous ring; turn downward and with both threads work 4 d. s., and join to one of the picots of the small five-leaved figure; 4 d.s.; turn the work back again, and with one thread make another ring. Repeat from * all round, and join last ring to first one made.

Lastly, work the scollops on the outer edge of the rosette. In doing this, * join the thread to the picot which forms the connection between the adjacent rings of the round just worked, and with both threads make a scollop of 2 d. s., 13 p., with 2 d. s. between each; then 2 d. s. Repeat from * all round.

Work 3 more rosettes and join them to each other when working the outer scollops, by 2 successive scollops. This leaves an open space in the center, with one scollop from each rosette turning towards the center. Fill the open space with a small figure worked as follows: With one thread make 7 d. s., 1 p., 7 d. s., and draw the stitches together; work 3 more similar rings close to this, fasten thread and cut it off. With two threads work a scollop around this; join to a picot of this four-leaved figure and to the middle picot of one of the scollops of a rosette; 2 d. s., 5 p. with 2 d. s. between, 2 d. s., and join to p. of next leaf, and middle p. of next scollop, and repeat all round.

The tabs are worked last and are attached to the lower rosette.

There are 4 of the four-leaved figures in each tab, each worked with one thread as described for the center figure. Rings and scollops are worked all round these four-leaved figures. Take both threads and join to a picot of a four-leaved figure, work 3 d. s., turn it over so that the purled edge is toward you, and * with one thread work a ring of 2 d. s., 5 p. with 2 d. s. between each, 2 d. s., and draw the stitches together; turn the work downward, and with both threads work 3 d. s., and join the picot of next leaf of the four-leaved figure; 3 d. s., turn the work back again, and repeat from * all round, joining the rings to each other as they are made.

To form the round effect at each end of a tab, work 3 scollops without joining to the figures. Work 2 more tabs, joining them in working to the lower scollops of the rosette as shown in the illustration.

TATTED HANDKERCHIEF-BORDER.

FIGURE No. 2.—This pretty border may be worked with fine linen or cotton thread—the finer the thread the daintier the effect. It is made entirely of small rosettes joined to each other in working.

To Make a Rosette.—Work with 1 thread only, a small ring of 1 d. s., 8 p., each separated by 2 d. s., then 1 d. s.; draw the stitches together. Fasten the thread to 1st picot, * and work 4 d. s., 5 p., each separated by 2 d. s.; then 4 d. s., draw the stitches together, and fasten thread to next picot of the middle ring; repeat from * until there are 8 rings, but instead of forming 1st picot of each, join to last picot of previous ring; and when the rosette is completed, instead of forming last picot of the last ring, join to 1st picot of the 1st ring made. Tie the threads securely and cut them off closely.

Now work a round of scollops with 2 threads as follows: Join thread to a picot that connects 2 rings, 2 d. s., 7 p., each separated by 2 d. s., then 2 d. s., join to next connecting picot, and repeat all round. This completes the rosette. Work as many more as are required to edge one side of the handkerchief, joining them to each other in working the scollops by the middle picot of 2 consecutive scollops. Now work another row in the same way, joining them together as made and also to the row already made by 2 consecutive scollops. Work the other sides of the handkerchief in the same way.

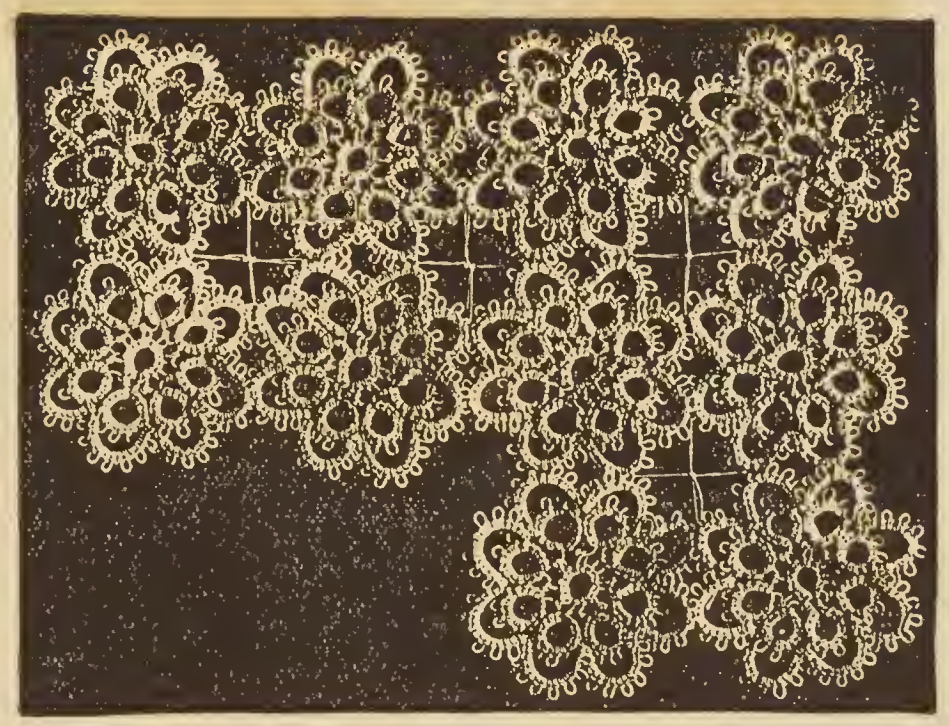


FIGURE No. 2.—TATTED HANDKERCHIEF-BORDER.

After the border is all completed, baste it on stiff paper, and with a fine needle and thread fill up the open spaces between the rosettes with small wheels, as in drawn work, or with lace stitches, as preferred.

CROCHETING.—No. 49.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.
h. d. c.—Half-double crochet.
tr. c.—Treble crochet.
p.—Picot.
sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

☞ * Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

LADIES' CROCHETED CAPE, WITH A YOKE.

FIGURE No. 1.—This cape may be made of split zephyr or Saxony. The border is worked with the wool doubled once and



FIGURE No. 1.—LADIES' CROCHETED CAPE, WITH A YOKE.

the yoke with it doubled twice (four threads). For the yoke, make a chain of 81 st., turn.

First row.—Make 80 s. c. in the ch., turn.

Second row.—Make 40 s. c. in the s. c. underneath, which brings you to the center of the cape, 3 in the next one, and 39 in the rest of s. c., turn; always work in the back half of st. to form a rib.

Third row.—17 s. c., 2 in the next for shoulder widening, 1 in each of the next 24 s. c., 3 in the next, 1 in each of the next 24 s. c., 2 in the next, 1 in each of the next 16; turn.

Fourth row.—1 s. c. in each single underneath until you reach the middle st. in the widening at the back, 3 in that, then s. c. to the end of row, turn. Work in this way, widening in every other row on the shoulders until there are 5 rows of widening; then work plain, and in every row at the middle of the back, until there are 9 ribs in the yoke. In widening on the shoulders you make 3 more s. c. each time before the first shoulder widening, and work the same after the second shoulder widening.

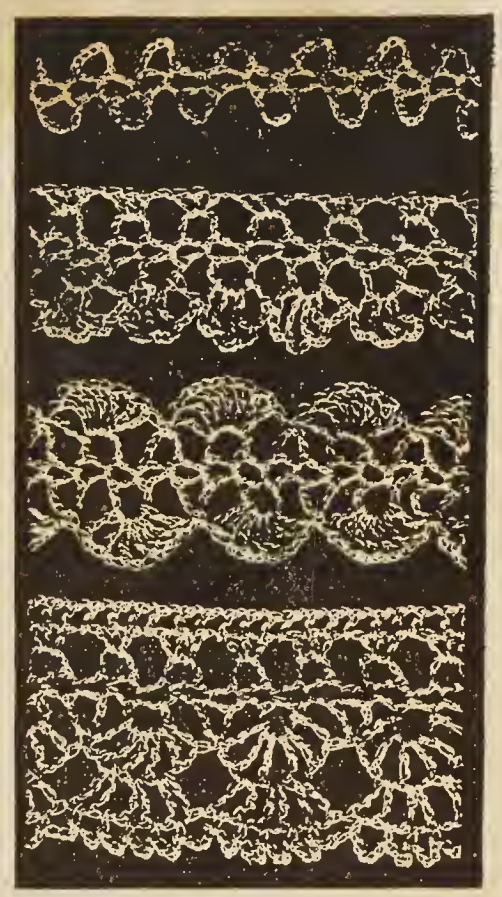
For the Lower Portion.—Work 1 row of six-star stitch, then count 17 stars from the front edge and fasten wool in the 18th, and make 1 s. c. in same; make * 5 long d. c. in the next star (through the eye), 1 long d. c. in the long thread between the eyes and repeat 4 times more from *.

Next row.—Fasten the wool with 1 s. c. in the 16th star from the front edge, 5 long d. c. in the next star (always through the eye), 1 long double through the same eye the last row started in and over the space between the s. c. and doubles, working off the 2 as one, * 5 long d. c. sideways through the middle d. c. of 5-group underneath, 1 long d. c. at each side of the 1 d. c. underneath worked off as one, and repeat 4 times more from *; then 1 d. c. through the space and 1 through the eye where the last row ended (worked off as 1 d. c.) in the next star, and fasten in next star.

Next row.—Begin in the 14th star from the front edge, and work same as last row.

Next row.—Begin in the 12th star, work same as last row. Then begin in the 10th, then in the 8th, then in the 6th, and then in the 4th for the successive rows; this finishes the widening for one shoulder. For the other shoulder begin in the 24th star from the front edge and work exactly the same as for the other shoulder, which will bring the fastening in the last row in the 4th star from the front edge. Now begin at the front edge in front of the first shoulder that was worked, and work entirely across the cape, making the groups of doubles and the 2 d. c. come in the same place as in the other rows and making a group of 5 d. c. come in the star at the center of the back. Make 8 more rows like the last, then make 2 rows of six-star st. across the neck.

Finish the neck with a scollop made thus: begin at the front edge, make 1 s. c., 4 ch. and 1 long d. c. in the same place, 4 ch., 1 s.c. back in the top of the long d. c. to make a picot; make 2 more d. c. and 1 picot, then skip 2 eyes in the stars, * 1 short d. c. in the long thread between the eyes, 4 ch., 3 long d. c. and 2 picots in the same place, and repeat from * across the neck. Every other scollop will come in the 3rd eye instead of over the long thread, work each front edge in the same way, making the scollops come so that they will lie flatly.



No. 2.
No. 3.
No. 4.
No. 5.

NOS. 2 TO 5.—CROCHETED GIMP AND EDGING.

Across the bottom make large scollops of 5 long d. c. with 3 picots worked as described, and also work sideways through the middle d. c. of shell underneath make 1 long d. c. at each side of the d. c. underneath, and repeat across the bottom; fasten ties of ribbon at the neck.

Single zephyr may be used for the body of the cape, with the split zephyr or Saxony doubled for the other part.

CROCHETED GIMP AND EDGING.

FIGURES NOS. 2 TO 5.—The gimp that is the foundation for these edgings is seen at figure No. 2 and is very simply and easily made. In coarse silk, plain or edged on both sides with a scollop, as seen in the other pictures, it makes a handsome trimming for silk or wool dresses, and in écru linen thread it is pretty for wash dresses.

To Make the Gimp.—(See No. 2.)—Make 8 ch., join in ring, 7 ch., 1 d. c. under ring, 2 ch., 1 double under ring, * 7 ch., turn, 2 d. c. separated by 2 ch. under 2-ch. of previous shell *. Repeat between stars.

Narrow Edging (See No. 3.)—*For Heading.*—* 3 d. c. under 7-ch. of gimp, 1 ch., 3 tr. c. under next 7-ch. of gimp; repeat from *. For scollops: * 1 double under 7-ch. of gimp, 3 ch., 1 tr. c., 3 ch., 1 tr. c., 3 ch., 1 d. c. *. Repeat between the stars.

Scolloped Gimp.—(See No. 4.)—Make a strip of gimp of the length desired, then under 7-chs. of gimp make * 7 treble crochets separated by 1 ch. between each tr. c.; catch with s. c. under next 7-ch. of gimp *. Repeat between stars along the gimp. Make three scollops on each side of the gimp.

Wide Edging.—(See No. 5.)—*For Heading.*—3 d. c. under 7-ch. of gimp, 1 ch., 3 tr. c. under next 7-ch. of gimp. Repeat.

Second row.—* 1 double under last row, 1 ch. *. Repeat between stars. For scollop: 1 s. c. in first 7-ch. of gimp, * 1 tr. c. under next loop of gimp, 2-ch. *. Make 6 tr. c. under this loop as directed between stars. Catch with s. c. to next loop of gimp.

Next row.—* 2 tr. c. between second, third and fourth tr. c., with 1 ch. between, making three groups of 2 tr. c. in each scollop.

Last row.—5 ch. under each 1-ch. between trebles.

CROCHETED LACE FOR SCARF-END.

FIGURE NO. 6.—*To Form the Wheels.*—Chain 10, join to form ring, 34 d. c. in ring; then, 4 rounds of s. c.; next, 4 ch., * 3 d. c., 3 ch., and repeat 8 times more from *, making 9 clusters of 3 d. c., ch. 4, then 1 s. c. in each s. c. underneath.

Next round.—Ch. 4, 2 d. c., 1 ch. and 2 d. c. in 3-ch., * 5 ch., 2 d. c., 1 ch., and 2 d. c. in 3-ch., and repeat 7 times more from star; 4 ch., 2 s. c. in ch., 1 in each s. c. underneath; 2 s. c. in ch.

Next round.—Ch. 4, 3 d. c., 3 ch. and 3 d. c. in shell, * ch. 2, 1 s. c. in 5-ch. underneath, ch. 2, 3 d. c., 3 ch. and 3 d. c. in shell, and repeat 6 times more from *; ch. 4, 2 s. c. in ch, 1 s. c. in each of 12 s. c. underneath, 2 s. c. in ch.

Next round.—Ch. 4, shell of 12 d. c. in middle of shell underneath, * 2 ch., 1 s. c. over s. c. and 5-ch., 2 ch., shell of 12 d. c., and repeat 6 times more from *, ch. 4, 2 s. c. in ch., 1 s. c. in each of 16 s. c., 2 s. c. in ch.

Next round.—Ch. 5, 1 s. c. in center of shell, * ch. 10, 1 s. c. in center of shell, and repeat 6 times more from *; ch. 5, 2 s. c. in ch., 1 s. c. in each of 20 s. c., 2 s. c. in ch.

Next round.—Ch. 4, * 14 d. c. over 10-ch., and repeat 6 times more from *; ch. 4, 2 s. c. in ch., 1 s. c. in each of 24 s. c., 2 s. c. in ch.

Next round.—Ch. 4, * 1 d. c. in each of 7 d. c. underneath, ch. 3, 1 d. c. in each of next 7 d. c., and repeat 6 times more from *; ch. 4, 2 s. c. in ch., 1 s. c. in each of 28 s. c., 2 s. c. in ch.

Next round.—Ch. 4; 2 d. c., 1 ch. and 2 d. c. in the space between the 2 groups of 7 d. c., * ch. 5; 2 d. c., 1 ch., 2 d. c. in the space between the group of 7 d. c., and repeat 11 times more from *; ch. 4, 2 s. c. in ch., 1 s. c. in each of 32 s. c., 2 s. c. in ch.

Next round.—Ch. 4, 3 d. c., 3 ch. and 3 d. c. in shell, * 2 ch., 1 s. c. over 5-ch., 2 ch.; 3 d. c., 3 ch. and 3 d. c. in next shell, and repeat 11 times more from *; ch. 4, 2 s. c. in ch., 1 s. c. in each of 36 s. c., 2 s. c. in ch.

Next round.—Ch. 4, scollop of 12 d. c. in shell underneath, * 2 ch., 1 s. c. over s. c. and 5-ch., 2 ch., scollop of 12 d. c. in next shell and repeat 11 times more from *; ch. 4, 2 s. c. in ch., 1 s. c. in each of 40 s. c., 2 s. c. in ch.; make as many scollops as desired and join three last shells of second scollop to first scollop when making last round (see picture).

For the Heading.—1 d. c. in each of 7 s. c. underneath, 3 ch., 1 d. c. in each of next 7 s. c., and repeat across the top (see picture).

Next row.—2 d. c., 1 ch., 2 d. c. in first d. c., ch. 5, 2 d. c., 1 ch., 2 d. c. in 3-ch., and repeat across the row.

Next row.—3 d. c., 3 ch., 3 d. c. in middle of shell underneath; * ch. 2, 1 s. c. over 5-ch., ch. 2, 3 d. c., 3 ch., 3 d. c. in middle of next shell, and repeat from *.

Next row.—Make scollop of 12 d. c. in middle of shell, * 2 ch., 1 s. c. over s. c. and 5-ch. underneath, 2 ch., 12 d. c. in next shell, and repeat from *.

Last row.—1 s. c. in top of scollop, ch. 8, 1 s. c. in top of next scollop, and repeat across the row. The scarf-end is very handsome when made of silk. Made of cotton or linen, it forms a pretty general edging.

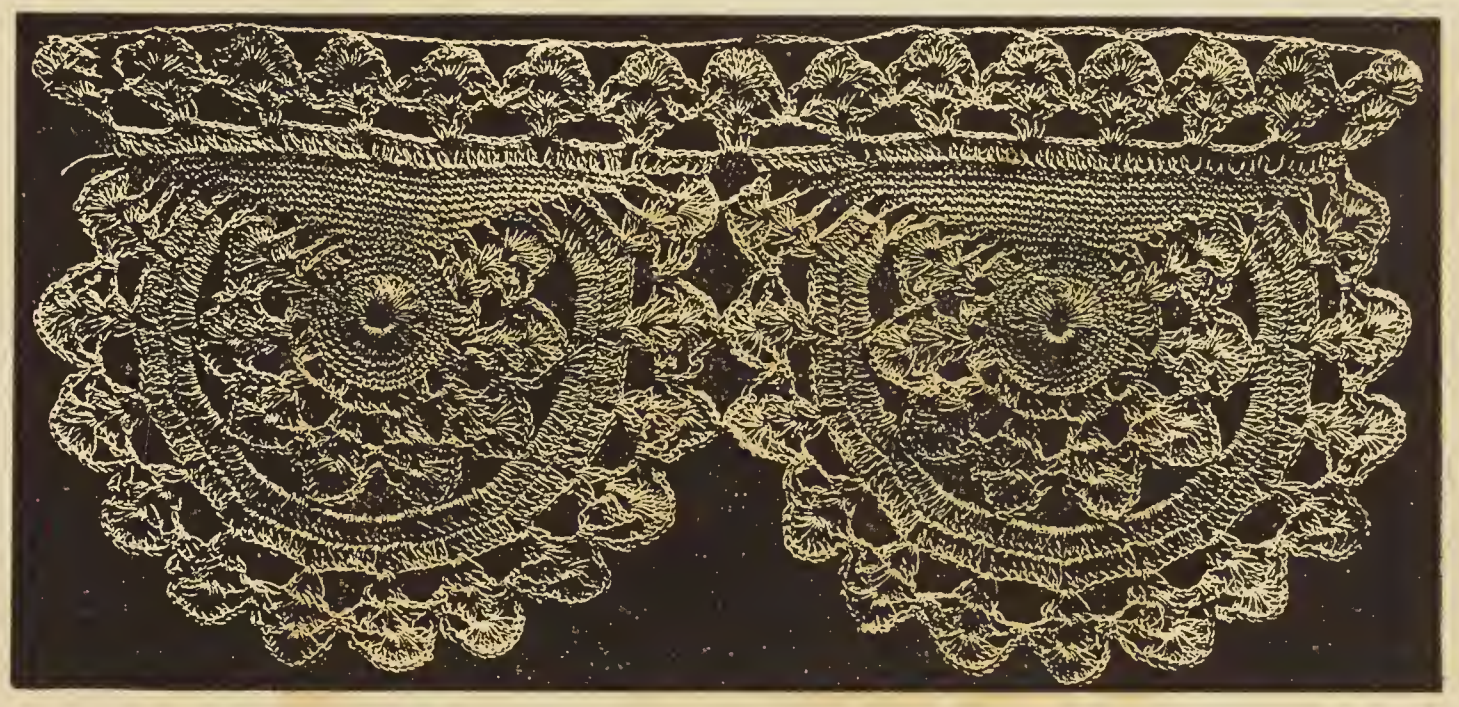


FIGURE NO. 6.—CROCHETED LACE FOR SCARF-END.

THE ART OF KNITTING.—No. 47.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are nsed, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

KNITTED COUNTERPANE-SQUARE.

FIGURE No. 1.—Cast on 2 stitches.
First row.—O, k 2.
Second row.—O, k 1, p 1, k 1.
Third row.—O, k 1, o, k 1, o, k 2.
Fourth row.—O, k 2, p 3, k 2.
Fifth row.—O, k 1, p 1, k 1, o, k 1, o, k 1, p 3.
Sixth row.—O, k 3, p 5, k 3.
Seventh row.—O, k 1, p 2, k 2, o, k 1, o, k 2, p 4.
Eighth row.—O, k 4, p 7, k 4.
Ninth row.—O, k 1, p 3, k 3, o, k 1, o, k 3, p 5.
Tenth row.—O, k 5, p 9, k 5.
Eleventh row.—O, k 1, p 4, k 4, o, k 1, o, k 4, p 6.
Twelfth row.—O, k 6, p 11, k 6.
Thirteenth row.—O, k 1, p 5, k 5, o, k 1, o, k 5, p 7.
Fourteenth row.—O, k 7, p 13, k 7.
Fifteenth row.—O, k 1, p 6, k 2 to. crossed, k 9, n, p 8.
Sixteenth row.—O, k 8, p 11, k 8.
Seventeenth row.—O, k 1, p 7, k 2 to. crossed, k 7, n, k 9.
Eighteenth row.—O, k 9, p 9, k 9.
Nineteenth row.—O, k 1, p 8, k 2 to. crossed, k 5, n, p 10.
Twentieth row.—O, k 10, p 7, k 10.
Twenty-first row.—O, k 1, p 9, k 2 to. crossed, k 3, n, p 11.
Twenty-second row.—O, k 11, p 5, k 11.
Twenty-third row.—O, k 1, p 10, k 2 to. crossed, k 1, n, p 12.
Twenty-fourth row.—O, k 12, p 3, k 12.
Twenty-fifth row.—O, k 1, p 11, sl 1, n, pass slipped st. over, p 13. *Twenty-sixth row.*—O, k 27. *Twenty-seventh row.*—O, k 1, p 27. *Twenty-eighth row.*—O, k 29. *Twenty-ninth row.*—O, k 1, p 29. *Thirtieth row.*—O, k 1, p 30. *Thirty-first row.*—O, k 33. *Thirty-second row.*—O, k 1, p 32. *Thirty-third row.*—O, k 1, * o, n, repeat 15 times more from * k 1. *Thirty-fourth row.*—O, k 1, p 34. *Thirty-fifth row.*—O, k 36. *Thirty-sixth row.*—O, k 1, p 36. *Thirty-seventh row.*—O, k 38. *Thirty-eighth row.*—O, k 1. p 38. *Thirty-ninth row.*—O, k 1, p 39. *Fortieth row.*—O, k 41. *Forty-first row.*—O, k 1, p 41. *Forty-second row.*—O, k 1, * o, n, and repeat 20 times more from *. *Forty-third row.*—O, k 1, p 43. *Forty-fourth row.*—O, k 45. *Forty-fifth row.*—O, k 1, p 45. *Forty-sixth row.*—O, k 47.



FIGURE No. 1.—KNITTED COUNTERPANE-SQUARE.

Forty-seventh row.—O, k 1, p 2, cast on 5 stitches thus: Use a crochet hook and make a chain of 5 stitches, beginning by drawing the first one through the last knit stitch on the right hand needle; then pick up the 4 stitches of chain onto the knitting needle, and slip the last loop of chain on it also, holding the wrong side of the chain toward you; this makes the 5 cast-on stitches; * p 4, cast on 5 stitches as before, and repeat 9 times more from * p 5.

Forty-eighth row.—O, k 5, p 5, * k 4, p 5 and repeat 9 times more from *, k 4.

Forty-ninth row.—O, k 1, p 3, k 2 to. crossed, k 1, n, * p 4, k 2 to. crossed k 1, n, repeat 9 times more from *, p 6.

Fiftieth row.—O, k 6, p 3, * k 4, p 3, repeat 9 times more from *, k 5.

Fifty-first row.—O, k 1, p 4, sl 1, n, pass slipped stitch over, * p 4, sl 1, n, pass slipped stitch over, and repeat 9 times more from *, p 7.

Fifty-second row.—O, k 6, n, * k 3, n, and repeat 9 times more from *, k 6.

Fifty-third row.—O, k 1, p 53.

Fifty-fourth row.—O, k 55.

Fifty-fifth row.—O, k 1, p 4, cast on 5, with the crochet hook * p 4, cast on 5 as before, and repeat 10 times more from *, p 7.

Fifty-sixth row.—O, k 7, p 5, * k 4, p 5 repeat 10 times more from *, k 6.

Fifty-seventh row.—O, k 1, p 5, k 2 to. crossed, k 1, n, * p 4, k 2 to. crossed, k 1, n, repeat 10 times more from *, p 8.

Fifty-eighth row.—O, k 8, p 3, * k 4, p 3; repeat 10 times more from *, k 7.

Fifty-ninth row.—O, k 1, p 6, sl 1, n, pass slipped stitch over, * p 4, sl 1, n, pass slipped stitch over repeat 10 times more from *, p 9.

Sixtieth row.—O, k 8, n, * k 3, n, repeat 10 times more from *, k 8.

Sixty-first row.—O, k 1, p across.

Sixty-second row.—O, k across (63 stitches).

Sixty-third row.—O, k 1, p 6, cast on 5, with crochet hook *, p 4, cast on 5 as before, and repeat 11 times more from *, p 9.

Sixty-fourth row.—O, k 9, p 5, * k 4, p 5, and repeat 11 times more from *, k 8.

Sixty-fifth row.—O, k 1, p 7, k 2 to. crossed, k 1, n, * p 4, k 2 to. crossed, k 1, n, and repeat 11 times more from *, p 10.

Sixty-sixth row.—O, k 10, p 3, * k 4, p 3, repeat 11 times more from *, k 9.

Sixty-seventh row.—O, k 1, p 8, sl 1, n, pass slipped stitch

over, * p 4, sl 1, n, pass slipped stitch over, and repeat 11 times more from *, p 11.

Sixty-eighth row.—O, k 10, n, * k 3, n, and repeat 11 times more from *, k 10.

Sixty-ninth row.—O, k 1, p 69. *Seventieth row.*—O, k 71. *Seventy-first row.*—O, k 1, p 71. *Seventy-second row.*—O, k 1, p 72. *Seventy-third row.*—O, k 73. *Seventy-fourth row.*—O, k 1, * o, n, repeat 35 times more from *. *Seventy-fifth row.*—O, k 75. *Seventy-sixth row.*—O, k 1, p 75. *Seventy-seventh row.*—O, k 77. *Seventy-eighth row.*—O, k 78. *Seventy-ninth row.*—O, k 1, p 78. *Eightieth row.*—O, k 77, n, k 1. *Eighty-first row.*—O, n, k 75, n, k 1. *Eighty-second row.*—O, n, p 73, p 2 to., p 1. *Eighty-third row.*—O, n, k 73, n, k 1. *Eighty-fourth row.*—O, n, repeat 38 times more, k 1. *Eighty-fifth row.*—O, n, k 72, n, k 1. *Eighty-sixth row.*—O, n, p 71, p 2 to., p 1. *Eighty-seventh row.*—O, n, k 70, n, k 1. *Eighty-eighth row.*—O, n, k 69, n, k 1. *Eighty-ninth row.*—O, n, p 14, * k 1, o, k 1, o, k 1, p 7, repeat 4 times more from *, p 5, p 2 to., p 1.

Ninetieth row.—O, n, k 11, * p 5, k 7, repeat 4 times more from *, k 6, n, k 1.

Ninety-first row.—O, n, p 13, * k 2, o, k 1, o, k 2, p 7, repeat 4 times more from *, p 3, p 2 to., p 1.

Ninety-second row.—O, n, k 10, *, p 7, k 7, and repeat 4 times more from *, k 5, n, k 1.

Ninety-third row.—O, n, p 12, * k 3, o, k 1, o, k 3, p 7, repeat 4 times more from *, p 2, p 2 to., p 1.

Ninety-fourth row.—O, n, k 9, * p 9, k 7, repeat 4 times more from *, k 4, n, k 1.

Ninety fifth row.—O, n, p 11, * k 4, o, k 1, o, k 4, p 7, repeat 4 times more from *, p 1, p 2 to., p 1.

Ninety-sixth row.—O, n, k 8, * p 11, k 7, repeat 4 times more from *; k 3, n, k 1.

Ninety-seventh row.—O, n, p 10, * k 5, o, k 1, o, k 5, p 7, repeat 4 times more from *, p 2 to., p 1.

Ninety-eighth row.—O, n, k 7, * p 13, k 7, repeat 4 times more from *, k 2, n, k 1.

Ninety-ninth row.—O, n, p 9, k 6, o, k 1, o, k 6, * p 7, k 6, o, k 1, o, k 6 and repeat 3 times more from *, p 5, p 2 to., p 1.

One Hundredth row.—O, n, k 5, * p 15, k 7, repeat 4 times more from *, k 2, n, k 1.

One Hundred and First row.—O, n, p 8, k 2 to. crossed, k 11, n, * p 7, k 2 to. crossed, k 11, n, and repeat 3 times more from *, p 4, p 2 to., p 1.

One Hundred and Second row.—O, n, k 4, * p 13, k 7, repeat 4 times more from *, n, k 1.

One Hundred and Third row.—O, n, p 7, k 2 to. crossed, k 9, n, * p 7, k 2 to. crossed, k 9, n, repeat 3 times more from *, p 3, p 2 to., p 1.

One Hundred and Fourth row.—O, n, k 3, p 11, * k 7, p 11, repeat three times more from *, k 6, n, k 1.

One Hundred and Fifth row.—O, n, p 6, k 2 to. crossed, k 7, n, * p 7, k 2 to. crossed, k 7, n, and repeat 3 times more from *, p 2, p 2 to., p 1.

One Hundred and Sixth row.—O, n, k 2, p 9, * k 7, p 9, and repeat 3 times more from *, k 5, n, k 1.

One Hundred and Seventh row.—O, n, p 5, k 2 to. crossed, k 5, n, * p 7, k 2 to. crossed, k 5, n, and repeat 3 times more from *, p 1, p 2 to., p 1.

One Hundred and Eighth row.—O, n, k 1, p 7, * k 7, p 7, and repeat 3 times more from *, k 4, n, k 1.

One Hundred and Ninth row.—O, n, p 4, k 2 to. crossed, k 3, n, * p 7, k 2 to. crossed, k 3, n, and repeat 3 times more from *, n, k 1.



FIGURE NO. 2.—GENTLEMEN'S BICYCLE STOCKING IN RIBBED KNITTING.

One Hundred and Tenth row.—O, n, p 5, * k 7, p 5, and repeat 3 times more from *, k 3, n, k 1.

One Hundred and Eleventh row.—O, n, p 3, k 2 to. crossed, k 1, n, * p 7, k 2 to. crossed, k 1, n, and repeat 3 times more from *, p 2 to.

One Hundred and Twelfth row.—O, k 1, p 3, * k 7, p 3, and repeat 3 times more from *, k 2, n, k 1.

One Hundred and Thirteenth row.—O, n, p 2, slip 1, n, pass slipped stitch o, * p 7, slip 1, n, pass slipped stitch over, and repeat twice more from *, n.

One Hundred and Fourteenth row.—O, n, p 33, p 2 to., p 1.

One Hundred and Fifteenth row.—O, n, k 31, n, k 1.

One Hundred and Sixteenth row.—O, n, p 30, p 2 to., p 1.

One Hundred and Seventeenth row.—O, n, and repeat 16 times more.

One Hundred and Eighteenth row.—O, n, p 29, p 2 to., p 1.

One Hundred and Nineteenth row.—O, n, k 28, n, k 1.

One Hundred and Twentieth row.—O, n, p 27, p 2 to., p 1.

One Hundred and Twenty-first row.—O, n, p 25, p 2 to., p 1.

One Hundred and Twenty-second row.—O, n, k 24, n, k 1.

One Hundred and Twenty-third row.—O, n, p 23, p 2 to., p 1.

One Hundred and Twenty-fourth row.—O, n, p 25.

One Hundred and Twenty-fifth row.—O, n, p 25.

One Hundred and Twenty-sixth row.—O, n, p 25.

One Hundred and Twenty-seventh row.—* O, n, and repeat 12 times more from *, k 1.

One Hundred and Twenty-eighth row.—O, n, p 25.

One Hundred and Twenty-ninth row.—O, n, k 22, n, k 1.

One Hundred and Thirtieth row.—O, n, p 21, n, p 1.

One Hundred and Thirty-first row.—O, n, p 4, * cast on 5 stitches, p 4, and repeat 3 times more from *, p 2 to., p 1.

One Hundred and Thirty-second row.—O, n, * k 4, p 5, repeat 3 times more from *, k 3, n, k 1.

One Hundred and Thirty-third row.—O, n, p 3, * k 2 to. crossed, k 1, n, p 4, repeat twice more from *, k 2 to. crossed, k 1, n, p 3, n, p 1.

One Hundred and Thirty-fourth row.—O, n, k 3, p 3, * k 4, p 3, repeat twice more from *, k 2, n, k 1.

One Hundred and Thirty-fifth row.—O, n, p 2, * slip 1, n, pass sl. st. o, p 4, repeat twice more from *, sl. 1, n, pass sl. st. o, p 2, p 2 to., p 1.

One Hundred and Thirty-sixth row.—O, n, k 1, * n, k 3, and repeat twice more from *, n, k 1, n, k 1.

One-Hundred and Thirty-seventh row.—O, n, p 3, cast on 5, p 4, cast on 5, p 4, cast on 5, p 3, p 2 to., p 1.

One Hundred and Thirty-eighth row.—O, n, k 3, p 5, k 4, p 5, k 4, p 5, k 2, n, k 1.

One Hundred and Thirty-ninth row.—O, n, k 2 to. crossed, k 1, n, p 2, k 2 to. crossed, k 1, n, p 4, k 2 to. crossed, k 1, n, p 2, p 2 to., p 1.

One Hundred and Fortieth row.—O, n, k 2, p 3, k 4, p 3, k 4, p 3, k 1, n, k 1.

One Hundred and Forty-first row.—O, n, k 1, sl 1, n, pass sl. st. o, p 4, sl 1, n, pass sl. st. o, p 4, sl 1, n, pass sl. st. o, p 1, p 2 to., p 1.

One Hundred and Forty-second row.—O, n, n, k 3, n, k 3, n, n, k 1.

One Hundred and Forty-third row.—O, n, p 2, cast on 5, p 4, cast on 5, p 2, p 2 to., p 1.

One Hundred and Forty-fourth row.—O, n, k 2, p 5, k 4, p 5, k 1, n, k 1.

One Hundred and Forty-fifth row.—O, n, p 1, k 2 to. crossed, k 1, n, p 4, k 2 to crossed, k 1, n, p 1, p 2 to., p 1

One Hundred and Forty-sixth row.—O, n, k 1, p 3, k 4, p 3, p 2 to., p 1.

One Hundred and Forty-seventh row.—O, n, sl 1, n, pass slipped st. over, p 4, sl 1, n, pass sl. st. o, p 2 to., p 1.

One Hundred and Forty-eighth row.—O, k 1, n, k 4, n, k 1.

One Hundred and Forty-ninth row.—O, n, p 2, cast on 5 sts. p 2, p 2 to., p 1.

One Hundred and Fiftieth row.—O, n, k 2, p 5, k 2, n.

One Hundred and Fifty-first row.—O, n, k 1, k 2 to. crossed, k 1, n, k 1, n, k 1.

One Hundred and Fifty-second row.—O, n, p 4, p 2 to, p 1.

One Hundred and Fifty-third row—N, sl 1, n, pass sl. st. o, n.

One Hundred and Fifty-fourth row.—N, n.

One Hundred and Fifty-fifth row.—Slip one stitch over the other and fasten off.

GENTLEMEN'S BICYCLE STOCKING IN RIBBED KNITTING.

FIGURE No. 2.—These stockings are not at all difficult to knit, and being very effective in pattern and of a most comfortable shape, are sure to become universally popular among cyclists and sportsmen. Seven ounces of good quality Scotch or German knitting yarn and four steel knitting-needles No. 16, or, for a large-sized stocking, No. 15, will be required in knitting the stockings.

Cast 40 stitches on the first needle and 32 stitches on each of two other needles—104 stitches in all—and knit in ribbing 2 stitches plain and 2 stitches purl for 40 rounds. Now knit plain to the middle of the first needle and there *pick up* a thread and purl it for a seam stitch; knit plain to the end of the round. Knit 5 more plain rounds, purling the seam-stitch. Purl 3 rounds. All the remainder of the stocking, excepting the heel, sole and toe, is knitted thus—6 rounds plain and 3 rounds purl, forming ribs. In the 10th round knit to within 3 stitches of the seam-stitch, increase 1 (by picking up a thread and knitting it), knit 3, purl the seam-stitch, knit 3, increase 1, and continue plain round. Do the same in the 19th round. There will now be 109 stitches in the stocking. Knit in ribs till 11 ribs are done (99 rounds), then in the 100th round begin the decreasings of the leg, knit plain to within 3 stitches of the seam-stitch, knit 2 together, knit 1, purl the seam-stitch, knit 1, slip 1, knit 1, pass the slipped stitch over, and continue plain round. * Knit 5 more rounds; purl 3 rounds; next round decrease again; and repeat from * till 16 decreases are made, when there should be 77 stitches in the stocking for the ankle. Knit still in ribs till you can count 32 raised ribs for the leg (288 rounds), and knit 4 plain rounds besides.

For the Heel.—Knit 20 stitches beyond the seam-stitch, turn, slip 1, purl 40; knit a row and purl a row alternately upon these 41 stitches, always slipping the first stitch in every row, for 24 rows; then knit 40, purl 39, knit 38, purl 37, and so on, turning, and each time knitting one stitch less till you only purl 11, then widen by knitting each time 1 of the side stitches and *with* this side stitch pick up and knit a thread of the stocking to prevent a little hole being formed; continue until the heel is brought to its former proportion of 41 stitches, ending with a purl row. Knit plain across the 41 heel stitches, and on the same needle pick up and knit 12 stitches along the side of the little flap, knit 36 instep stitches on one needle, and on another needle pick up and knit 12 stitches along the opposite side of the flap, and knit 19 stitches and then two stitches together from the top of the heel; now there are 32 stitches on this needle which is called the first foot needle, and 32 stitches on the other foot needle and 36 stitches on the instep needle; knit plain along second foot needle and along instep needle. Then for gussets, * on first foot needle, knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to within 3 stitches of the end of the second foot needle, knit two together, knit 1, purl 36 instep stitches; knit 2 rounds plain on foot, ribs on instep; and repeat from * till reduced to 18 stitches on each foot needle, 72 stitches in the round. Now continue for the foot, plain sole and ribbed instep, till you can count 44 raised ribs down the stocking.

For the Toe.—* On the first foot needle, knit 2, slip 1, knit 1, pass the slipped stitch over, knit to within 4 stitches of the end of the second foot needle, knit 2 together, knit 2, on instep needle knit 2, slip one, knit 1, pass the slipped stitch over, knit to within 4 stitches of the end of the needle, knit 2 together, knit 2, knit 1 plain round; repeat from * till the toe is reduced to 24 stitches; put the pins together and cast off.



COLOR IN DRESS.

ONE of the foremost artists of the day lately delivered a lecture on art, entitled "Illusions," in which he touched largely upon the subject of color in dress, giving many hints that every woman, and especially she who is either larger or smaller than the average, should bear in mind when selecting materials for her gowns. He proved, for instance, that a yellow costume is sure to make a large woman appear larger, and that two white lines on a dark background will cause the space between to look narrower than it really is, while two black lines on a white ground will apparently widen the intervening space. These facts concerning stripes are especially important, as they embody principles that should to a large extent govern the application of line trimmings upon both skirts and bodices.

This lecturer also showed that blue flowers set closely together on a dark ground seem farther apart than red roses would if similarly placed on the same ground. This hint will aid stout women in choosing their Summer silks, in which, naturally enough, they do not wish to appear larger than they really are. Color has much to do with the success of a gown, and so has the arrangement of garniture. The dressmaker who knows just how to dispose lines of trimming so as to make the short-waisted woman seem longer above the belt-line, the stout woman more slender, and the thin woman more plump, is an artist in her line and is certain to gain the fullest confidence of her patrons.

GRACEFUL WALKING.

It it a fact that is much to be regretted, but nevertheless a fact, that the general woman of today is not a graceful woman. Conclusive evidence of the truth of this statement may be found by any one who will traverse a crowded fashionable promenade or thoroughfare and note how few really well-balanced walkers are to be met with; and the worst feature is that the ungraceful woman is seldom conscious of her failing. In walking she swings her whole body with every step, and sets down her foot with uncompromising force that may speak much for her steadfastness and firmness, but is decidedly unpleasant from an artistic standpoint. Much can be done in the way of correction by means of self-discipline—by constantly bearing in mind that the art of walking should not occasion a jerky, wriggling movement of the whole body, but simply a strong, easy, regular action from the hips down. The heavy, inelastic woman can materially lighten her step if she will make it a rule to swing her lower limbs from the hips and keep the body straight and unresponsive to the necessary effort of walking.

In these days of "Trilbyism" it is well to know that if the length of one's foot is one-seventh the height of the figure, it is quite in accord with the rules of artistic beauty. A foot that is too small for the size of the body is as much out of proportion as one that is too large, and is even more difficult to bring into harmony with the *ensemble* of the rest of the person. A certain shoe dealer asserts that the russet shoes which have lately been so popular during the Summer should be charged with much of the over-development noted in women's feet, because they soon become so roomy that the feet are sure to broaden. The instep is also allowed to expand by the low tie, and between

these two agencies, the foot really is made considerably larger.

However, heated city pavements are certain to injure the feet if there is not abundant room in the shoes; and it is said, doubtless truly, that tight shoes and corsets often cause wrinkles and crow's-feet to appear long before their legitimate time. Clothing that is in every way comfortable will go a long way toward maintaining an equable condition of the nerves; so remember, my dears, a large shoe is to be preferred every time to one that is too small, even if the result is not a "Trilby foot."

For painful feet, caused by excessive walking, constant standing, or long-continued movement, as in using the sewing-machine, there is nothing better than a powder composed of half an ounce each of precipitated chalk and tannin. Apply this powder twice daily after the feet have been bathed in warm water.

BEDSPREADS FOR SUMMER.

Dainty muslin bed-spreads for Summer use are simple and inexpensive and are charmingly suggestive of coolness. Pretty ones are made of Swiss strewn with polka-dots the size of daisy centers. Three breadths of the material are needed for a spread, being cut the length of the bed, with proper allowance for hems; and they are not sewed together until the decoration is finished, as it is much easier to handle them singly. Heavy white embroidery silk may be used to outline petals around the dots, which are worked in "Solomon's knots," generally in pale-yellow or green. If it is desired to represent ox-eyed daisies, the centers must be brown and the petals yellow. The petals need not be wrought about every spot or with any regularity, but may be pleasingly scattered here and there and may be varied in size and outline. After the breadths have been sewed together and the seams pressed flatly, a few daisies may be scattered over and along the joinings. Such a spread may be finished with a wide hem or with lace.

CLOTHES BOXES.

Very many houses and apartments nowadays are arranged without sufficient thought for closet-room, and those who occupy them are sorely pressed for receptacles wherein to stow their belongings. One practical woman who lacked a suitable abiding place for her Summer gowns had a carpenter make for her of pine a wide clothes box with a lid. The box was made just the length of a dress skirt and was placed on castors so that it could be easily rolled under a bed; and it need hardly be stated that dresses kept in this convenient chest remained in good condition much longer than they would have done had they been hung on pegs in a crowded closet or wardrobe.

THE SYSTEM IN SPRING.

The first warm weather of Spring relaxes the entire system, and the face gives the earliest evidence of this enervation. The skin needs some aid during the adjustment of the body to the new conditions of temperature, and there is nothing better for the purpose than benzoin, which is the basis of most of the preparations sold under such fancy titles as "cream of lettuce," "milk of roses," or "peachblow paste," and is not expensive. Thoroughly bathe the face at night with hot water, and then lave it gently with cold water to which has been added three or four drops of benzoin. The effect of the latter is to tighten the skin and make it soft and white.

Every woman should be a law unto herself as to what she ought to use upon her face. To some complexions glycerine is highly irritating, while to others cold cream is far from beneficial, making the skin coarse and heavy. But no matter what is decided upon as best adapted to the individual case, it should be applied sparingly, with no plastering or rubbing, and should be left on during the night and washed off in the morning with warm water and soap.

An emollient that was justly in high favor with the beauties of the olden time is again coming into general use. It is made by boiling two parts of glycerine, letting it cool, and then adding one part of rose-water. One of the best preparations to soothe a fever blister and also to whiten the skin is a paste made of powdered sulphur and lemon juice. At this season many defects of the complexion show themselves for the first time in months, blackheads being especially likely to put in an appearance. If these blemishes are numerous, apply at night a mixture of one ounce each of ether and soap liniment, and wash it off in the morning.

It is highly desirable to perspire freely, as that is one of Nature's methods of relieving the blood of impurities; but excessive perspiration is not only annoying but very debilitating, and she who is thus afflicted should endeavor to moderate the discharge. An excellent mode of diminishing too copious perspiration is to dust freely with a powder made of the following ingredients:

½ ounce oleate of zinc.
1 " powdered starch.
1 scruple salicylic acid.

Another powder that is highly commended for the same purpose is made of

½ ounce subnitrate of bismuth.
½ " powdered oleate of zinc.

If a wash is preferred to a powder, a good one may be produced by mixing the following drugs:

½ drachm beta-naphthol.
4 ounces distilled witch-hazel.

She who would be fair of face should remember that what she eats has much more to do with the appearance of her face than her method of outwardly treating the complexion. Many women cannot eat pork in any form without being immediately afflicted with numerous pimples, and for them it is but a natural precaution to shun all such foods. A person who has too much blood cannot expect to thrive on a diet that is suitable for one who is anæmic, and the unfortunate with disordered blood should eat such substances as are of a cleansing nature.

The common practice of taking some "patent medicine" for every ill and for every defect of the complexion is always fraught with more or less danger, and no practical woman will allow herself to contract the habit. Of course, medicines are often necessary, but, as a rule, it is unsafe to doctor one's-self. The indiscriminate taking of self-prescribed blood tonics is almost certain to make the last state of the complexion worse than the first by producing a fresh crop of pimples or greatly increasing that already present, and it is well to remember that pimples which result from this cause are very hard to get rid of.

SACHETS AND SACHET-POWDERS.

In my lady's boudoir there is ever a dainty suggestion of her presence given forth by the many sachets perfumed with her favorite scent. A hint of her personality seems to emanate from the bureau or chiffonier, because in each drawer is placed a sheet of wadding liberally strewn with the admired sachet-powder and enclosed in a loosely tufted case of cheese-cloth. The flimsy weave of the cheese-cloth allows the perfume to escape freely, and all the garments, laces and ribbons stored in the drawers receive their share of the delicate fragrance. Sachet-bags also are laid or hung about in various places, and these are occasionally shaken to facilitate the escape of the odor A bit of perfumed wadding and a small quantity of ribbon, silk or cheese-cloth can easily be made up into a sachet-bag, which must, of course, be of a shape suited to the position it is to occupy. The powder must have a delicate rather than an emphatic fragrance.

A HANDY JEWEL-CASE.

A little travelling jewel-case lately made by an ingenious friend is as desirable for its simplicity as for its convenience as a ready receptacle for brooches and stick-pins that are not in immediate use, and also for rings that cannot be safely worn under gloves. In its fashioning a piece of eider-down flannel ten inches long and six inches wide is finished at the back with silk, a gathered silk bag three inches and a half wide and divided at the middle is secured to the lower end of the flannel, and two flaps are fastened at the sides to meet at the center. The pins are thrust into the flannel at the top, the rings and other trinkets are stowed away in the bags, the flaps are folded over, and the case is rolled up and secured by two pieces of ribbon sewed to the upper end. With this pretty contrivance in use, one need have little fear for the safety of those small and more or less valuable belongings that too often have no fixed abiding-place when their owner is on a journey.

A NEW LAMP-SHADE.

A new style of lamp-shade has been introduced and is now extensively used on handsome dinner-tables. It is a cylinder of pure-white silk or fine paper and is shaped to resemble a stiff transparency. This simple creation is very effective and contrasts strongly in every way with the dainty parasol or petticoat lamp-shades of crimped paper or silk decorated with flowers or lace, which, however, will make a stubborn fight to retain the undiminished favor of tasteful womankind.

EDNA S. WITHERSPOON.

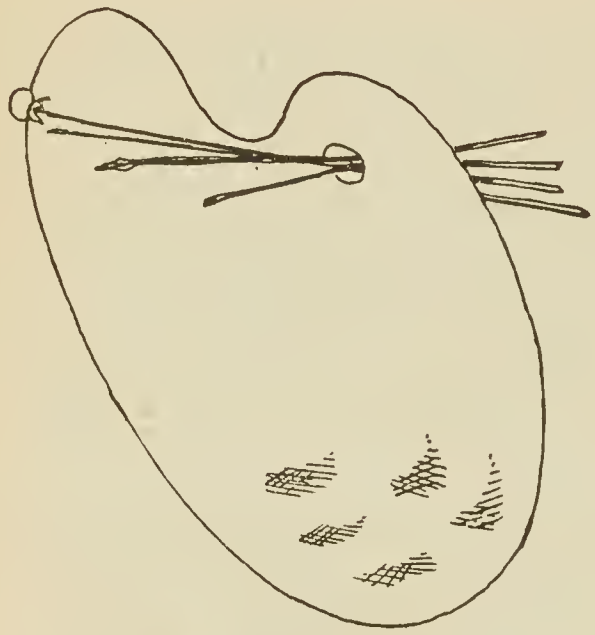


FIGURE No. 299.

SOME USES OF CRÊPE AND TISSUE PAPERS.—EIGHTEENTH PAPER.

DOLLS' HOUSES.—(CONCLUDED.)

THE easel and chair may be made for either the parlor or the studio, and when they are placed in the latter apartment, they should be accompanied by a paint-box and two or three palettes, the latter being hung upon the easel or door-frame. Figure No. 299 gives a shape by which the palettes can be made. Trace the outlines, transfer them to Bristol-board, and cut the shapes very neatly. Small daubs of bright-hued paints may be added where the irregular marks appear in the drawing, or, if paints are not at hand, they may be simulated by pieces of brilliantly colored silk glued securely in place.

Palms should be placed in the corners of the parlor, dining-room or music-room. They may be made very successfully by the aid of figure No. 300. Trace the pattern of each leaf on tissue paper (the leaves should differ slightly in shape), transfer it to Bristol-board of moderate thickness, cut out the shape, and cover it on both sides with leaf-green crêpe paper that has been stretched so that the crinkles radiate from one point. When the covered leaf is nearly dry, cut away the superfluous crêpe paper, and shape the leaf with the fingers. Next join the stem part of the leaf to a piece of wire from two to four inches in length, according to the length of stem desired, and wind a long, narrow strip of green French tissue paper about the wire, completely concealing the latter, and also the joining of the leaf. (See figure No. 301.)

Having made all the leaves, arrange them gracefully, and pass them through an opening in a circular piece of cardboard covered with brown paper. Then make the flower-pot of cardboard, cutting a bottom and top as indicated by the diagrams shown at figure No. 302, a straight section of the desired depth having the ends joined forming the side; cover the sections with crêpe paper in any color and put them together securely. The flower-pot must be weighted with shot to keep it from being easily overset, and the upper piece of cardboard, after being slipped over the stems (figure No. 303), must be used as a lid to cover the shot, being pushed down tightly or glued in place. It should be covered with glazed brown paper to make it look more natural, and the stems of the palm leaves should entirely fill the opening at the center. The palms may differ in size and in the number of their leaves.

A rubber plant may be formed of separate leaves shaped like figures Nos. 304 and 305 and covered with crêpe paper as just directed. Each leaf must be bent close to where it joins the stem, to give it the peculiar droop seen in the leaves of a natural plant. Figure No. 306 shows the plant completed.

It would be almost impossible to mention the many little "home touches" that ingenuity is certain to suggest for a dolls' home of this kind. The tasteful furnisher will not forget a white fur rug for the parlor or bedroom: it may be easily made of finely fringed strips of white crêpe paper pasted close together upon a foundation of white note-paper. She will also provide a pleasing array of dainty sofa-cushions, which she will fashion according to the



FIGURE No. 300.



FIGURE No. 303

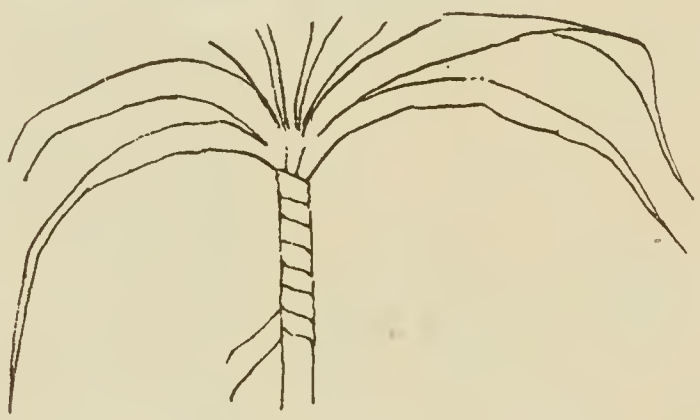


FIGURE No. 301.

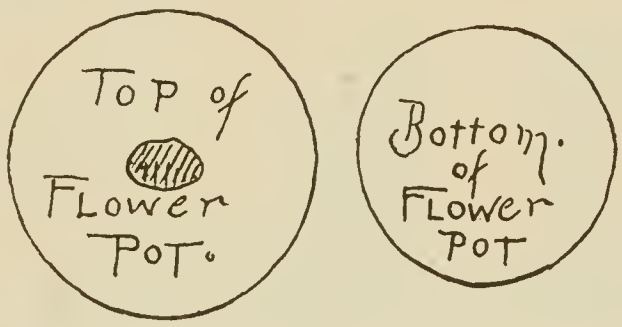


FIGURE No. 302.

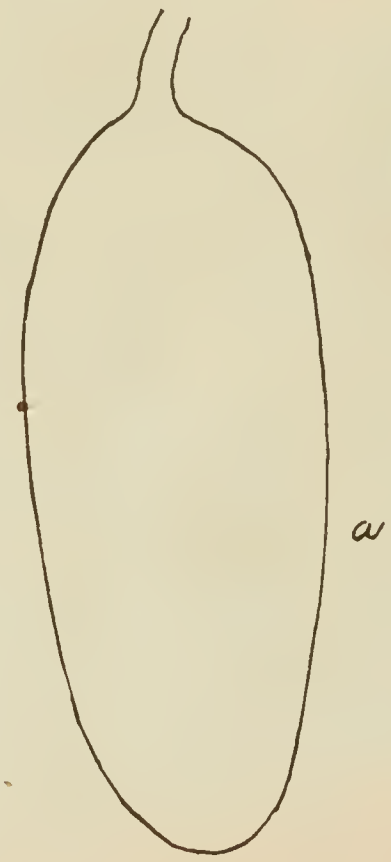


FIGURE No. 304.

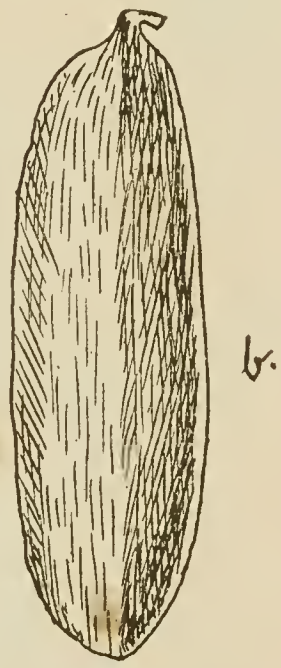


FIGURE No. 305.



FIGURE No. 306.

directions given in previous articles, with finely snipped odds and ends of crêpe paper for filling.

There is another way to make a doll's house that is, perhaps, a little simpler than that just described and certainly less expensive. For the house itself, or, rather, for the foundation, use a book; an ordinary scrap-book will do, although it is desirable to have as long a book as possible. The model from which the following description and sketches were taken is eighteen inches long and ten inches high. First there is a blank or fly leaf for the names of the persons constituting the family that lives in the house. Turning this leaf, we come to the front yard, as at figure No. 307. There are trees, flowers, beds of plants, mountains and a river in the background, and a gravelled path leading up to the stately doorway of stone or marble. This yard is simply a piece of scenery composed of pictures gathered from here and there and fitted together with much care and thought. A fountain would be very ornamental and could be arranged to look very realistic.



FIGURE No. 307.

On the next leaf we enter the hall, which is pictured in part at figure No. 308. At one end is a wide doorway hung with portières, and at the other a winding stairway, with an oval window above. On the wall is a large engraving which we recognize as the catalogue reproduction of a celebrated work of art; and at intervals are arranged a settle, an umbrella-stand, a high-backed chair, a tall lamp and an odd table, all of which were cut from the price-list of a certain city furniture house and pasted carefully on the page.

The next leaf shows the drawing-room, as at figure No. 309. There are two windows with silk draperies and lace curtains, and beneath one of them is a window-seat piled with dainty down cushions. The cushions were cut out and cleverly rearranged to hide a name awkwardly printed on the ends of the curtains, for it often happens that the most beautiful little furnishings are to be found in illustrated advertisements. The room is furnished in the most modern style, nearly all the furniture having been taken from late catalogues of furniture dealers. Every large house issues an annual catalogue, and most of the cuts are of the right size for a house of this kind.

A pretty bedroom is suggested at figure No. 310. The arrangement of the bed is very ingenious and calls for a little explanation. The engraving is pasted to the page only at the side edges, and a slash is made in it along the line *x-x* at figure No. 311. Two pillow-shams are pasted in position just above the slash; and when Miss Dolly's bedtime arrives, she is simply slipped down through the slash until her head rests on one of the pillows.

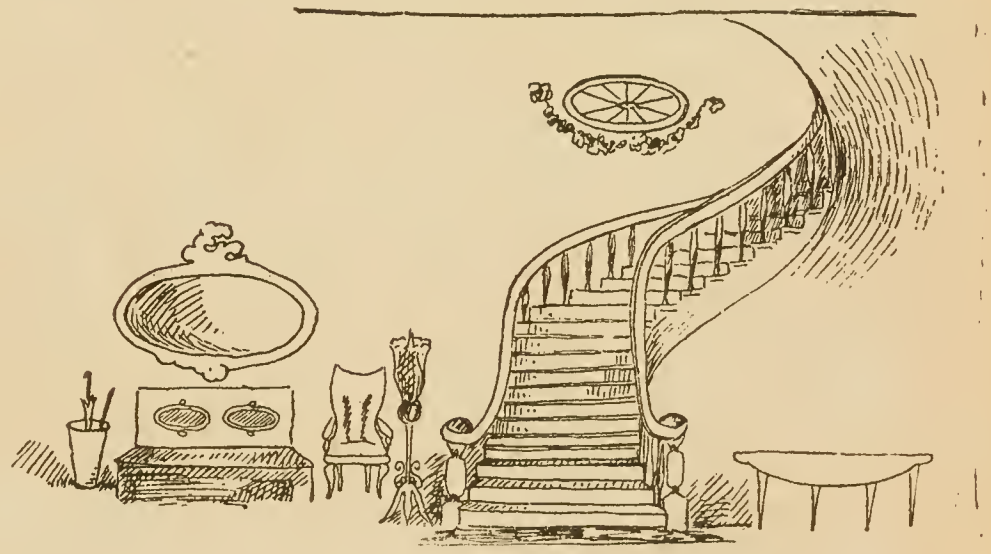


FIGURE No. 308.

Next come two or three more bedrooms disposed in much the same way, and then there is the bathroom (figure No. 312), which was arranged with engravings cut from the catalogue of a wholesale plumbing house. After the bathroom may be arranged a billiard room, a music-room and a ball-room. Just how many happy hours the possessor of this pretty little house spent over the ball-room it would be difficult to say. The invitations to the various entertainments were always sent out the day before; and

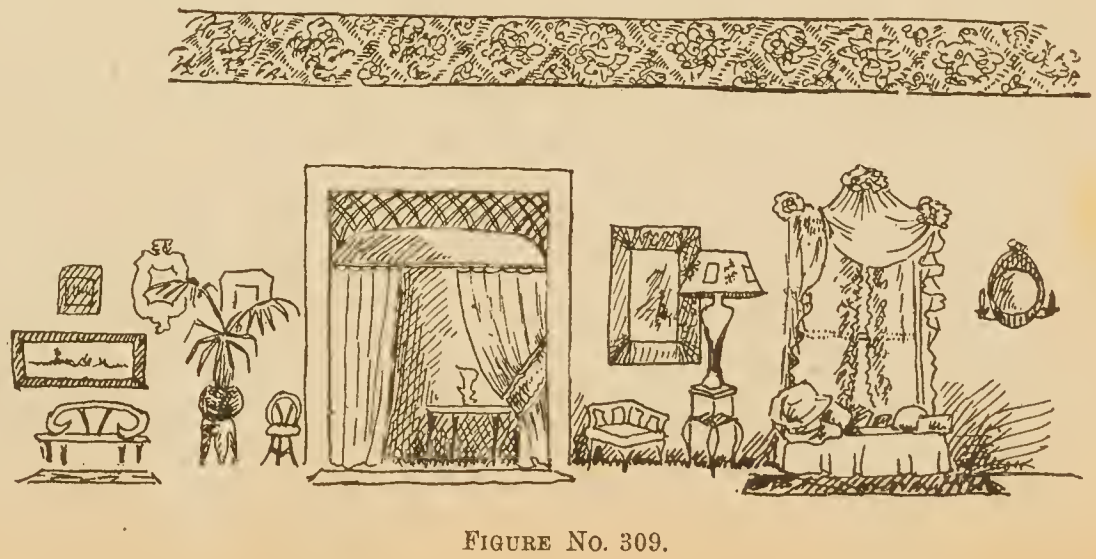


FIGURE No. 309.

as crêpe paper was not known at that time, the decorations were in tissue paper. Figure No. 313 shows how festoons and garlands could be made of white crêpe paper. Crêpe paper draperies may take the place of printed pictures of lace curtains in any house of this kind, and may be used in various other ways for decoration.

It is needless to say that the dolls living in this house are flat paper ones; but in the structure first described, clothes-pins or little bisque dolls would be quite as much at

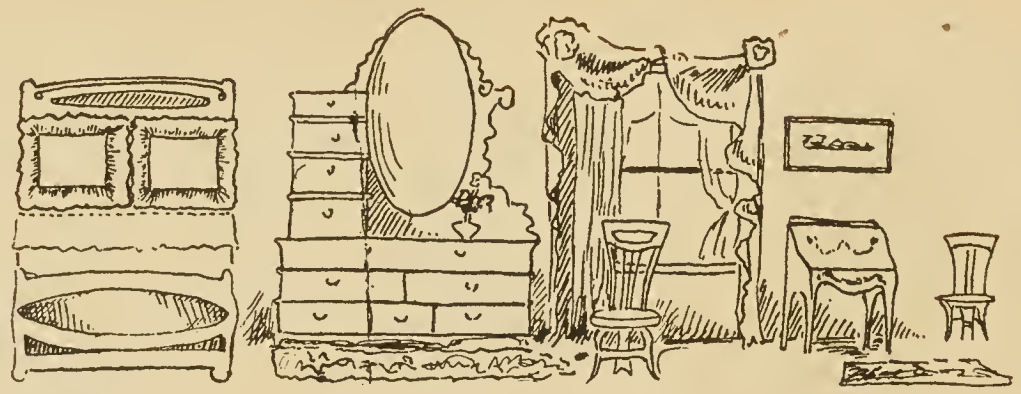


FIGURE No. 310.

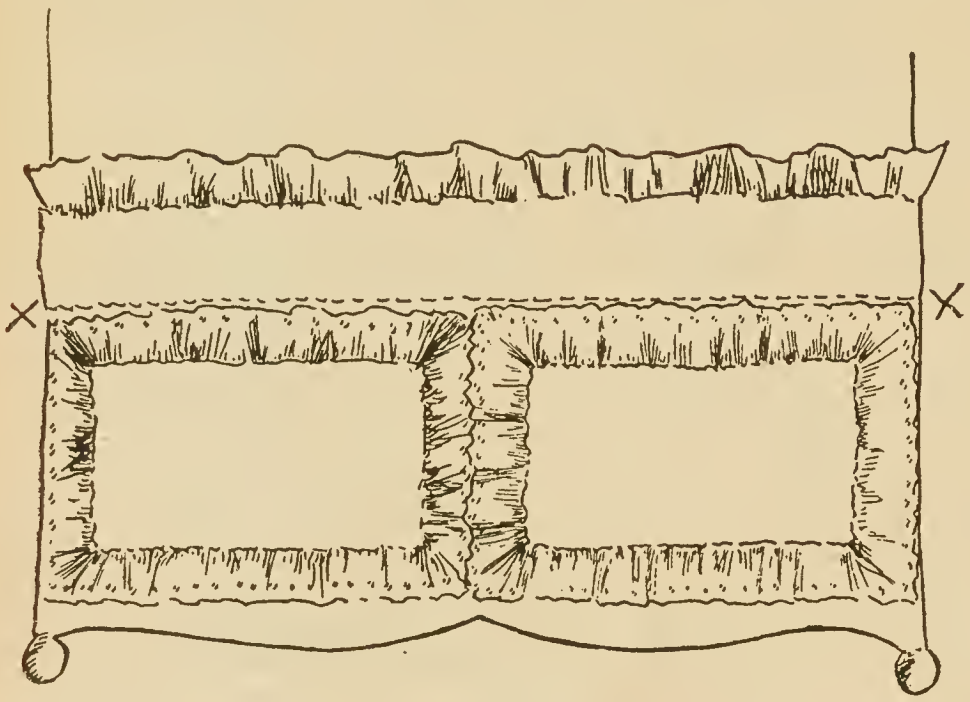


FIGURE No. 311.

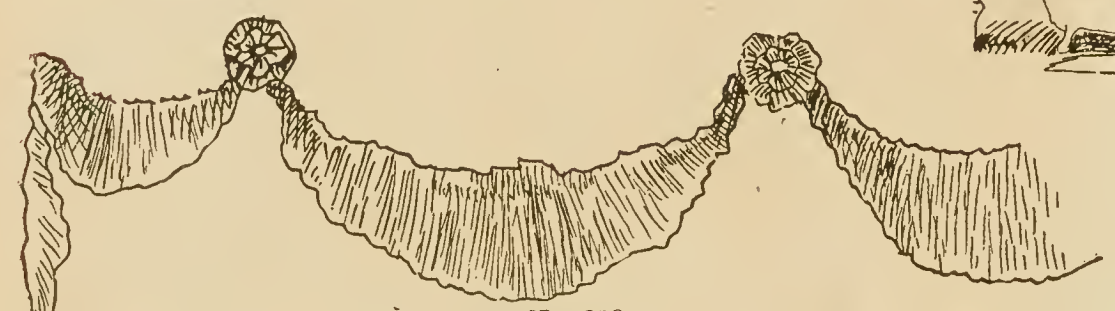


FIGURE No. 313.

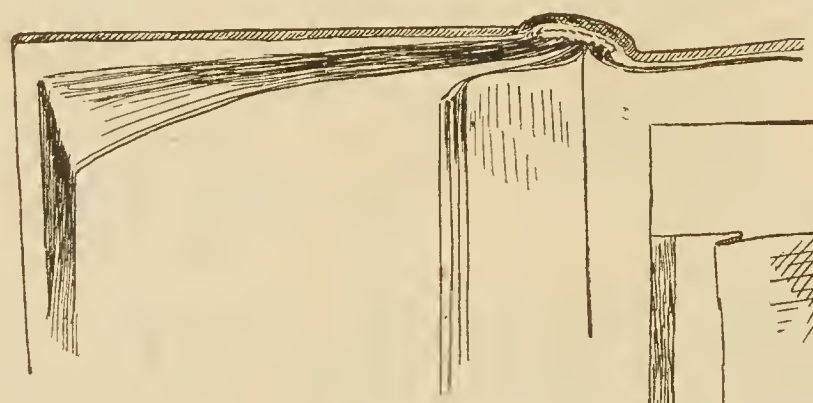
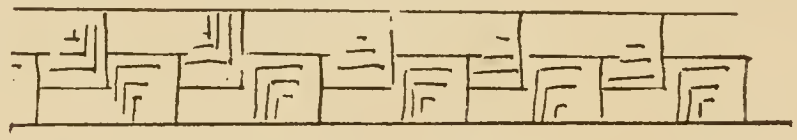


FIGURE No. 314.

home as those made quite flat. As mentioned above, a scrap-book that is nearly square is not nearly so convenient for this house as is a volume that is much longer than it is wide, the various arrangements of pictures being oblong in general form. Having procured a book of proper shape, cut out three or four leaves before every leaf that is to represent a room, leaving stubs at least an inch wide, as shown at figure No. 314. The book described was originally a check-book that for some reason had been discarded, and the tough linen paper is well suited to endure the constant thumbing which it still receives. It is a good idea, when the paper in the chosen book is not very strong, to paste leaves of tough paper over the leaves that are to be used. Rope manilla paper is very light, even and smooth and is of a soft, neutral color.



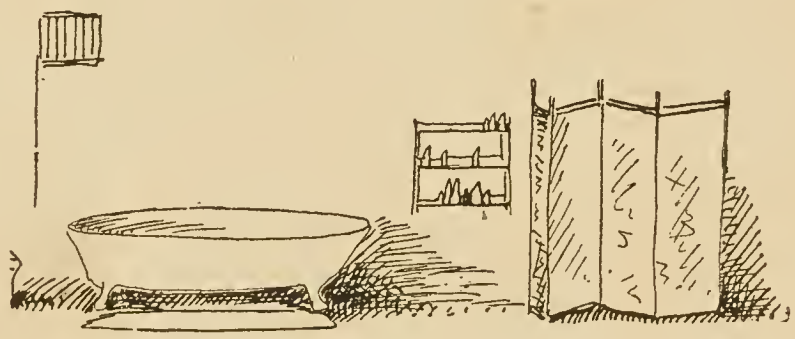


FIGURE No. 312.

Only one side of each leaf needs to be thus covered, but the pasting must be done very thoroughly.

On the last leaf of the book should be arranged a row of pockets for the various dolls to keep their dresses and cloaks in. Each pocket should be made with a small box-plait at the bottom, as represented at figure No. 315, and should be well glued around the side edges and lower edges.

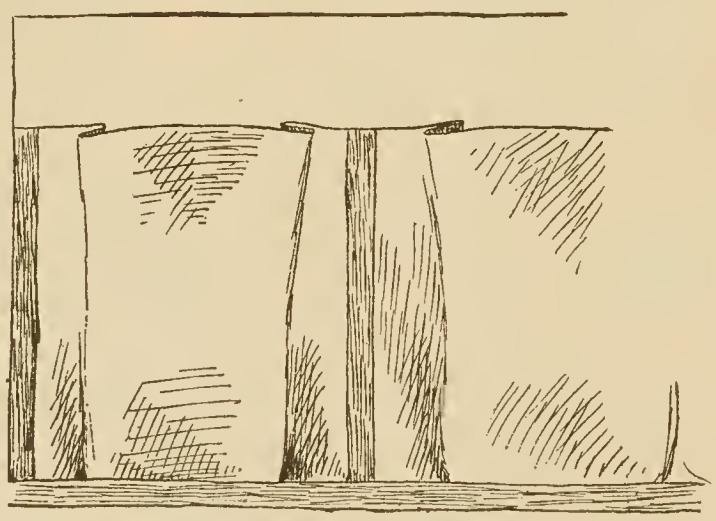


FIGURE No. 315.

Individual taste will suggest various additions to the doll house. One little maiden well known to the writer was a firm believer in fairies and brownies, and one room in her dolls' house had a bench across the front, upon which the dollies were seated in a row to hear stories of these wonderful sprites. The room contained nothing else save an open fire-place with a crane and a large iron pot (so closely associated with the pranks of brownies), and two or three pictures on the walls representing the weirdest of all subjects—Japanese ghosts.

TILLIE ROOME LITTELL.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.*—No. 5.

A GIRL'S LIFE AND WORK AT OBERLIN.

By Edith Dickson.

THAT the education of women was one of the main objects of the founders of Oberlin College, was shown by the first proclamation setting forth the purposes of the institution, in which it was stated that it was the aim to bring "within the reach of the misjudged and neglected sex all the instructive privileges which have hitherto unreasonably distinguished the leading sex from theirs." In accordance with this declaration, women were admitted to all classes in Oberlin from its foundation in 1833, and in 1841 there were three young women graduates, who were the first of their sex in this country to receive a college degree. Thus the admission of women to Oberlin was not an afterthought, as has been the case in many of the other colleges which now instruct women; from the first they have had equal opportunities there with men, and for the greater part of the more than sixty years during which the college has been in existence they have nearly equalled the men in numbers.

COURSES.

Three courses leading respectively to the degrees of "Bachelor of Arts," "Bachelor of Philosophy," and "Bachelor of Science" are offered to undergraduates at Oberlin. For graduation in any of these courses students are required to take work amounting to a total of twenty-one hundred hours. In the classical and philosophical courses considerably more than half of this work is elective, while in the scientific course about fifteen hundred hours are devoted to required subjects.

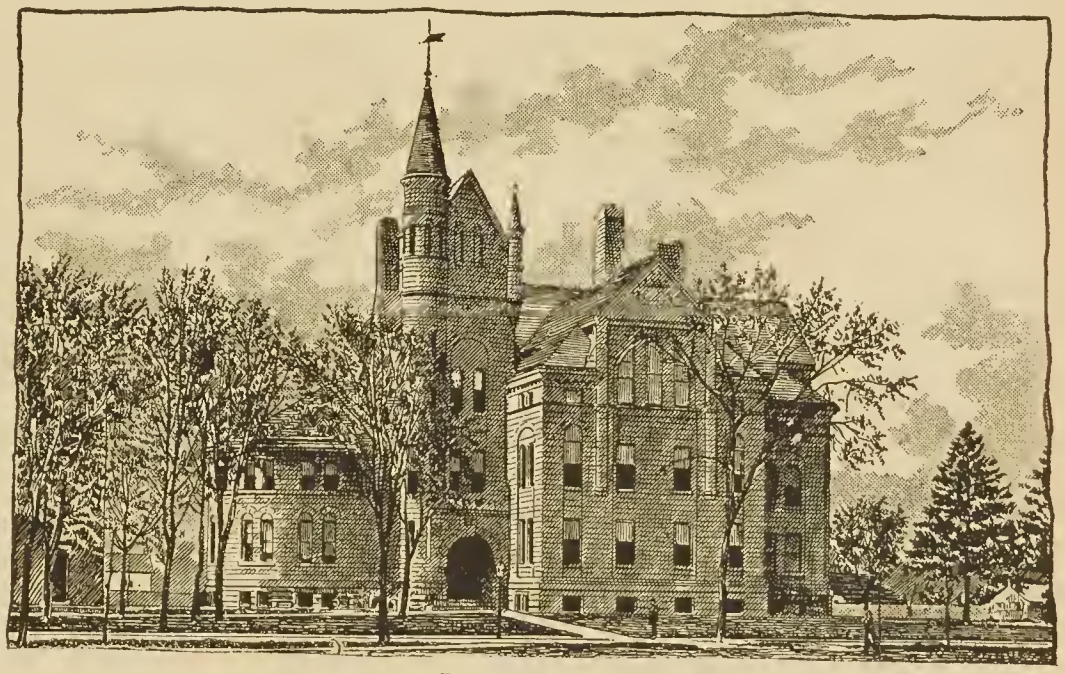
The proportion of women to men is largest in the philosophical and smallest in the scientific course. The electives most popular with the girls are modern languages, history and literature, although feminine students are by no means lacking in classes that study the less attractive subjects, such as advanced mathematics, Hebrew and philosophy. There are always some women taking studies in the theological department, but as yet there is only one now and then who wishes to complete the course and enter the ministry.

CONSERVATORY OF MUSIC.

Many of the girl students at Oberlin are enrolled in the conservatory of music. Several members of the faculty in the early days were men who possessed an unusual fondness for music, and who believed in making it a branch of education. Accordingly some musical instruction was given from the beginning, and the conservatory, which was organized in 1865, has now become a prominent department of the college and one of the foremost musical schools in the country. It occupies a beautiful building, the gift of Dr. Lucien C. Warner, of New York, which contains about a hundred lesson and practice rooms, the director's office, an orchestra room, a lecture room, a library and a fine concert hall. There are now twenty-three teachers in the conservatory faculty. The requirements for graduation are in advance of those in the majority of musical schools in this country. To receive a diploma, the student must complete satisfactorily the prescribed work on three subjects, of which two, piano and musical theory, are required, while the third is elective. The course in theory comprises ten terms of harmony and counterpoint, three terms in musical analysis, and three terms in musical history. Many college students take advantage of the opportunities afforded by the conservatory to pursue some branch of musical study in connection with their other work.

ITS EFFECT.

The presence and influence of the conservatory places unusual musical advantages within the reach of students of all departments. Every Wednesday evening recitals are given in the concert hall by advanced pupils in the conservatory, admission to which is free to members of the senior class of the college; and for the small sum of one dollar a term a ticket can be purchased for the course of artists' recitals, of which several are given each term by the best artists that can be secured. Marteau, De Pachmann, Guilmant, Materna, Schott, Maud Powell, Scharwenka, Brodsky, Nordica, Aus der Ohe, Henschel, Ysaye, and Thomas's orchestra have been among the musical attractions of the last few seasons.



Peters Hall.

Students who can sing usually join one of the church choirs. The largest are those of the First and Second Congregational churches, which have each a membership of about one hundred. Under the leadership of good directors these choirs furnish a most valuable musical drill for several years to the young people who are members of them.

CHAIRS AND THE "MUSICAL UNION."

The "Musical Union" is an organization open to all having sufficient musical knowledge to fit them for admission. It has two hundred members and arranges two concerts yearly. *The Messiah* is given each year just before the holidays, and the commencement concert occurs on the evening of commencement day, and usually consists of some great masterpiece, such as *The Elijah*, *St. Paul*, Verdi's *Requiem*, *The Odysseus*, by Max Bruch, Brahms' *Requiem*, and St. Saens' *Samson and Delilah*. Eminent artists are always secured for the important solo parts in these compositions. The "Musical Union" concerts are among the great events of the year to the students in all departments, and of scarcely inferior interest to the college world is the "Glee Club" concert at the close of the Winter term.

ABOUT LODGINGS.

Oberlin has two boarding halls for young women, Talcott Hall, the larger, which has rooms for about sixty students, and Baldwin Cottage, which accommodates half that number. Both are very attractive and furnish delightful homes to their girl immates. Lord Cottage has recently been built to provide a home at a lower price than that charged in the other halls for young

* In the College Series we have Already Published:—Vassar—May, '94, Smith—June, '94, Wellesley—July, '94, Bryn Mawr—August, '94, Radcliffe—September, '94, Mt. Holyoke—October, '94, Woman's College of Baltimore—November, '94, Barnard—December, '94, Cornell—January, '95, University of Wisconsin—February, '95, University of Michigan—March, '95, and University of Chicago—April, '95.

women who are obliged to support themselves. At all of these buildings young men are allowed to have table board, an arrangement that greatly surprised and interested Miss Amelia B. Edwards, who was entertained at Baldwin Cottage when on her lecturing tour in this country. It is the belief at Oberlin that a higher standard of decorum is likely to prevail at meals where young men and women are together than at tables exclusively for either. In each of the halls there are teachers who have a careful oversight of the young women. Many more girls find board in private families in the town than in the college halls, and at the majority of the boarding houses young men also are taken as table boarders.

THE COST.

Expenses at Oberlin, as everywhere else, vary with the means of the individual. The cost of board in Talcott Hall, including room, heat and light, ranges from three dollars and seventy-five cents to a little more than four dollars a week, while in Baldwin Cottage prices are slightly higher, varying from four to five dollars a week. In both of these buildings there are some single rooms, but most of the apartments are designed to accommodate two students, each of the double rooms containing two single beds. Board in private families can be secured for from two dollars and a half to five dollars a week. Tuition in the college costs forty dollars a year, and the expense for books may be estimated at from five to ten dollars a term, while if a student has laboratory practice in connection with any of the sciences, that is an extra item of from two to eight dollars a term. The yearly expenses of a college girl at Oberlin will amount to from one hundred and seventy-five to three hundred dollars a year, exclusive of clothing; and for conservatory students about one hundred dollars should be added to this estimate, owing to the greater expense of tuition, and extras, such as piano rent and the use of the musical library.

RULES FOR GIRLS.

While Oberlin has always afforded both sexes equal educational facilities, it has never placed them under the same college rules. In this respect it differs radically from other co-educational colleges, where young women are under no greater restraint than young men. Study hours are fixed for the girls, during which they are not permitted to visit each others' rooms. Evening study hours begin at half-past seven in the Winter and eight o'clock in the Summer, and all girl students, whether boarding in the halls or in private families, are expected to remain in their rooms after this hour, and are required to be in bed by ten o'clock. These restrictions may seem ignominious to young women who fancy their dignity requires that they should have equal freedom with young men in all particulars; but since many of the eight hundred women students at Oberlin are young girls, few thoughtful persons will be likely to consider such regulations unnecessary. The majority of mothers are glad to know that their daughters, when away from them, have a careful oversight given to their conduct and health. Young women who room outside the college are required to hand in to their principal once every two weeks a written report in regard to their observance of college rules, signed by the matron of the family in which they board.

Aside from the boarding halls, the only buildings at Oberlin that are exclusively for the use of the young women are their gymnasium and Sturgis Hall. The gymnasium is a plain, old brick building, but it is well arranged for its purpose, containing practice rooms, a resting room, the director's office and dressing and bath rooms. All college girls are required to take regular gymnasium work unless excused by the medical director. They are first subjected to a careful physical examination, and then work is assigned them suited to their individual needs. Twice a week they have class drill, and three days in the week each girl spends her practice hour on the special work prescribed for her, unless on one of the latter days she prefers to substitute an hour's exercise in the open air. An anthropometric chart is given each girl showing the results of her physical examination, that she may see for herself her strong and her weak points; and at the end of a year a second examination is made and the results again recorded on the chart, to indicate the improvement made by a year's systematic exercise.

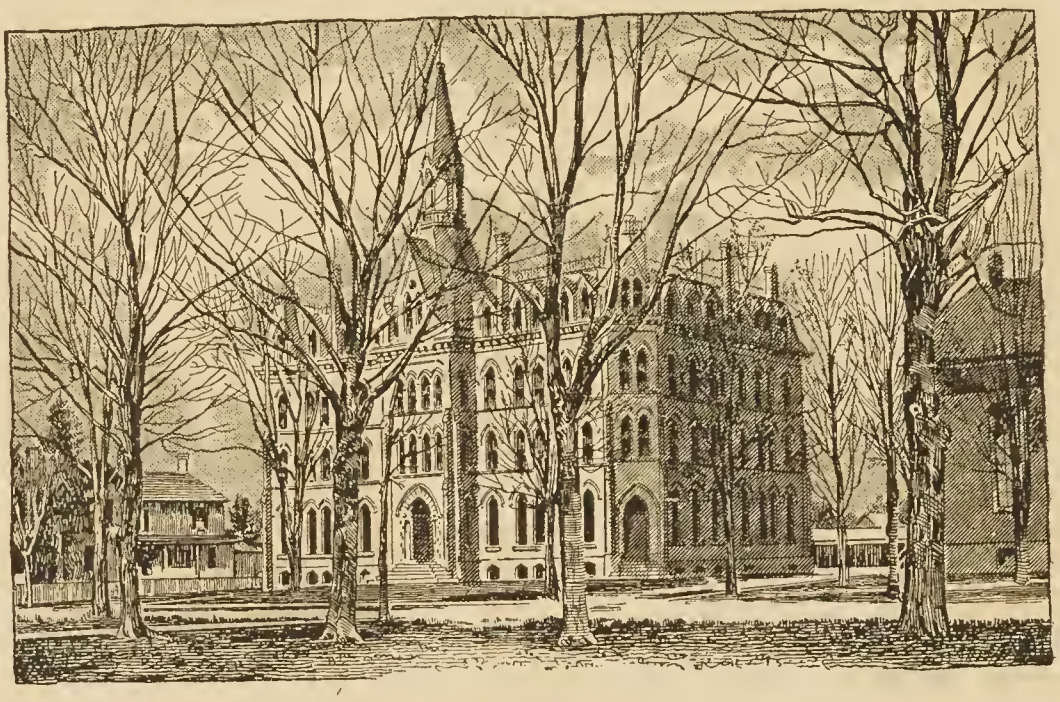
THE GYMNASIUM.

In connection with the gymnasium has been established a training school of physical culture for young women who wish to fit themselves to be gymnasium teachers. The two years' course, besides giving instruction in the different systems of physical training in vogue, and in methods of class management, includes voice culture, chemistry, physics, zoology, hygiene, anatomy, physiology and psychology, and such special subjects as massage, treatment in emergencies, medical gymnastics and nervous diseases

THE GYMNASIUM TRAINING-SCHOOL.

Sturgis Hall is a pretty building erected for the use of the two literary societies of the young women. The girls at Oberlin have no fraternities but their two societies, known as the "Ælioian" and the "L. L. S.," date from the early days of the college. Each of these organizations has handsomely furnished rooms on the second floor of Sturgis Hall, so arranged that they can be thrown together. The lower floor of the building has an audience room that is used by the societies for their exercises on public occasions. and as a lecture room. Each society has a "quarterly," as it is called, once or twice a year, to which it sends out invitations; the two together have a public "annual."

GIRLS' SOCIETIES.



COUNCIL HALL.

The *Oberlin Review* is a paper published by all the college societies. Its editorial staff includes a member from each society, and also representatives from the academy, the conservatory and the theological department. The only other student publication at Oberlin is the *Annual*, issued by the Junior class. This also has a good representation of girls on its editorial staff.

COLLEGE PAPERS.

The three societies of college boys and the two of girls form an association known as the "U. L. A." (Union Library Association), which owns a library of several thousand volumes. This now has a place adjoining the library of the college in the Spear library building. The "U. L. A." has for many years managed a lecture course every season, the profits of which have been devoted to the association's library.

Various open-air sports and exercises are in high favor with Oberlin girls. A number of tennis-courts are kept in order for them by the college, and many more are rented by clubs of girls in different parts of the town. Dr. Sargent's new game of "battle ball" has lately been introduced and is greatly enjoyed. Bicycling has become very popular, and two or three skating-rinks in the town are largely patronized in the season, while Mr. Rockefeller last year gave a rink exclusively for the use of the girls. This rink is a covered building with a maple floor, and will be useful for other purposes when skating is not in season. Besides the

OUTDOOR SPORTS.

exercises in which they take an active part, the Oberlin girls are greatly interested in the athletic sports of the college boys. They attend the foot-ball and baseball games in large numbers, and display as much enthusiasm over the field-day contests as the participants.

College social life is unlike anything found outside the college precincts and is the most fascinating part of the student's existence. Few girls after leaving school find in society anything like the enjoyment they experienced in the jolly, impromptu gatherings of their college days. Numerous parties and late hours, which would unfit the student for work, are not permitted at Oberlin, but occasions of social enjoyment are not lacking. Usually a new girl receives her introduction into college society at the reception which the senior girls give in Sturgis Hall to all new-comers soon after the beginning of the year. This is informal, being designed to assist strangers in becoming acquainted and to make them feel at home. The first regular party of the year is on Thanksgiving evening, and the college classes and the academy, conservatory and theological students all have their parties. Some of these are held in the colleges buildings, and others at the homes of members of the faculty, who frequently offer their houses for such gatherings.

SOCIAL FUNCTIONS.

A much-prized social occasion is the reception given by the faculty to all the students on the evening of Washington's birthday, which is always held in Peters' Hall, the main recitation



Spear Library.

building of the college. Receptions are usually given once a year at Talcott Hall and Baldwin Cottage by the student boarders to the members of the faculty, and both the president of the college and the principal of the women's department are in the habit of giving a reception to the senior class each year. Besides these regular events, small entertainments of various sorts are of frequent occurrence at the different halls and boarding-houses.

The members of the faculty do their best to become personally acquainted with their students—rather a difficult matter sometimes, owing to the size of many classes. Some of the professors have stated times for receiving students, and others invite to their homes at different times during the year all the members of their classes. The influence of the faculty is always exerted against elaborate and expensive entertainments, which are a great burden to poor students. Competition in display is a serious evil in college life.

The routine of a girl's life at Oberlin is both simple and pleasant. She has breakfast six days in the week at seven o'clock; Summer and Winter, college work begins at eight, and an early breakfast is, therefore, necessary. There are no recitations on Monday morning, but it is far from being a half-holiday. It is time for bringing up work which may have fallen in arrears, writing essays, exploring the library, and doing many little things for which other days may have been too full. In the afternoon a girl is likely to have a class in some subject to attend, and at five o'clock in the Autumn and Winter terms and at half-past five in the Summer some chapel exercises. From chapel the girl goes to her supper or dinner, as the case may be. Mr. Richard Harding Davis need not have travelled all the way to Texas to find a locality in which dinner occurs at mid-day; the late dinner is a city institution, which many families in the smaller towns everywhere have not yet found it convenient to adopt. Between the evening meal and study hours is a leisure time, when a girl is at liberty to receive calls from her young men friends. But however she may spend this period of recreation, when the study hour arrives her communication with the outside world ends for that day. She then disappears behind her own door, not to emerge until the next morning. This rule is waived on such occasions as authorized lectures, concerts and other entertainments, and for the members of the different musical and literary organizations on the evenings of their meetings.

THE DAILY ROUTINE.

On Tuesday and the remaining days of the week there are recitation hours from eight to twelve o'clock in the morning. Every girl must arrange her programme of study to fit the varying class appointments she may have on different days, and an hour, too, must be reserved for gymnasium practice. Wednesday afternoon most of the college students have classes in English composition. On Wednesday evening the conservatory girl goes to the musical recital in Warner Hall. This is also the regular evening on which the "Ælioian" and "L. L. S. societies meet. Thursday has the institution known as "Thursday lecture." This is a lecture given to the students in place of the ordinary chapel exercises by members of the faculty or by invited speakers from abroad. Thursday evening is the regular time for "Musical Union" practice. On Friday afternoon all classes hold a prayer meeting during the hour before chapel. The attendance upon this meeting and the amount of interest in it varies widely with different classes.

Saturday afternoon is the holiday time of the week and is generally anticipated with much pleasure, and if the weather is favorable, the girls usually spend it in some open air exercise or amusement. Saturday evening brings rehearsals for those connected with church choirs, and for others it is a time of rest and recreation, unless, as is too often the case, some undone task is clamoring for attention. College girls have a very busy life, and Saturday night finds many of them quite as tired as a man of business who has been rushed with work from the week's beginning to its end. Attendance at church is required at Oberlin, and many girls in addition to church services go to Sunday school, Christian Endeavor meeting or a young women's prayer meeting. So Sunday slips pleasantly by and the days have rolled round to Monday morning when the usual routine is again entered upon.

ENDING OF THE YEAR.

In the monotony of the college year one week is much like another until commencement time is at hand. The theological commencement passes almost unnoticed, except by those immediately interested. Later comes the exhibition of the senior class in the academy, and that is of some interest in the college world, because the graduating class of the academy will form the nucleus of the next year's freshman class. Each class leaves the academy with the chosen colors and motto that are to go with it through college. Then comes Baccalaureate Sunday, and the following day the conservatory commencement. The last days of the year are crowded with various exercises, the class-days of the different college classes and the senior tree-planting being among them.

Wednesday, commencement day, is a busy time for the girl graduate. After receiving her diploma in the morning, she goes to the alumni dinner, which occupies the greater part of the afternoon. Then comes the concert in the evening, and when that is over, the college year is ended. For the next day or two the great object in life with every one seems to be to get away as soon as possible, and then the town falls into its Midsummer sleep, from which it is only awakened when the seventeen hundred students begin to reassemble in the Autumn.



MAYERS AND MAY GAMES.

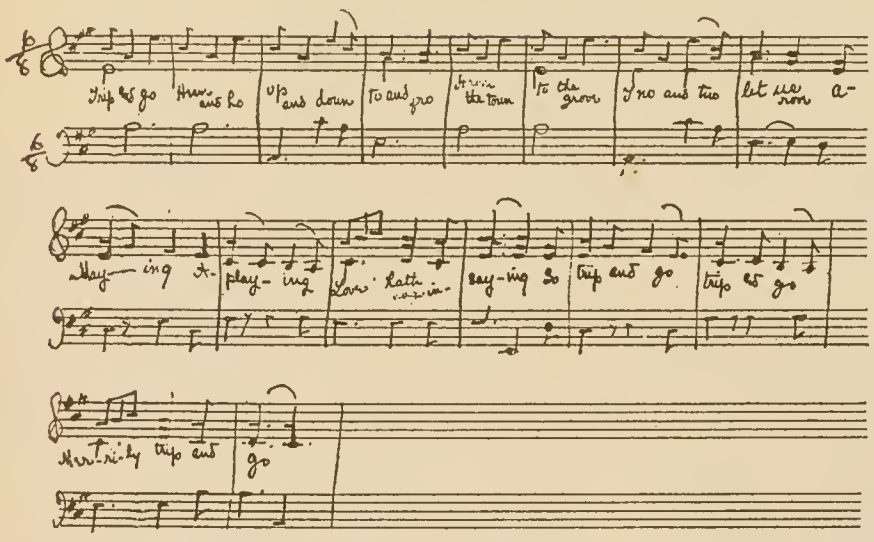
HINTS AND HELPS FOR A MAY FAIR OR FESTIVAL.

By Lilla Viles-Wyman.

Come lassies and lads,
Take leave of your dads,
And away to the May-pole hie;
For every he
Has got him a she,
And the minstrel's standing by.
For Willie has gotten his Jett,
And Johnny has got his Joan,
To jig it, jig it, jig it,
Jig it up and down.



Favorite Air of the Morris Dancers. *From Musick's Delight*, 1666.



FROM the earliest times May-Day has been associated with thoughts of Spring, of the time when Nature is in her most winsome mood, and when the heart yearns to join in the universal hallelujah as an outward sign of the joy it feels because the Winter is past and the birds and blossoms have returned. There has ever been a love of Nature in the human heart, and it was to express this love that the ancient Greeks and Romans celebrated May-Day as a religious festival with songs and dances. The religious spirit later changed to a careless feeling of merriment and joviality, but the observances were always dedicated to Flora. Through many ages we can trace the custom, until we reach the early English period, when we find the country folk ushering in the Spring with an appropriate May-Day celebration, including the crowning of the chosen May-queen, and sports and dances on the village green.

As a teacher, I cannot refrain from writing a few words in behalf of a pastime I love. Dancing ought to be refining; as a graceful and poetic exercise it cannot but be elevating, and to minds that need no elevating it is a harmless and healthful pleasure, diverting the attention from those cares of life and living which without such counteracting influences are apt to embitter the heart. He who loves dancing keeps himself young; he who keeps himself young keeps himself lovable; he who is lovable is cheery and happy; and he who is happy is very likely to be good—which, I think, is a pleasing version of that old adage regarding goodness and happiness.

The love of dancing is an inborn instinct of all who can feel the rhythm of music, and it is a boon companion of health and happiness. The ancient Greeks, keenly sensitive to beauty in every form, fostered dancing with an appreciation that was wholly artistic, admitting it as an adjunct of their religious ceremonials, and making it a welcome feature of their gayer celebrations of art and learning; and the rudest and most savage human beings also have their dances, in which they strive to give utterance to moods and feelings which they have no other way of expressing.

When our forefathers forbade dancing they but turned the tide from a safe to a dangerous locality. They shut out the sunlight, and the simpler enjoyments were exchanged for others far more harmful. Up to that time the people had found a safe and pleasing vent for the exuberance of their healthy natures in those innocent gatherings to dance upon the green and impersonate the fanciful characters that were so dear to them; and even to this day the reader is fascinated by the legendary Robin Hood of Sherwood Forest and his companions, Little John, Friar Tuck and Maid Marian, while a copy of the old English May merry-making provides entertainment that is highly enjoyable to both young and old in these nineteenth-century days.

In giving directions for a May festival, I will endeavor to follow as closely as possible the principal features of an old-time English May-Day, while at the same time adapting them to suit modern circumstances and ideas, including the substitution of a hall for the more poetic village green. Our weather prophet does not give us such desirable weather on the first of May as that which our English cousins revel in, and it would be productive of snuffles and sneezing, to say nothing of pneumonia, if we were to follow the ancient customs too closely. The merry-makers of the olden time hied them to the woods on the



The Queen and Robin Hood.

midnight before the first of May, and in the morning returned in joyous procession, loaded with a profusion of garlands and branches, and singing their simple carols, while flower-decked

oxen dragged the May-pole; and then all the people festooned the windows and doors of their homes with wreaths and devoted the day to pleasures of various kinds.

THE MAYERS.

In arranging for the festival, the first point is to decide upon the necessary characters, among whom should be the following: *The Queen*, "the fairest maid in the village," preferably a girl with a profusion of light hair; *Maid Marian;* a pretty child to act as *Crown-Bearer; Robin Hood*, a tall, straight and well formed youth who carries himself with ease and a certain air of leadership; *Friar Tuck*, a round-faced, chubby and jolly-looking fellow; and *Jack-o'-the-Green*, sometimes called *Jock*. The last-named personage is the most difficult character to enact, and is also the most amusing, if properly presented. He is the buffoon and laughing-stock of the village, but for the day is made a sort of marshal or master of ceremonies. The person selected must be agile, lively, and able to act the part in a characteristic manner by kicking up his heels, dancing grotesque steps and performing all manner of laughable antics. In addition to these principal characters there should be a company of archers—among them *Will Scarlet*, *Much*, *Little John* and *Will Stukeley*, and also an array of foresters, morris-dancers, milk-maids and May-pole braiders; and there may be any number of people, large and small, to represent villagers and provide a chorus. These last may do anything or nothing toward the entertainment. Of course, any of the supernumerary persons mentioned may be omitted, as preferred or necessary.



JACK-O'-THE-GREEN.

ORDER OF PROCESSION.

As the musicians strike up a lively march, Jack-o'-the-Green skips to the center of the hall or stage with half-awkward bows and jerks, twisting and turning, beckoning the others with his miniature May-pole, and capering back and forth to meet them. He is never still a minute, now dancing on ahead, then walking back a few steps with mock dignity and many flourishes, and occasionally pausing for a few amusing capers. The march may be very elaborate or may be a simple winding about to place; and in either case Jack must take the lead.

After Jack has been on the stage for a few moments, the others enter singing to the music, the order being as follows: Eight foresters walking in couples, each with his inside arm on his partner's shoulder and an axe on his own outside shoulder; eight young maidens representing milkmaids, also walking two by two, each with her arm about her partner's waist; Robin Hood walking alone and followed by from six to a dozen of his band carrying bended bows in their hands; two or four couples of morris-dancers with joined hands held as high as their shoulders, swinging as they walk, and carrying ribbons decked with bells; two or more little girls strewing flowers from baskets; the queen, uncrowned; the crown-bearer carrying the crown upon a silken pillow; more flower-girls or attendants; Maid Marian; five or six couples of rustic reel dancers; a motley band of villagers carrying green branches; Friar Tuck swinging his quarter-staff; and then the remaining couples of morris-dancers bringing up the rear, with the hobby horse and dragon, the former prancing and the latter shaking his wings.

At the end of the march the queen halts in front of the throne, with Robin Hood back of her to her right, and Maid Marian, Friar Tuck and the crown-bearer in a corresponding position to her left, while the other people arrange themselves in a semi-circle, and Jack-o'-the-Green takes possession of the throne and unsuccessfully tries to attract attention to himself. (See Diagram I.) The music is played softly, the queen kneels, facing front, and the crown-bearer steps forward and places the crown upon her head. Robin Hood approaches her from the right, presents his right hand and assists her to rise, she giving her left hand; and then both make a half-turn and walk back to the throne. As the queen ascends the steps they unclasp hands, and on the dais she turns about and faces the people, each of whom kneels on the knee next the audience, while Robin Hood kneels upon the steps (right side) until the queen presents her right hand, which he takes in his and raises the tips of her fingers to his lips.

Meantime a little by-play has been going on between the archers and Jack, who was at first occupying the throne. The head archers order him off in pantomime, but he does not obey until they aim their arrows at him, when he tumbles off almost in front of the queen as she approaches; others seize him by the collar and cuff him away blubbering.

Be careful of details in arranging this entire coronation scene, taking especial pains to have the colors and costumes harmoniously grouped. The archers should stand at the rear with drawn bows, the kneeling people should hold aloft whatever they carry, and the foresters should lean on their axes and hold their hats in their hands.

After a pause of a few seconds, the music having ceased, the people rise, and all join in a May carol, keeping time by waving branches, hats and handkerchiefs. At the end of the song the queen waves her sceptre and announces that she is ready for the first dance. Jack-o'-the-Green, with an over-officious air, watches the foresters place the pole, and then arranges them with their partners, the milkmaids, at the rear of the throne. The dancers stand in couples ready for the music, with arms about one another's waists and with their disengaged hands resting upon their hips. The dances and specialties follow one another in quick succession. If the queen wishes to join in any of the dances, she does so with Robin Hood, resigning her place for the time to Maid Marian.

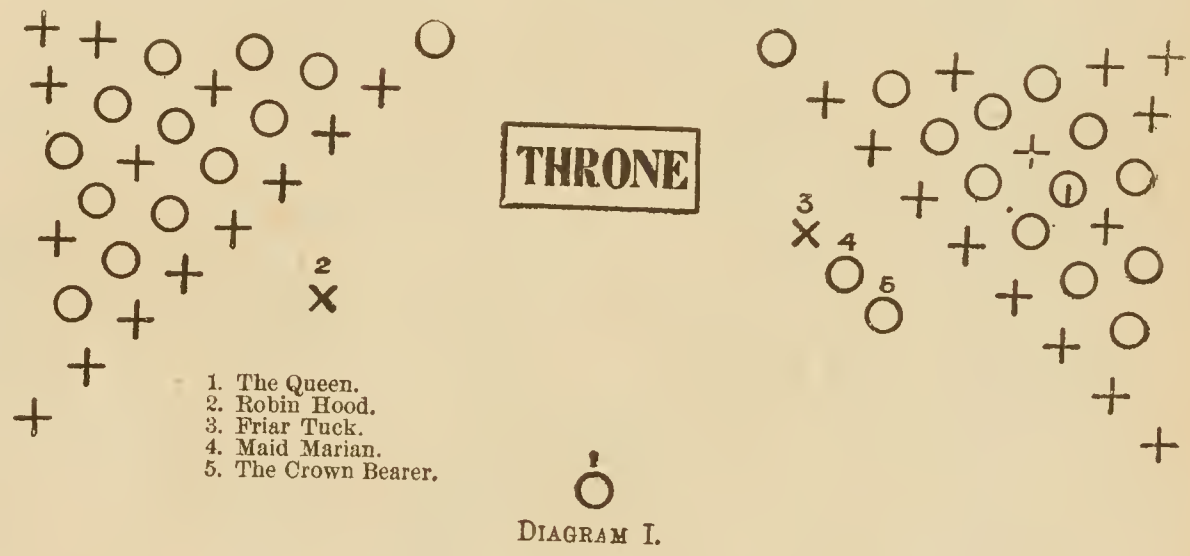


DIAGRAM I.

THE DANCES.

FORESTERS' DANCE.—Eight couples; music, 4-4 time; schottische or polka. Jack-o'-the-Green leads, and the couples follow in rotation. All hop and skip once round in a ring and half round again and then fall into a circle formation, facing outward and joining hands, with Jack in the center. All round once to places and halt, with each maiden standing in



DIAGRAM II.

front of her partner and facing inward, partners joining hands and stretching them well out at both sides. (See Diagram II.)

Coquette Figure.—Each maiden looks over her right shoulder into her partner's face while she can count four, and then does the same over her left shoulder. The youth puts (swings or throws) the maiden's right arm about his shoulder or neck, bending slightly to do so (four counts); and the maiden swings herself away and on to the next youth, who is standing with outstretched hands, as his own partner has left him (four counts). These movements are repeated by each new pair of partners until the circle of maidens is half round. The last time the maidens turn in to the center, all turn about, and each maid faces her temporary partner (the opposite youth) and courtesies—that is, places the left toe behind the right foot (crossed), grasps the sides of her dress, bends both knees and rises. All the maidens then cross right hands in a star, and circle to place; and when each reaches her partner, she takes his right hand, and all walk round, and then form a circle, facing inward.

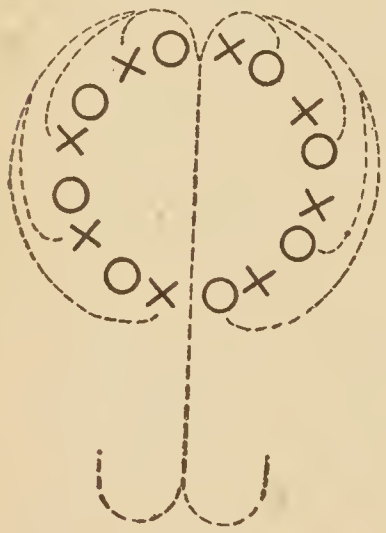


DIAGRAM III.

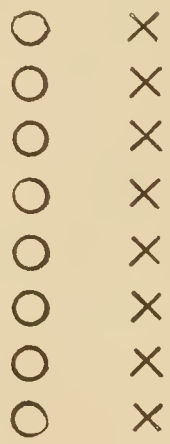


DIAGRAM IV.

Jack, meantime, has danced in and out of the circle, and has appeared extremely interested in the coquette figure. The top couple walk down the center and are followed by the other couples from the right and left alternately; the maids turn back to the right and the young men to the left, and all fall back into reel formation, the maids in one line and the young men in the other (Diagrams III and IV). Jack takes out the first maiden, much against her will, to the center at the top of the line. He would dance the coquette with her, but she slaps his face and runs down the center, and he follows until he reaches the foot of the set, when he changes his mind and takes out another, but with no better luck. All join hands in the lines, forward and back, and turn partners with right hands joined and held high and left arms around partners' waists. All then join as for introduction, hop and skip once round, and return to their original places, being led by Jack, and bowing to the queen before taking their places.

MAY-POLE DANCE.—Eight or six couples; music, 4-4; polka step, with much life and spring. Each youth places his right arm round the waist of his partner, she places her right hand upon her hip, and they join left hands and hold them well out in front. All dance (polka) to the May-pole, all hands round, and all forward and take ribbons, and then fall back to places. All face partners, grand right and left once round, and back to places. Double all hands round—girls round inside to the right, boys round outside to the left; then reverse to places. All form lines on sides, chassez across and return, and all hands round. All face partners, bow and courtesy, grand right and left two or three times round, and reverse (or unwind) to places. All forward and back, and then form tableau, some kneeling, and some standing and festooning the ribbons. All forward and leave ribbons, join hands, and promenade to places.

The grand right and left is done without giving hands. The dancers must observe the rhythm of the music in placing their ribbons over and under, and they must be careful to hold the ribbons tight enough to have them braid well. It is always fascinating to watch the braiding of the ribbons, and then the easy freeing of what looks like a hopcless tangle.

RUSTIC REEL.—Five couples of all sizes, including one very tiny couple representing a grandmother and grandfather; music, "Rustic Reel." The dancers form as for the Virginia reel, and as soon as the set is arranged, the little grandfather, leaning on a walking-stick, and the equally diminutive grandmother, walk up the line and take seats that the children have placed for them to watch the dance. Top couple down the outside and back. Down the center together and back. Cast off. Forward to the center, and bow and courtesy. Cast off or go below the next couple and bow, and do the same with all the other couples in turn until the foot of the set is reached; then up the outside, down the center and take places at the foot of the set. The other couples dance in like manner.

During the dance the old couple become more and more interested, keeping time with their hands and feet; and after the last couple has danced, they can resist no longer, but rise to show the young folks how they danced in their own "young days." They seem to be a little stiff and lame at first, but as they warm up to the dance they move at a more lively rate than the others. When the dance is finished, the old folks stand a moment facing each other, and then dance a jig, the youngsters keeping time by clapping their hands. This continues until grandma faints in grandpa's arms and the dance ends in confusion.



DANCE OF FORESTERS AND MILKMAIDS.

THE MORRIS-DANCE.—This should be very lively, with many springs, pirouettes, leaps and jumps, and much jingling of bells.

THE MAY-POLE.

"A goodley May-pole as you have seene,
It was painted whyte and greene."

The pole should be from eighteen to thirty feet high and from six to eight inches in diameter. Three or four feet from the top should be fastened a circular piece of wood an inch or so thick and from twenty-eight to thirty-six inches in diameter, with a hole at the center that exactly fits the pole. The pole should taper above this piece of wood, which is to serve as a spreader for the ribbons.

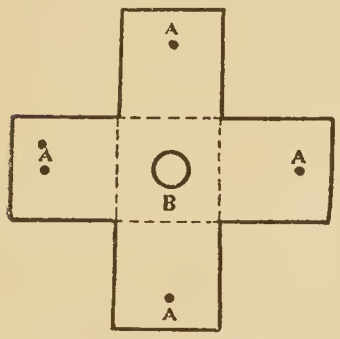


DIAGRAM V.

The base may be a round or square box braced inside to hold the pole firmly and filled with stones or brick to supply sufficient weight. If this arrangement is not convenient, cut two pieces of heavy plank, each twenty-two inches long by ten inches wide, cross them at right angles with a "halved" or mortised joint, bore a round hole at the center just the size of the pole at the bottom, fasten this base firmly to the pole, and in the four ends place as many thumb-screws, by which the structure can be firmly screwed to the floor. At the end of the dance the thumb-screws may be quickly turned out and the pole set back out of the way. Diagram V shows this base, *A A* being the thumb-screws, and *B* the hole at the center.

Whichever arrangement is used, the base should be covered with green boughs, and the spreader at the top should be trimmed with flowers and foliage. Paper or other artificial flowers are more effective than real ones. The ribbons may be of silk in the No. 12 width, or they may be strips of Silesia hemmed by machine. Four colors may be used to good advantage, and the best are red, light-blue, bright-yellow and green. There should be sixteen ribbons in all, four of each color, and they should be tacked to the top of the pole in pairs in a certain order, and in the same order to the edge of the spreader. Have them long enough to allow some "slack" in the dancers' hands when they are standing ten or twelve feet from the pole. The braiding should dispose of this extra length.

A FEW HINTS.

Many novel features can be added to such an entertainment according to the ingenuity of the directors and the capacity of the dancers. Some of the old English May carols for four or six parts are very pretty and simple, and may be found in Chappell's collection of ballads and songs in "Popular Music of Olden Times," Volumes I. and II. In Volume I. are several that are particularly appropriate, among them "The Trip and Go," "The May-Pole Song," to the music of "Staines' Morris Tune," and "Joan to the May-Pole." Two other "tunes" in a vein of homely pleasantry are "With a Fading" and "The Jovial Tinker."

A festival of this nature will give a May fair a particular charm that will make it a great success. A "May Breakfast" could be added, and as archery was a popular sport in the olden time, an archery gallery would be entirely appropriate, and might be made very profitable.

Ho! for the Mayers and May-games! Long life for them!

THE VOICE.—FOURTH PAPER.

By Eleanor Georgen, author of "The Delsarte System of Physical Culture."

We have now strengthened and properly regulated all the vocal organs and have used them correctly in the production of single sounds, as described in former papers. The learner should be able to say all the vowels, and the syllables *ah*, *kah*, *tah* and *pah*, with purity and resonance of tone; and the uvula, the muscles of the throat and the tongue should be well under control through diligent practice of the foregoing exercises.

The next consideration is the development of tone. Having located the place from which tone should proceed, and having prepared the way for it to do so correctly, purely and without strain or effort of the chest or throat, we must next practise exercises to give volume and resonance to the natural voice, that it may acquire carrying power, and the force to fill a large space without apparent effort either to ourselves or to the auditors. We should now understand the action of the diaphragm and abdominal muscles so well as to be able to stand and use them quite as effectually as we have previously done in the sitting posture; and in taking up the following exercises, therefore, it will be well to stand during practice to give full power to the voice, although the exercises may be performed in the sitting posture also, to make sure that the correct action of the strong muscles is used in this position. We are indebted to Prof. J. B. Roberts, one of our oldest and best instructors in the art of elocution, for the selection and use of most of the following group of valuable phrases and sentences for the production of tone.

EXERCISES FOR THE PRODUCTION OF TONE.

1. ō Open—I—say.
2. ĭ It—is—the king.
3. ĕ Every—inch—a king.
4. ă At—that—moment.
5. ä Harness—on—our—backs.
6. ä Armor—on—his—back.
7. ī Iron—pinions—borne.
8. ē Imperial—theme.
9. ŭ Up—from—the—south.
10. ŏ On—ye—brave.
11. o͝o Put—it—away—at—once.
12. ē Eagle—has—seen—it.
13. ē The queen—of—cities.
14. ĭ The king—would—speak.
15. ē Ye—common—cry—of—curs.
16. a͝o Halt—who—goes—there.

Observe in regard to the position of the body the directions given in a former lesson for the correct sounding of the vowels; that is, poise the head easily at the apex of the spine, have the chest predominating but not in the least strained, and allow the jaw to be easy and elastic.

Following the idea previously advanced, that *o* is the easiest vowel for most persons to utter properly, attempt the first sentence in the above list, *Open—I—say*. First pronounce the vowel *o* about three times to insure purity of tone and confident vocal action; and then say *Open*, with exactly the same action of the strong muscles that you used on the vowel, and give full value to the leading vowel, *o*, by attacking it fearlessly, without regard to the ending of the word.

After saying *Open*, allow the strong muscles to recover, by relaxing or removing the strain before saying *I*, just as you would after a single spasmodic cough or the utterance of one vowel. Then say *I* with the same attack of the muscles that you used on the first word; and do not give the final consonant of *Open* to *I* and say *ni* (*Open—ni* for *Open—I.*) Recover, and utter the word *say* just as you have uttered the former words, being sure to give full value to the vowel, not by drawling it, but by forcible attack directly upon it, with no evidence of the *e* sound that usually follows *a*, of which we will speak more comprehensively in our paper upon the phonetic sounds of speech.

The dashes between the words represent the recovery to be made by the abdominal muscles after the utterance of each word. Pay no attention to the sense of a phrase or sentence, but simply try to say each word purely, resonantly, forcibly, loudly, and at the same time in the *deepest tone* of which the voice is capable under the above-named conditions; and utter all the words in one key or in monotone, thus *Open—I—say*. The natural tendency is to allow the voice to rise slightly on each succeeding word; this denotes lack of control of the vocal organs and must be overcome. All the words in each sentence

must have exactly the same value in sound to accomplish their mission as an exercise for production of tone.

The next sentence is *It—is—the king.* Say the vowel *i* with its short sound as in *it*, in the same manner that the *o* was said in the former sentencc. Then say *It*, attacking the vowel fearlessly and without strain upon the throat or a tendency to rasp it by thrusting the chin *forward*, a most common fault; hold the hcad motionless in good poise, and attack the vowel by a strong action of the abdominal muscles and an elastic movement of the lower jaw as the tip of the tongue attacks the teeth to give valuc to the consonant *t*. Do not neglect to give the final consonant sound clearly and distinctly for every word throughout the sentence, as this attention will lay the foundation for our later study of articulation. The habit of dropping final consonants is one of the greatest defects of American speech.

Say *is* in the same manner and on the same key as you said *it*. The last two words, *the king*, must be uttered with one impulse of the strong muscles, and the word *king* must be said with a strong, ringing effect of voice, produced by sharply attacking the leading consonant *k* with the thought of giving full value to the vowel as before dcscribed and finishing with the vocal organs in proper position to form the final sound of *ng* by blending the two consonants, *n* and *g*, into one sound.

The next example is a difficult phrase for many to say—*Every—inch—a king.* Begin by uttering the short sound of *e* three times, as for the previous scntences. *Every* must be delivered with a strong, fearless attack upon the leading vowel without regard to the *v*; the rest of the word will take care of itself if this rule be observed, *Inch* must be said in the same manner as *every*, and *a king* as dirccted for the last two words of the preceding sentence.

At—that—moment is cven morc difficult to deliver correctly, on account of the short *a* in the first two words. Short *a* is a great stumbling block to the uncultivated voice whenever it occurs emphatically in a word, as it is invariably produced in the throat, and consequcntly becomes either flat, nasal or harsh in sound. In the first place say *o* several times as previously instructed, and then give the short sound of *a* as it occurs in *an* or *at*, the former example being preferred because it has less sound of attack on account of the softening influence of the *n*. Try to retain the vocal organs in thc throat and at the back of the mouth in the same position that they held when forming the more open vowel *o*; and ncxt try to combine *t* with the vowel to form the word with purity, power and resonance.

Much depends upon the action of the jaw in the production of pure vowel sounds, and most persons are very diffident about opening the mouth sufficiently wide for the emission of a pure tone. Short *a* requires the mouth to be as widely opencd as does long *i*, which was illustrated in the last paper, and for which, it will be remembered, the jaws were opened to admit two fingers laterally between the teeth; and as there is a very sympathetic rclation between thc *diaphragm* and the *lower jaw*, they must act in unison, while the head must be kept well poised, but not stiffly, at the apex of thc spine, so as to give a straight column-like effect to the neck and enable sound to pass through with purity and resonance of tone, unimpeded by restrictions caused by violent contraction of the vocal cords. These contractions are due to improper movements of the upper body and the neck in a vain endeavor of the speaker to *wring out* an agreeable tone from the upper resonators, which should simply act as dome-like chambers to reverberate thc sound as it passes through them after receiving its impetus from the strong attack made by the abdominal muscles and the diaphragm, just as a cannon ball receives its impetus from the force or discharge behind it and passes unimpeded through the barrel of the piece.

Having pronounced *At* satisfactorily, proceed to the next word, *that*, and use the same care in saying it. To say *moment* with a full, round tone of voice, be very careful to round the lips niccly on the vowel, preparing for the action upon the first consonant with the mind concentrated upon the rounding of the lips as the attack is made upon the first syllable, *mo*. One is very liable to pronounce the word flatly through a tendency to give too much of the lateral form of *a* instead of the rounded form of *o* to the articulatory organs after using them in the latter position for the preceding two words.

For the next phrase, *Harness—on—our—backs*, we proceed in the same manner as for the examples already taken up. The leading vowel is Italian *a* (*ä*), which is sounded like the *a* in arm; and the student must repeat it three times, not forgetting to open the mouth fully, as when we said *ah* in a former exercise. Then attack the first syllable of the first word, *Har*, with confidence and stcadiness of tone, and in completing the word do not say *nŭss* for *nĕss*. Whcrever short *e* appears in a syllable try to give to it its own proper pronunciation of *ĕ*, and not the incorrect sound of *ŭ* that is so frequently used to the serious detriment of speech; thus, many people invariably say *momŭnt* instead of *momĕnt* and *differŭnt* for *differĕnt*. We will consider this defect more fully in treating of articulation. We can help ourselves a little even now by being careful in these opening exercises; and as purity of tone depends largely upon purity of pronunciation of the elcmentary sounds, so wc cannot begin upon articulation too soon.

Short *o* (*ŏ*) has the same vocal form and sound as Italian *a*, so pronounce *on* by lowcring the jaw just as for the first syllable of *Harness*. Observe the same rule on *our*, which has much the same vocal form on the first attack, with a slight change just before the consonant is pronounced; but think chiefly of the leading vowel in every word throughout these sentences, as here we are seeking for tone in the voice without so much regard for elegance of speech. It will be found difficult to keep the voice down on *backs*, on account of the troublesome *ă*, but it can and must be accomplished.

Proceed in the same manner in delivering the next phrasc, *Armor—on—his—back*. Separate the words, making each one sharp and clear-cut; and be particularly careful not to say *Armor-ron* for *Armor-on*.

In the next prase, *Iron—pinions—borne*, the word *Iron* is usually quite hard to say, difficulty being experienced in pronouncing the leading vowel in combination with the rest of the word without contracting the throat. Pronounce *ī* three times, being careful to open thc mouth well as described in the last paper; and then, with the same attack on the leading vowel, complcte the word. The difficulty that is met in uttering this word often occurs through mispronunciation, it being a common fault to pronouncc it as it is spelt—*ī-ron* or *ī-rŭn*, when it should be *ī-ŭrn*. It will be noted that the word is much casier to say when pronounced correctly.

To say *pinions*, compress the lips firmly to producc the *p* sound, and then explode the word with a strong attack on the short *i* immediately following the consonant. The letter *b* has the same vocal form as *p*, but the *b* sound is produced by the aid of the voice and breath, while *p* is utterod by the breath alone. So we compress the lips firmly before pronouncing the *b* in *borne*, giving the same attack as before on the short vowel, *ŏ*, in producing the word. The *o* in *borne* has the sound of broad *a* in *awe*.

Imperial—theme is our next phrase, and *ē* is the strong vowel in each word. Repeat the vowel three times, and then say the word *Imperial*, with a very firm attack on the accented syllable, *pe*, allowing the last syllable to flow easily from thc lips and taking no particular thought for the ending of the word when uttering the acccnted syllable. Allow the muscles to recover, and attack the *ē* in *theme* in the same manner. This is a particularly good phrase for practice, as it gives a pure, ringing quality to the voice that is often desirable to have. The words are difficult for many pcople to say, sometimes through lack of sufficient strength in the articulatory organs to produce good *p* and *th* sounds before the vowel, and sometimes through lack of purity in the vowel itself. Therefore, give a great deal of practice to all the sentences containing long *e* in the different combinations with consonants.

We have now had all the sounds of the vowels, long and short, with the exception of short *u* as in *up* and *u* as sounded in *put*, which has the *ŏŏ* sound as we hear it in *look*. The same rule must be used in saying these as for all the other sounds.

The learner should be able to continue through the list of phrases without difficulty, it being simply necessary to apply to the other groups of words the methods so minutely described above. Practice the entirc list daily for from twenty minutes to half an hour, bearing in mind the following cautions:

First.—Keep the body and head well poised.

Second.—Produce the words entirely by correct action of the abdominal muscles and the diaphragm, with no assistance from the throat.

Third.—Keep the voice down as deep as possible, and produce a *clear*, *pure* tone in onc key or a monotone.

Fourth.—Say each word by itself, without running the final consonant of one word into the beginning of the next.

Fifth.—Give a correct pronunciation of the elementary sounds of speech.

If these rules are closely observed and the exercises are diligently practised every day, the student will find great improvement in the quality, resonance and power of the voice by the end of a month.

MODERN LACE-MAKING.

SASH-CURTAIN OF MARIE ANTOINETTE LACE.

FIGURE No. 1. — The fashionable curtain here pictured is made of coarse net imported expressly for such uses. It may be white, cream or deep écru, as suits the taste. It is made to

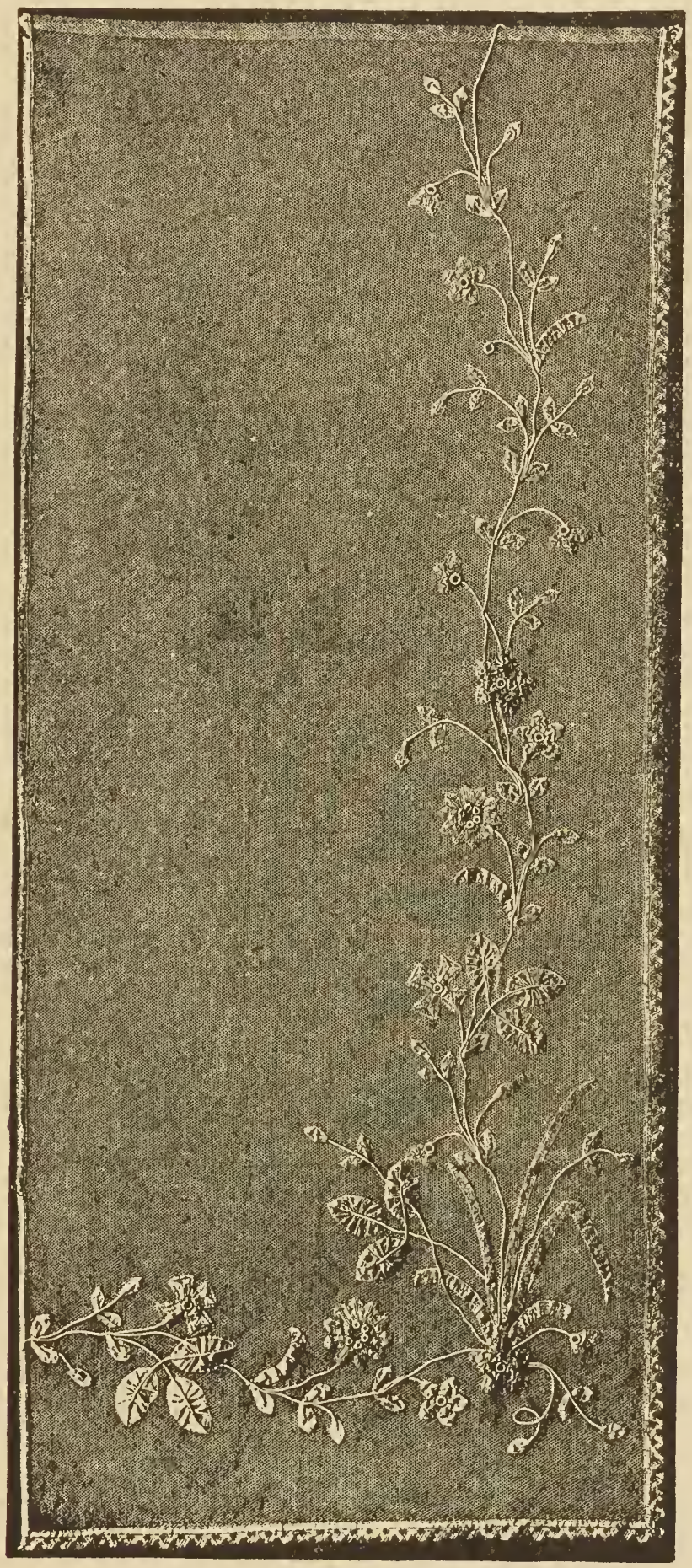


FIGURE No. 1.—SASH-CURTAIN OF MARIE ANTOINETTE LACE.

fall plain and straight as illustrated, and is completed with an appliquéed pattern formed with heavy Battenburg braid and the cord used in making some varieties of Battenburg lace. Braids and cords are illustrated in our new book, "The Art of Modern Lace-Making," price 2s. or 50 cents. The curtain is narrowly hemmed and then all the edges, except the top, are overlaid with a row of narrow braid, the front and lower edges being further completed by narrow fancy braid applied in a pointed effect, as seen in the engraving.

Marie Antoinette lace curtains are exceedingly popular at present, and can be made of any size or shape desired. Sets of curtains of this lace are frequently ordered where some particular room in a house is to be daintily furnished, and are used at doors and windows, and for canopy draperies. Center-pieces, pillow-shams, counterpanes, etc., are also made of this lace, and the general effect is as charming as the most artistic chatelaine could desire.

Designs are made to order to fit any desired size or shape of curtain, square, drapery, etc.

WING IN MODERN LACE.

FIGURE No. 2.—This engraving represents a new and original design for decorating the hair, bonnets, hats, caps, etc. Such

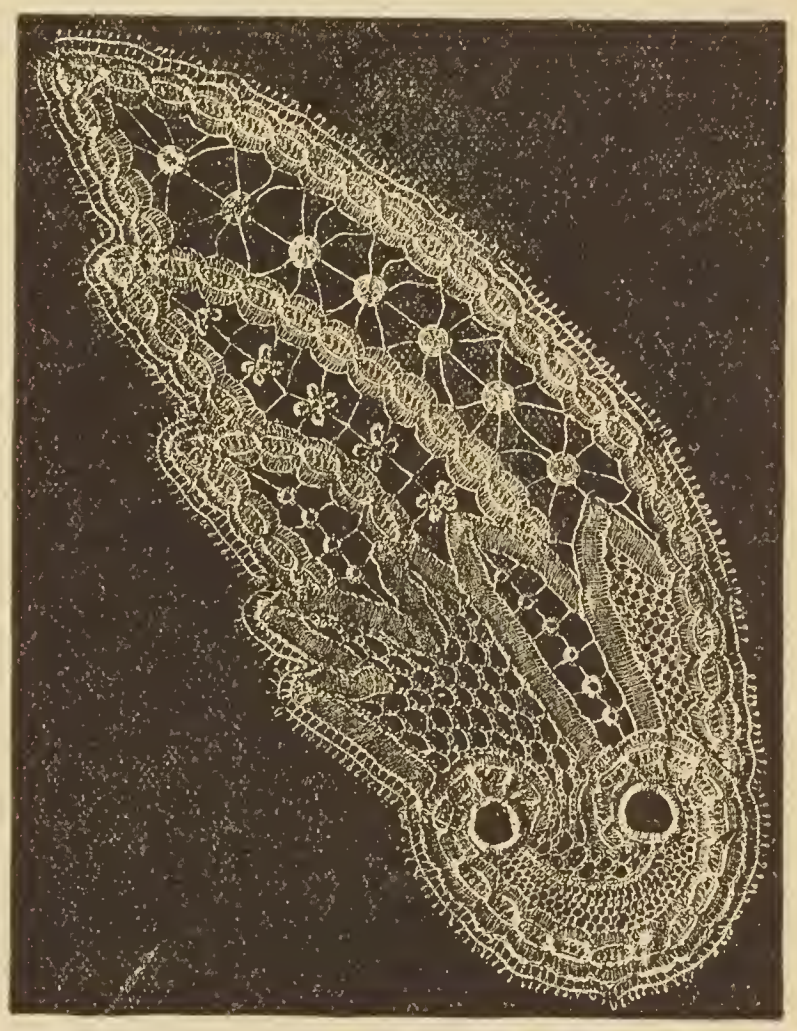


FIGURE No. 2.—WING IN MODERN LACE.

wings are very pretty and stylish when finished and used in pairs. Any fine lace braid can be used in making them, the pattern being selected to suit the worker's taste. The filling in is done in the usual manner, the picture fully disclosing the methods chosen in this instance. When the wings are finished a piece of fine wire should be tacked to the outer edge of each on the under side to keep it in shape.

Wings of this description are very stylishly used upon evening bonnets in connection with violets or roses alone, or with broad loops of velvet, or satin ribbon. Sometimes the flowers are omitted and a foundation of jet or colored spangle-work, with the loops alluded to, are combined. Black roses or violets are very stylish when combined with lace wings on an evening bonnet, or a dressy street hat.

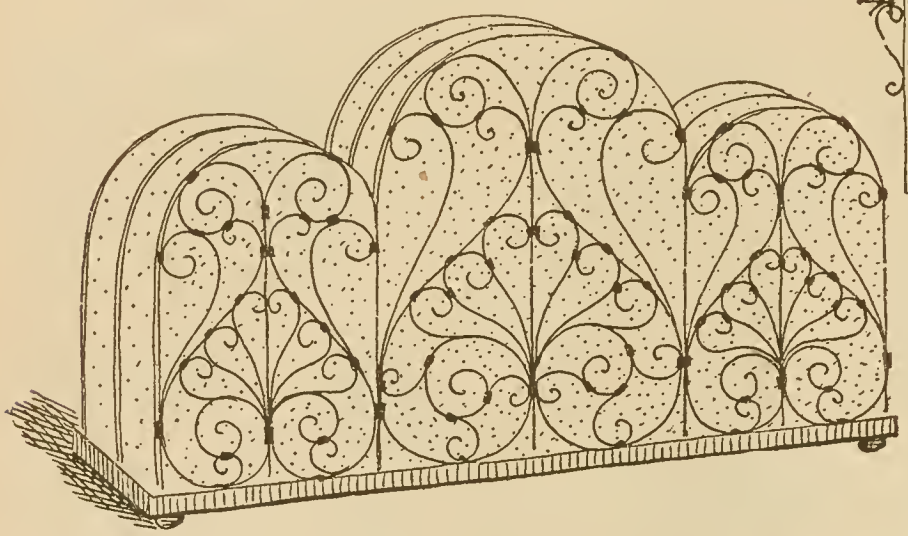
For most of the information contained in this article thanks are due Miss Sara Hadley, lacemaker, 924 Broadway, New York.

Venetian Iron Work.

PART XI.

BY J. HARRY ADAMS.

The illustrations given this month not only afford many practical and artistic suggestions for the ambitious amateur, but also serve to convey a good idea of the general adaptability of bent iron work. The designs heretofore presented have been more or less classified, so that, while several patterns for the same kind of object were always



DESIGN NO. 77.

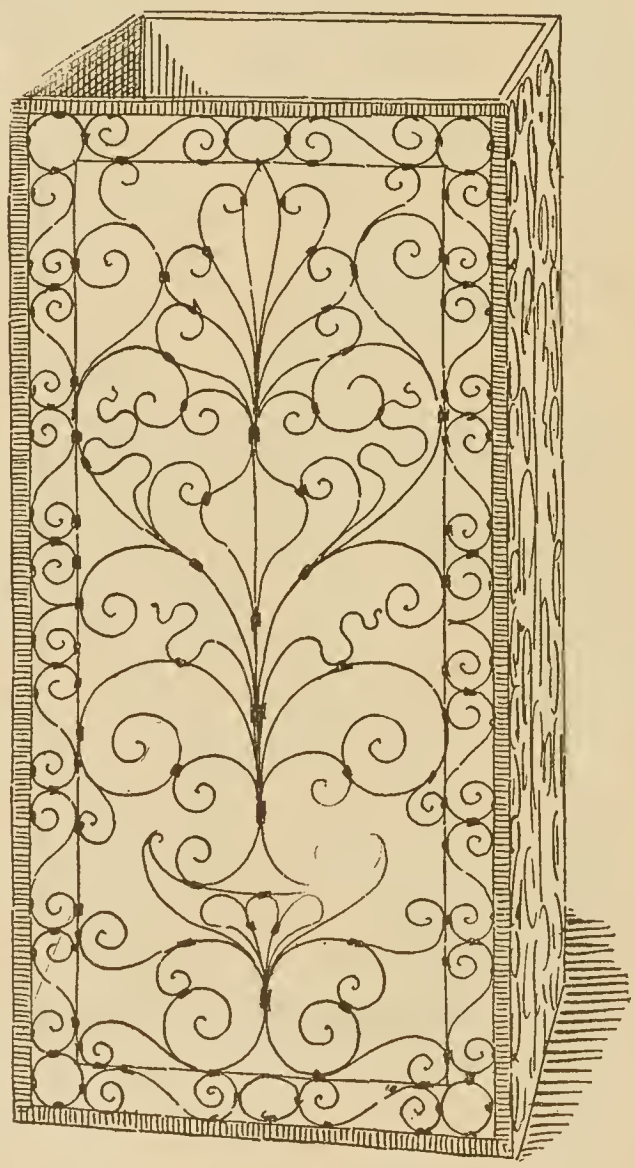
provided, the number of different classes represented was comparatively small, including principally screens, candlesticks, hanging sconces, fairy-lamps, candle-brackets, match-boxes, burnt-match receivers, jardinières, picture-frames, easels, lamps and lanterns. In this and the next paper, however, will be found a collection of miscellaneous designs, each of which will doubtless bring to mind a group of similar objects that can be developed with equal success in the thin iron strips bound strongly together with bands or wires.

Both useful and ornamental is the little paper-and-envelope rack pictured at design No. 77, which may be utilized for stationery upon a writing desk, or else as a receptacle for photographs or cards upon a table. The bottom should be a piece of wood measuring from a quarter to three-eighths of an inch in thickness and about six inches in length; the width may be varied according to the use for which the receptacle is intended. For an envelope rack three inches will be a good width, while a photograph-rack may measure from four to five inches wide. Three uprights must be made of light iron scroll-work after the pattern illustrated; in this case the strips of metal are not more than an eighth of an inch in width, but if a larger rack than the one described were desired, strips somewhat wider in proportion should be used. The same design must be followed for the two outer uprights, but the middle one may be formed of much simpler grille-work, as it shows very little and only needs to be strong enough to serve as a partition.

These uprights may be fastened to the upper side of the baseboard by means of wires passed down through holes made in the wood, and secured by twisting the ends together with a pair of pliers: and in addition to the wires, holes may be punched through the bottom rib and brass escutcheon pins driven through them and into the wood. If the ends of the pins project beyond the lower surface of the wood, they may be neatly clinched, and will thus make the uprights doubly secure. Under the corners of the base may be fastened small wooden balls or oval-headed brass tacks, as illustrated, to serve as feet and raise the base above the desk or table; but if the receiver is preferred without feet, the bottom may be covered with felt securely fastened to the wood with glue. The entire structure



DESIGN NO. 78.



DESIGN NO. 79.

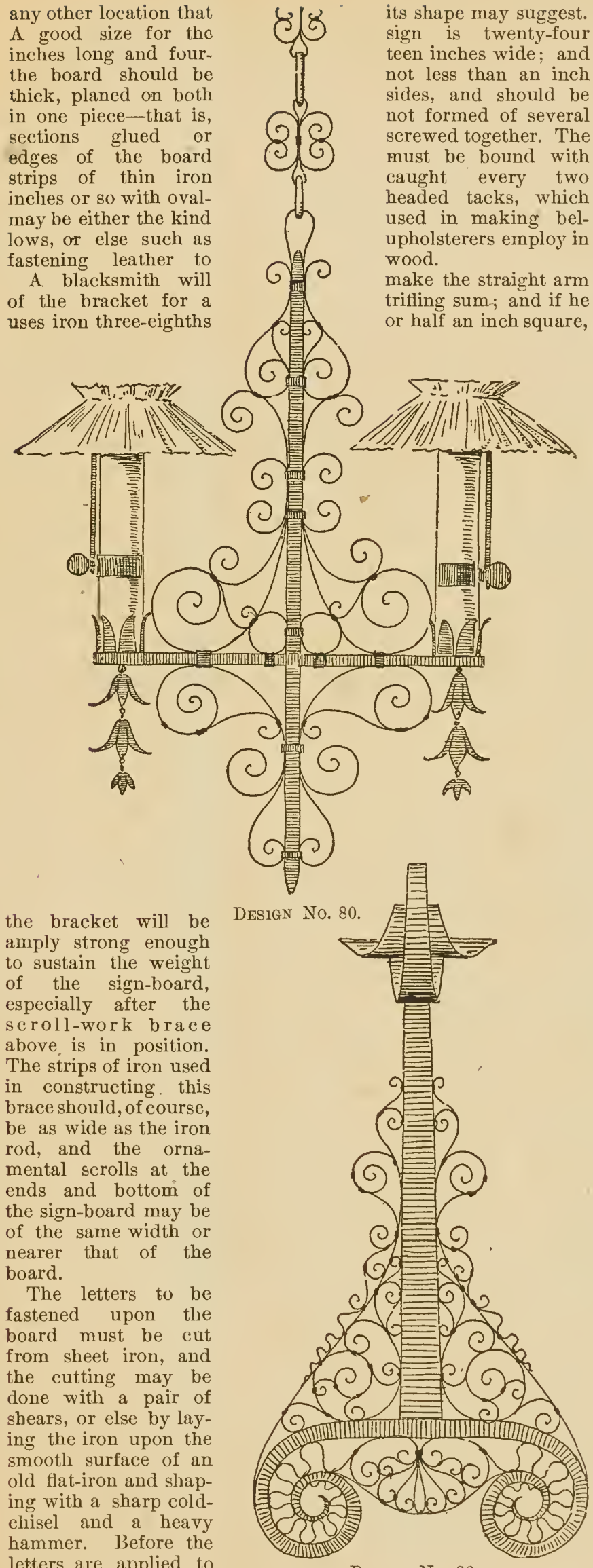
may be treated with several coats of Berlin-black, as frequently directed in previous papers, or it may be handsomely gilded or silvered. Any of the gold, silver or copper powders now sold at paint stores may be used, requiring only to be mixed with the liquid preparation which accompanies them; and if a thin coat of spirit varnish is applied over the metallic paint, the appearance will be improved and the lustre rendered more durable.

Design No. 78 offers suggestions for a sign-board, a bracket, and the upper end of a supporting post. Such a sign-board may be attached to the entrance gate of a villa, to a piazza post or in

any other location that the bracket will be amply strong enough to sustain the weight of the sign-board, especially after the scroll-work brace above is in position. The strips of iron used in constructing this brace should, of course, be as wide as the iron rod, and the ornamental scrolls at the ends and bottom of the sign-board may be of the same width or nearer that of the board.

A good size for the sign is twenty-four inches long and fourteen inches wide; and the board should be one piece—that is, not less than an inch thick, planed on both sides, and should be in sections glued or not formed of several edges of the board must be bound with strips of thin iron caught every two inches or so with oval-headed tacks, which may be either the kind used in making bellows, or else such as upholsterers employ in fastening leather to wood.

A blacksmith will make the straight arm of the bracket for a trifling sum; and if he uses iron three-eighths or half an inch square,

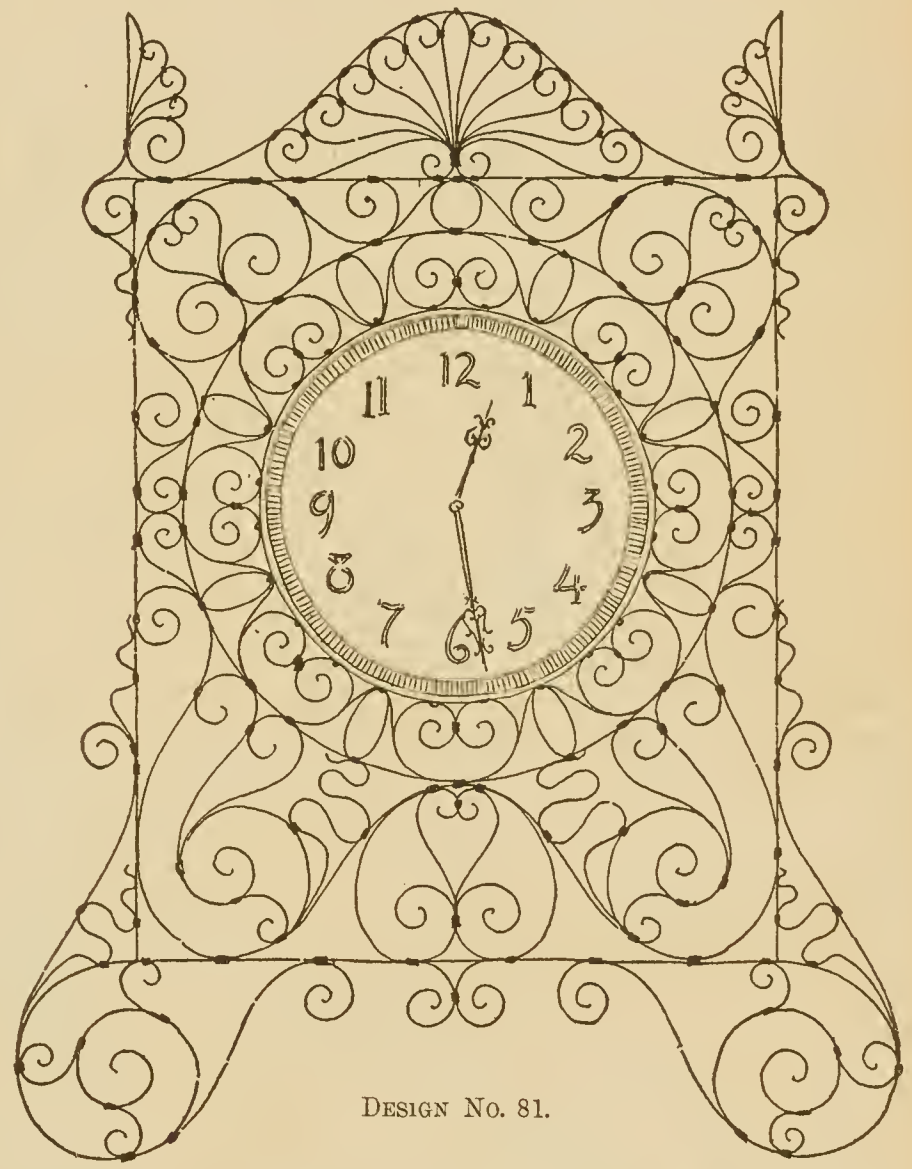


DESIGN NO. 80.

the letters to be fastened upon the board must be cut from sheet iron, and the cutting may be done with a pair of shears, or else by laying the iron upon the smooth surface of an old flat-iron and shaping with a sharp cold-chisel and a heavy hammer. Before the letters are applied to the board they should be given two coats of red-lead paint and then two or three coats of black, and all the other metal work should be treated in the same way. The red-lead is necessary because the sign is to be exposed to the weather, and some protection against rust is necessary. The surface of the board could be stained any desired color, and should then be treated to several coats of hard-oil finish to give it a weather-proof surface and keep it from cracking or splitting.

A very attractive umbrella-stand for a hall is represented at Design No. 79. The four sides are to be alike in pattern, and the frame-work is to be of quarter inch square-iron. The frame should be constructed by a blacksmith, as he would weld the joints and make the stand much more substantial and attractive than it would be if put together at home with wired or riveted joints. The stand will be very convenient if made nine inches square and twenty-four inches high, and the grille-work may be done with strips of metal a quarter of an inch wide and securely fastened together with metal bands of the same width.

An inner box of zinc must be provided for the stand and may be made by a tinsmith. It must be perfectly water-tight, and of such a size that it can be easily lifted out of the grille casing



DESIGN NO. 81.

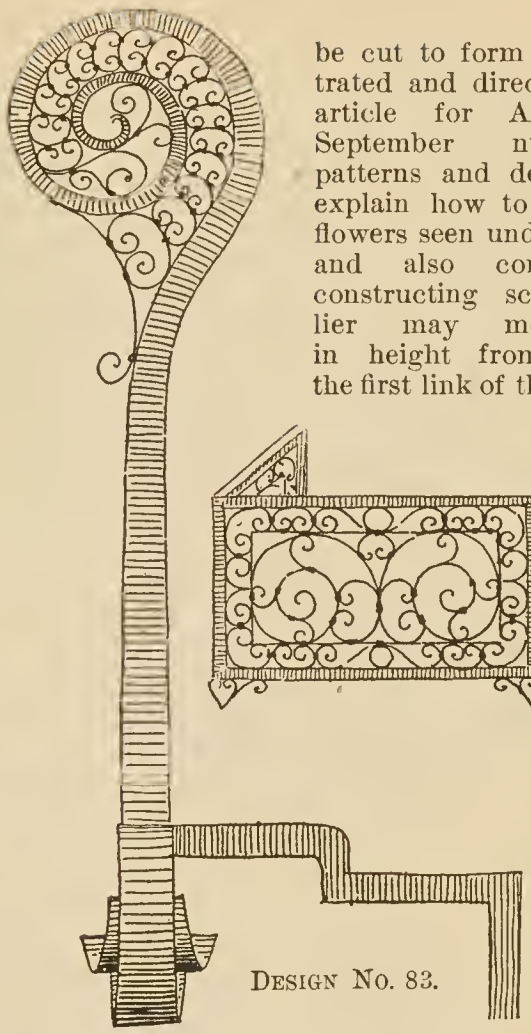
when it is necessary to pour water from it. The zinc used in its construction must be so heavy that it will not dent easily or spring out of shape. It would be a good idea to coat the iron well with red-lead before applying the black paint, as there is a likelihood that the grille-work will be subjected to more or less moisture from wet umbrellas. Indeed, red lead should be plentifully used upon any iron article that is to be exposed to the elements, or even occasionally to the action of dampness.

A charming cut-flower receptacle could be made after the same design in a smaller size, suitable dimensions being twelve inches high and about six inches square. Such a vase would, of course, require a water-tight zinc box, but the latter need not be of such heavy metal as that used in the umbrella stand. Brass or copper could be chosen instead of iron for the grille work, and could be kept from tarnishing or corroding by the application of lacquer to the surface, which must first be well cleaned. Lacquer differs decidedly from paint and should be applied very thinly with a soft camel's-hair brush. Brass lacquer can be purchased of any large dealer in brass goods, and possibly at some paint and hardware stores; and it is also obtainable at brass-goods factories and plating establishments.

At Design No. 80 is given a side view of a very graceful hanging candle chandelier. The chandelier has an upright and a cross-arm, and it could easily be made a four-armed affair by the addition of another cross-piece. The upright and cross-arm may be of wood a quarter of an inch square; and where they

cross they must joint, as illus- the iron-work 1894. In the may be found tions that will the inverted candle sconces, directions for

The chande- eighteen inches bottom point to pension chain, and each arm five inches from the central stick to the outer end. If four arms and candles are used, scroll-work like that shown above and below the arms must be arranged on the four sides of the central stick, as it will not only be ornamental, but will also serve to brace the arms. The chain pictured is strong and consists of metal scrolls and malleable iron harness rings arranged alternately, the scrolls being firmly banded. The harness rings may be obtained from a hardware dealer or harness maker for a few cents a dozen, and are made in numerous sizes from half an inch to four inches in diameter. After the chandelier and canopy holders have been properly blackened, pretty candles and shades will complete a very artistic ornament.



DESIGN NO. 83.

A small day clock, such as may now be purchased almost anywhere for a trifling sum, may be given an attractive framing of grille work, as shown at Design No. 81. A case for the clock may be formed by the addition of sides and a back to the grille-work, or the clock may be fastened to the scrolls and a support attached that will hold the grille in the position of an easel. If a four-sided case is made, it may be lined with pretty silk or some other material; but if the grille is arranged in easel fashion, the backing will not be necessary.

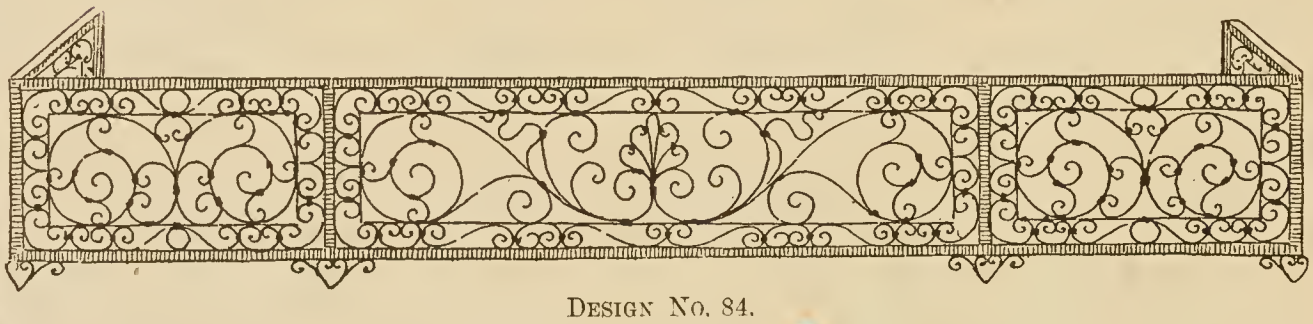
For a clock, having a face two inches and a half in diameter, the frame should be about four inches and a half wide by eight inches high, and for a larger or smaller face the frame should be in about the same proportion; the grill work would look very scanty if too small, and it would appear equally unsatisfactory if much too large. Berlin-black or any of the bronze powders may be used upon the iron with much success; or if a more cheerful effect is desired, several coats of enamel paint in some dainty shade or in pure-white may be added.

A suggestion for the decoration of a pair of iron fire-dogs or andirons is offered at Designs Nos. 82 and 83, and may be followed by anyone having plain andirons that are anything like the shape of those illustrated. If plain irons are not at hand, have them made by a blacksmith and then decorate them as shown or with any other pretty arrangement of grill-work. They should not be over two feet high, and eleven inches wide at the broadest part of the base. Design No. 83 gives a side view of the andiron, showing the scroll top, and the design of light scroll work used

be cut to form a lap trated and directed in article for August, September number patterns and descrip- explain how to make flowers seen under the and also complete constructing sconces, lier may measure in height from the the first link of the sus-

in filling the spaces between the heavy iron scrolls. This engraving also displays the shank at the back for supporting the wood.

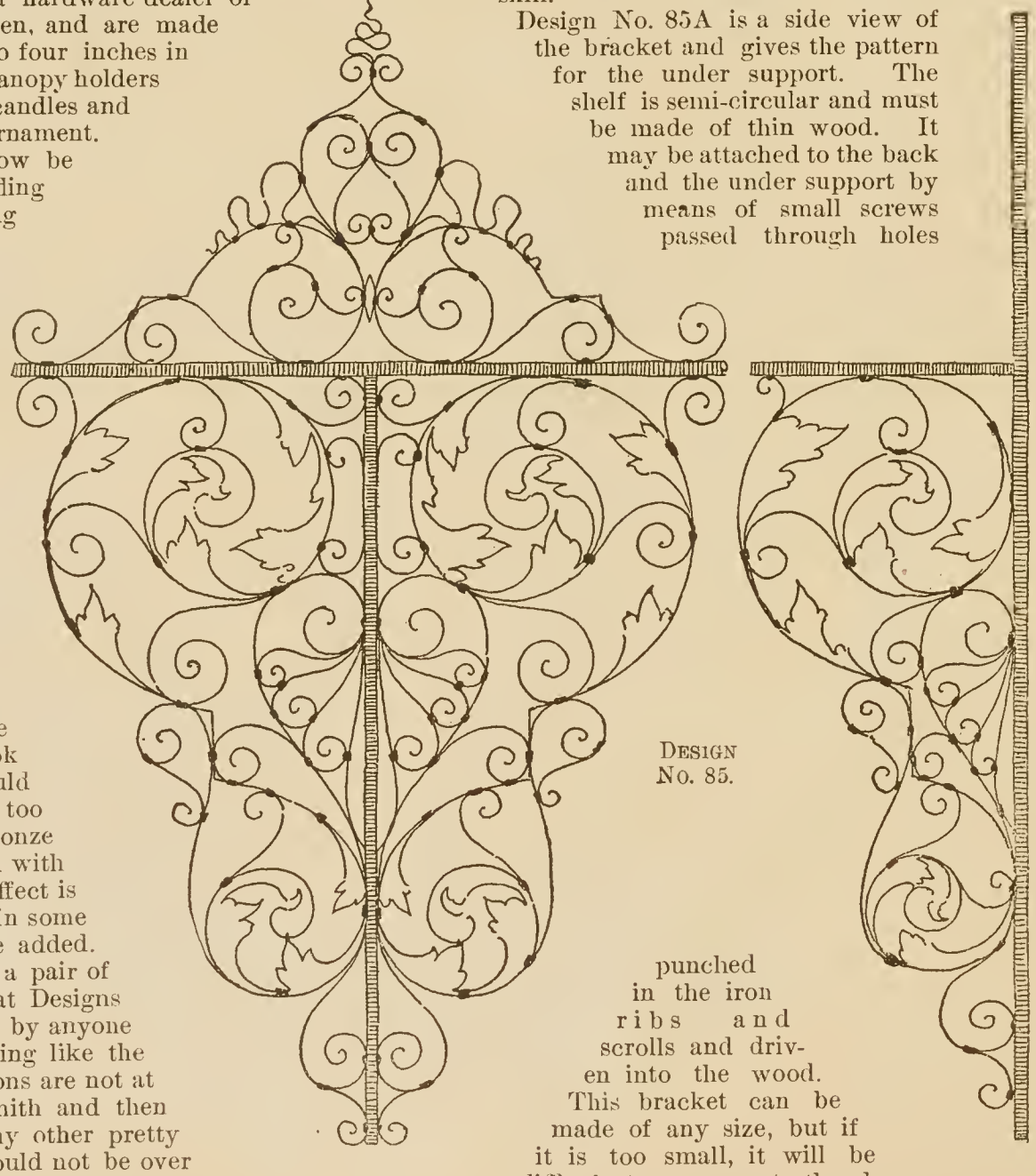
A fender that would look well with andirons of the pattern above presented is clearly shown at Design No. 84. The frame work should be wrought by a blacksmith in iron three-eighths of an inch square, and the panels should be filled in with scrolls of iron strips three-eighths of an inch wide. The length of the fender must be governed by the width of the hearth it is to rest upon, and its height should not be over ten inches. It will be found particularly necessary in this case to have a full-sized drawing to use as a pattern in bending the scrolls. Good Berlin-black gives the best finish for andirons, fenders, etc.



DESIGN NO. 84.

A large class of patterns for wall-brackets is fairly exemplified at Designs Nos. 85 and 85A, which are really very easy to follow, although they seem to be very complicated. For the first time in the course of our study of iron work we now take up the formation of foliage, and as the design appears rather difficult, it may be stated that with the aid of a pair of good small pliers the points of the leaves can easily be bent. Careful and leisurely work is all that is necessary to bring success with such a pattern, provided, of course, the worker has a moderate amount of skill.

Design No. 85A is a side view of the bracket and gives the pattern for the under support. The shelf is semi-circular and must be made of thin wood. It may be attached to the back and the under support by means of small screws passed through holes

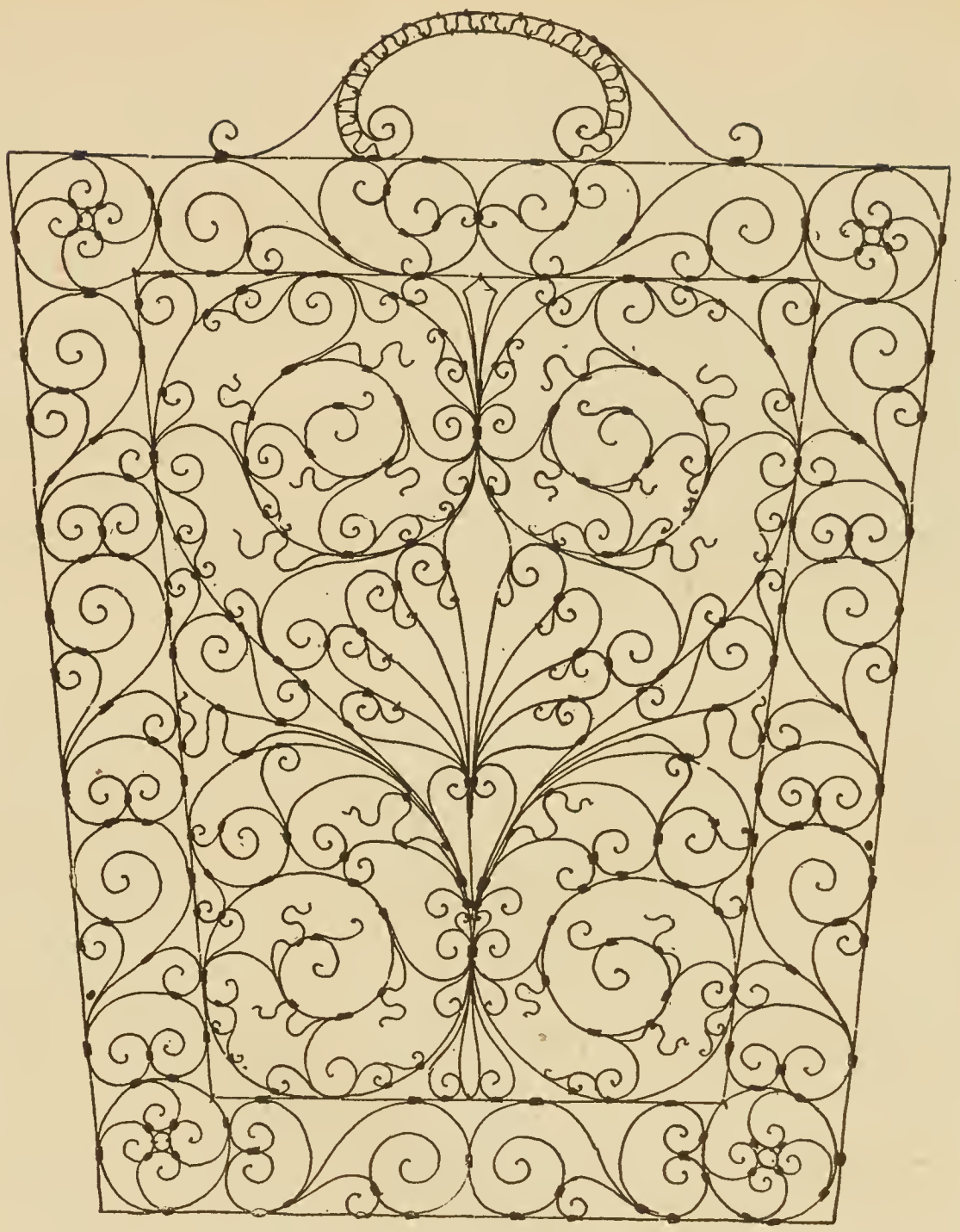


DESIGN NO. 85.

punched in the iron ribs and scrolls and driven into the wood. This bracket can be made of any size, but if it is too small, it will be difficult to carry out the details, while if the pattern is too greatly enlarged, it will appear too open and void of the element of support. Its height may

range from twelve to twenty-four inches.

Design No. 86 shows one complete side for a scrap-basket, which will need four sides of this pattern banded together at the corners about a solid square bottom. The basket will be very effective if made from twelve to fifteen inches high, not including the handles; but the design is of such a nature that it can be enlarged up to thirty-six inches in height without losing its character. The scroll work should be lined with some strong material of good appearance, securely caught to the iron in many places with black silk or thread of heavy quality. The handles are to be made of iron and well fastened to the sides; and two of them will be sufficient. If the basket is to be fifteen or more inches high, it will be best to use stout wire for the frame-work or to have the latter made by a blacksmith out of round or square iron about a quarter of an inch thick. The width of the iron strips of which the scroll work is made should be the same as the thickness of the framework



Design No. 86.

ribs. The scrolls can be securely fastened to each other and to the frame with little metal bands; or if a substantial fastening cannot be made in that way, it will be best to wrap wire several times around the united edges of the scrolls, and twist the ends tightly together to prevent the wire from becoming loosened.

For an article such as a scrap-basket that is continually used it is a good plan to construct it of brass ribs and scrolls and solder the unions together in a manner that will prevent the scroll design from working loose.

It will not require any more time to make one of brass than of iron, and the treatment is the same, with the exception of the soldering process.

Having made one complete side of the scrap-basket and banded the joints securely together with little pieces of brass, obtain from a tinsmith some soldering fluid and a few sticks of wire solder, and at a drug or paint store purchase a small camel's-hair brush and a spirit lamp; with these four things you will be fully prepared to do some pleasurable and profitable work.

THE HOME.

Seventh Paper.—LAYING THE TABLE.—SERVICE BY A SINGLE WAITER.

Ability to spread or lay a table properly is one of the distinctive qualifications that make a refined and capable housewife. It is essential that the family board should be arranged prettily if not handsomely, and it is even more important that the furnishings and accessories should be disposed to yield the greatest possible amount of comfort and convenience under prevailing domestic circumstances. Attractiveness must be duly considered, and so must the number of attendants or members of the household available for placing the meals upon the table and serving them.

Fashion and usage have much to do with the adoption of domestic methods. We all bend with more or less submission to prevailing customs, our flexibility depending as much upon our temperaments as upon our intelligence. Personal opinions regarding the uses of ceremony and the value of simplicity may be followed in a general way in most of our table formalities. The size of the family purse and the quality of the service at command naturally have a decided effect upon such observances, but neither will be capable of hindering a refined taste from expressing itself in the spreading of the daily board, if the home is under the control of a cultivated and practical mistress.

The table should be laid as neatly for the family alone as it is when guests are expected, although there may be less elaboration, and less care bestowed upon purely decorative accessories; and there should be a difference in the arrangements according as the serving is to be done by a member of the family, by the servant who also acts as cook, or "from the side" by one or more trained waiters. The phrase "from the side" is an English one, and originated at a time when carving was always done at a table set against the wall; but nowadays in America the expression usually means that foods are served from the butler's pantry. Every house should, if possible, be arranged with this small room opening off the dining-room, whether a butler is employed or not. It affords a convenient place for secluding foods and their paraphernalia that are not to be immediately placed upon the table, and also for temporarily depositing the remains of dishes previously partaken of. If there is no butler's pantry, a screen should be placed to conceal the unneeded portions of edibles from those at table.

In arranging for a meal, first of all see that the dining-room

is thoroughly swept and dusted. A feather-duster should not be used where it is possible to avoid it, as it does not really dispose of dust, but merely moves it from one part of the room to another. Instead, wipe all objects that are within reach with a soft, dry cloth, and shake the latter occasionally out of the window, being careful that there is no draught to carry the dust back into the apartment.

Be sure that the table is suitably placed in relation to light, air and warmth. The hour of the day and the season of the year should determine its location if the room is sufficiently spacious to permit a choice in this respect. If the apartment is small, be particularly careful that the table is disposed with due respect to its shape and size.

Having satisfactorily placed the table, spread a "silence cloth" evenly upon it. This cloth should be large enough to wholly cover the table, and will be most effective and satisfactory if cut from the double-width, double-faced white cotton flannel sometimes known as cotton felt. This material is easily kept fresh, is not expensive, and is thick enough to keep the highly polished surface of the table from being blistered by hot dishes; and besides, it causes a linen cloth to appear much richer in texture. Two "silence cloths" of a size suited to the table in ordinary use, and one large enough to cover the board when extended on special occasions of hospitality, are enough for daintiness in the average family.

Next lay the linen cloth, taking care that it hangs gracefully and evenly at the sides and ends. A carelessly disposed cloth is even more displeasing to eyes that admire symmetry than a square or oval table that is placed awry with regard to the surrounding walls. Do not use a ruffled or soiled cloth if it is possible to have a fresh one. Economize the labor of housekeeping in any other way rather than in the laundering of table linen.

The next step is to lay carving cloths at each end of the table, in front of the hostess' place and in front of the host's. These cloths may be either square or oblong, the latter shape being the prettier; and they must be unsoiled, and without creases caused by folding. Smooth, round wooden rods, or pasteboard tubes such as are used for mailing flexible pictures should be provided for rolling carving cloths and center doileys when taken from the ironing board or the dining-table

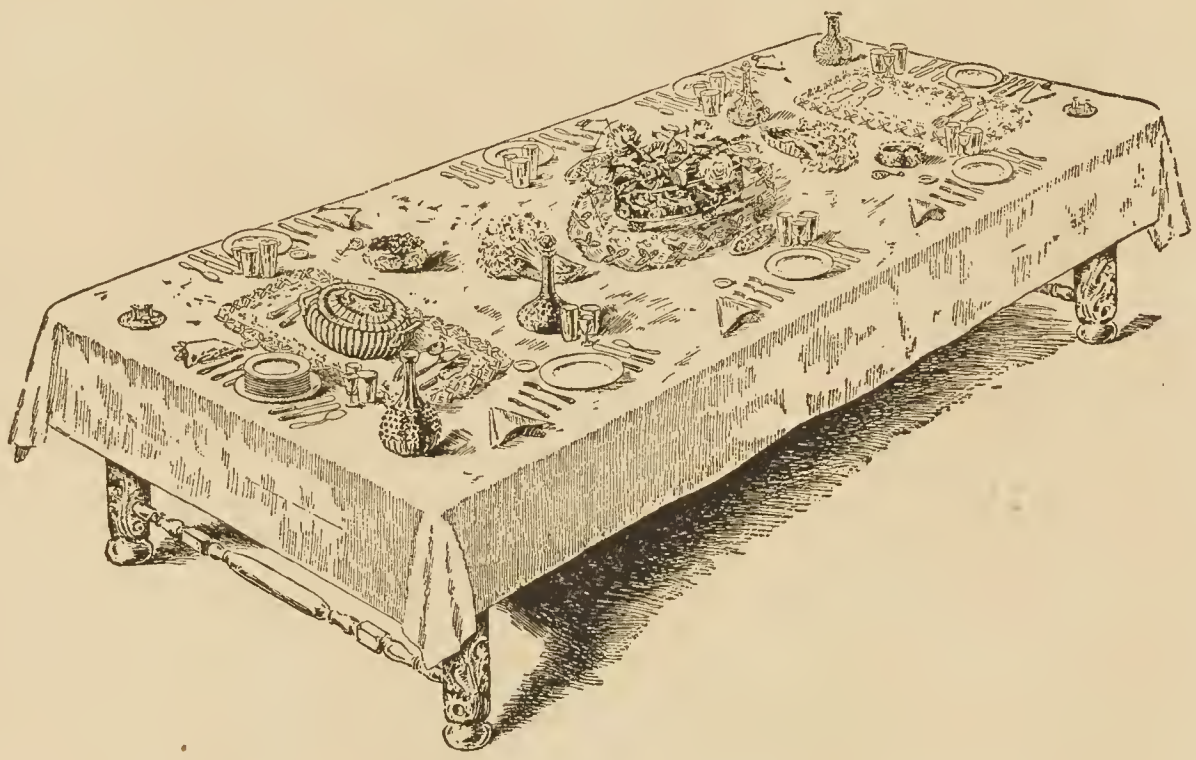


TABLE LAID FOR EIGHT PERSONS.

In the middle of the table place a pretty piece of embroidery, a dainty napkin, a square or oval of heavy lace or, perhaps, a table mirror; and upon this center piece set a jar of ferns, a handsome palm or other growing plant, or a nicely arranged basket of fruits.

Always lay a plate for each person at the beginning to receive the soup-plate or the plate containing appetizers, such as raw oysters or clams, bits of highly seasoned pâté, etc. These under plates will be removed at the right time, and not infrequently they will be returned for serving the salad; being cold and, as a rule, pretty, they are suitable for the last course before dessert. Housekeepers who object to even small additions to their cares or efforts can find no weighty reason for disapproving of the placing of attractive plates for receiving the soup-plates, since they do not need to be washed or warmed, but simply to be carried to the pantry or whatever takes its place, and left there until again needed. These first plates are always removed with the soup-plates upon them, but are not carried off with the plates for oysters or other cold appetizers, provided soup is to follow. If there is to be no soup, however, they are removed with the oyster plates upon them; and they are in any case piled in readiness to be placed later on in front of the person who dresses or serves the salad, who may be the master or the mistress of the house, according to the prevailing domestic custom.

Just here it may be properly mentioned that when there is but one waiter at dinner, or more especially when the members of the family serve themselves, salads with French dressing are or should be prepared at table. Usually it is the host who prefers to mix the salad, many men being adepts at this culinary process. The person who undertakes the duty should have an accurate knowledge of the proper proportions of the various seasonings, and should know just how to apply the dressing and stir it among the crisp leaves without tearing or crushing them.

The table is now provided with a "silence cloth," a damask upper cloth, pretty serving-cloths at the head and foot, and an artistic center ornamentation, and the effect may be greatly improved by a candelabrum or groups of two or three candlesticks containing shaded candles and placed at proper distances from the carving-cloths, from each other and from the center. Moreover all, the cold delicacies that are to be provided should be pleasingly arranged (see illustration), and near each dish containing such appetizing extras should be laid spoons or forks according to the nature of the edibles. See that the proper number of cold plates are laid at just the right distance from each other and within not more than a couple of inches of the edge of the table.

Lay a large and a smaller knife at the right of each plate. It is a disputed point whether the sharp edges of knives should be laid toward the plates or from them, and personal taste is accordingly allowed freedom on this point. Whichever mode of placing is preferred, however, all the knives on the table should be arranged in the same way, not even excepting the carving, fish and dessert knives. At the right of the knives place a soup-spoon with its back downward, and just in front of each place lay a dessert-spoon. At the left arrange three forks, placing the largest one next the plate. The forks should be laid close together, but they must not touch each other. A knife or fork is never returned to the cloth, but after being used for the last time is laid upon the plate to be removed when the course is finished.

At the left of the forks place a napkin that has been folded and ironed square, and fold one of its corners well over upon a dinner roll, or a piece of bread about two inches thick and the same or a little more in width. The roll or bread need not be wholly protected by the napkin, as it is among the last articles placed upon the table and so will not have time to become stale through exposure. Never fold napkins into fancy forms; such whimsicalities are in the worst possible taste upon a private table, or a public one either, for that matter.

Lay a carving-knife and, if needed, a pointed knife for poultry in front of the host's place, and also a fish-knife if the fish is to be served at this end of the table, together with a carving and a fish-fork. All these implements should be placed upon the carving-cloth, well toward the ends, so they will not be in the way of the fish and roast platters. Be sure that all carving-knives are sharp before they are brought to table, because few things are more disagreeable at a company meal than the clicking of knife and steel.

Near the ends of the carving-cloth in front of the mistress' place arrange a soup-ladle, a salad fork and spoon (if she is to dress and serve the salad), and whatever implement will be needed for helping to the dessert. At her right, and also at the master's right, set a carafe nearly full of fresh, cold water; and

at the left of each set a pretty, tray-like plate bearing a salt-cup, a box of red pepper and another of black or white pepper. Butter is never placed upon a dinner-table, but is handed when wanted from the pantry or sideboard, where cheese, sauces, wafers and the like are kept. A tiny plate should be at the left of each place (see engraving) for salted nuts, olives or other relishes of a similar nature.

If wines are to be offered, a few simple rules should be observed. Claret should be decanted from the bottle into a glass jug after it has been waiting long enough to become cool but not too cold; it should never be iced for dinner. Sherry must be served from a decanter, fine wines from their own bottles with napkins wrapped about them, and champagne from its own bottle or from a tall, slender glass pitcher or jug. Sherry and claret may be placed on the table at the host's right or left, due regard being had for proper proportion in the table arrangement; but they must not be set beyond easy reach of his hand. After he has poured a glass of sherry or claret, he places it before the person at his right, if the latter is a woman, and the waiter carries the bottle on and fills the glasses in order around the table, except when a guest of honor at the right of the hostess happens to be a woman, in which case she is served next, and then the hostess, from whom the bottle is passed on round the table. If no guest is present, a glass is poured by the master and sent to the mistress, after which the bottle is carried round by the waiter or passed from one member of the family to another. Never pour a glass of wine more than two-thirds full. Sherry must follow fish and claret accompany meats. There are no other fixed rules regarding wines, but generally champagne or a fine wine is preferred with dessert, and *liqueur* is offered last of all to leave its pleasant flavor in the mouth.

SERVING AND WAITING.

Just before dinner change the air in the dining-room, and see that the temperature is at the proper degree for comfort. Place cracked ice in all the water glasses, and also upon the olives, and the celery, if the latter is offered. Fill all the carafes with water, and then bring on the oysters in their half-shells upon cold plates that are smaller than those which are already upon the table. Very often the oyster plates are covered with crumbled ice before the oysters are arranged upon them. An oyster fork should be laid at the right side of each plate, with its prongs resting upon the edge of the plate and its handle crossing and resting upon the knives. This fork is, of course, to be removed with the oyster plates.

Five raw oysters are now offered each guest at the beginning of a correctly planned dinner, and the result of this preference is that formally shaped plates for this course have fallen into disuse. Half a small lemon or a quarter of a large one should be laid at the center of each plate; and as many persons prefer finely-grated horseradish with raw oysters or clams, it is customary to provide this condiment also. Horseradish should be brought to table in a glass or a china cup set upon a pretty little plate, with a spoon laid across the top. Fastidious housewives never offer this popular zest in its original bottle. It is usually passed from one person to another at a table arranged for the service of one waiter, as are also radishes, olives, celery, salted nuts and other relishes that adorn the table.

If soup is to follow the oysters, the necessary plates should be placed where they will become warm before the time to send them to table. After the oysters have been eaten, the plates must be removed, leaving, as stated above, the under ones to receive those containing soup. The pile of soup plates having been set before the mistress, the tureen of soup must be placed in front of them and its cover removed to a side-table. The mistress then ladles the soup into each plate, and the waiter having folded a little napkin over his thumb, places the plate upon a tray, carries it at once to the right of the person the mistress mentions, and sets it down upon the plate already at the place.

The rules governing the passing of foods by a waiter are very simple. Whenever there is no choice to be made by the person served, the waiter should carry everything to his right side. Whenever the waiter is to remove anything from before a person at table, he should lift it while standing at his right side. Whenever a person is to help himself from a dish, the waiter should carry it to his left side, and should hold it very near to or upon the table while the person serves himself with a fork or spoon, or both, which should be placed on the side of the food next to him.

While the soup is being taken arrange the roast upon its platter, bring in the vegetables and the gravy-boat, and place them upon a side-table or butler's standing tray. Next remove the soup plates, one in each hand, and then bring in hot plates for the meat. The latter may be placed in front of the host if he occupies a carver's chair; but if he is seated in a chair of ordinary height, set the plates at his left side, as he would find it difficult to carve gracefully while sitting with the pile of plates directly in his way. All skewers must be drawn from the roast before it is sent to table, unless they are of silver, in which case they may be removed by the carver and laid beside the meat. Be sure that the platter for the roast is amply large, and place a gravy spoon upon it.

A rib roast should be upon the table with the back-bone at the right hand of the carver. (In a future chapter the proper way to place different meats to suit the carver's convenience will be considered in detail.) As soon as two or three slices of meat have been cut off and one is laid upon a plate, the waiter, having the thumb-napkin in place, should lift the plate and carry it to the person designated by the host, who, of course, must ascertain the preferences of his guests for rare or well done cuts.

While more meat is being carved, the waiter should place upon his tray one vegetable dish and the gravy-boat and carry them to the left of the person who has been served to meat, placing the vegetable dish nearer the edge of the table. After the person has helped himself to the vegetable, the tray must be drawn nearer to him, in order that the gravy-boat may be within easy reach. The waiter must then set the tray upon the side-table, carry another cut of meat where the host directs, and follow it with the vegetable and gravy as before. As soon as all have been helped thus, another vegetable must be passed round, also upon a tray, and then the third, if there are so many, in the same manner.

When the meat course is finished, place the carving knife and fork and also the gravy spoon securely upon the platter, and remove the whole. Then take two plates from the table, one in each hand (first making sure that the knives and forks are securely laid across them), and carry them away. The table having been quickly cleared of this course, next bring in the salad, the cheese soufflé in cups, with hot wafers, or whatever else takes the place of salad, and set it according to directions. Also bring in hot or cold plates, to suit the nature of the dessert to be served. If salad is to be dressed, set the bowl in front of the person who is to officiate, and cold plates between it and the center of the table, first deftly drawing forward the carving cloth to receive the bowl. Also bring the oil and vinegar in little glass cruets placed upon a plate or a small silver tray. The salad fork and spoon have already been laid at the proper end of the table.

After the salad course, the tray cloths should be removed—unless the hostess is to serve a moist pudding, in which case the cloth before her must be retained. All eatables except fruits and nuts (if these are offered) should also be taken away and the table brushed free of crumbs. Wine in decanters should be allowed to remain, but all wine-glasses should be removed save those for the dessert wines.

Some time before dinner, finger-bowls should have been filled one-third full of water and placed on little doileys upon dessert-plates, and these must now be brought to table. If the dessert is to be fruit, nuts or bonbons, the bowls and the doileys must be drawn away to the left and the plates used, nut-picks and knives being brought to table at this time. If a pudding is to be eaten, the finger-bowl and plate must be set at the left side of the guest by the waiter, and the pudding served as the other foods have been—that is, set down from the right side.

When everything needed for dessert has been removed, a tray bearing small cups of coffee should be brought in and passed about to those who like the beverage. Sugar and cream should be placed near the hostess, and passed by the family to whoever needs them. The presence of the waiter may now be dispensed with.

The formalities described above may appear rather complex, but such a dinner of five courses will be found very easy to manage if the details are carefully looked after. If the serving is done with promptness and precision, there will be no confusion or commotion and no vexatious and embarrassing waits between the courses. It shows a kindly consideration to leave the dining-room early when service is limited, thus allowing a speedy clearing of the table.

In the next chapter the serving of more ceremonious dinners will be explained.

COMMENCEMENTS AND COMMENCEMENT COSTUMES.

(For Illustrations of Figures Nos. 1 CC to 7 CC see Page 603.)

Having stood the final test and won her laurels, the fair graduate gives her attention to the less arduous yet highly important problem of dress for the eventful occasion that is to commemorate the termination of her student career and the commencement of a new life, in which, no matter what her station or calling, she will be the better for the discipline and training gained during the past years from her revered *alma mater*. The most assiduous feminine student is not wholly indifferent to the charms of pretty dress, unless, indeed, she be wholly lacking in the most characteristic of womanly traits; and happily such exceptions to the general rule are very rare. The graduate owes it to herself, and also to her friends and to the fellow-students who are to participate with her in the closing exercises, to present as comely an appearance as possible on the all-important day; and consciousness of success in this direction will generate a confidence and a serenity of mind that will be pleasingly evidenced in her countenance as she makes her bow to an admiring audience.

Thanks to the ample choice of patterns now offered, the question of commencement gowning is really a very easy one to decide. The modes generally favored for the purpose are quite



FIGURE No. 8 CC.

simple in design, elaboration either in cut or in decoration being correctly deemed inappropriate; and in consonance with this idea, sumptuous weaves are excluded from the assortment of fabrics approved by good taste for the development of commencement attire. Swiss or organdy is frequently selected when the utmost simplicity is desired. Of course, the finest grades of these materials are chosen, the organdy being plain and sheer, and the Swiss being liberally strewn with the minutest of dots, with large and small dots, or with dots and tiny flowers, such as rose-buds; and, as a rule, silk is employed as a foundation fabric for such dainty goods.

Very young students often wear at their school exercises pretty dresses of



FIGURE No. 10 CC.



FIGURE No. 9 CC.

organdy, Swiss, India dimity, French mull or Persian or India lawn. White and delicately tinted Japanese crêpe, which is an admixture of cotton and silk, and white linen batiste and gazine are favored for all ages; and silk mull, *mousseline de soie*, plain and eyelet chiffon, and plain, striped and corded gauze develop ideal gowns for graduation or class-day entertainments, being most frequently enriched with a liberal decoration of lace. An exquisite novelty in white *mousseline de soie* is accordion-plaited and shows at intervals among the folds vertical rows of butter-colored Valenciennes insertion.

Chiffonette is highly favored and is less transparent than chiffon, but equally soft and much more silky-looking; it has a white ground embroidered with white or colored silk dots. China and Japanese silks and silk crêpes are also used very largely and make up with their own peculiar grace; and Fayetta receives considerable attention, being admired for its resemblance to silk, which it equals in draping qualities, although somewhat heavier in texture.

But the all-wool and silk-and-wool crépons are, perhaps, the most popular of all fabrics for graduation gowns. An especially fine variety is known as insertion crépon,



FIGURE No. 11 CC.

being woven with insertions of embroidered gauze between crinkled silken and woollen stripes. There are, of course, pretty plain and embroidered crépons, and the assortment is largely increased by patterns showing wide or narrow stripes.

Among the laces that are most used for trimming these gowns are the soft, light kinds, such as net-top point Venise, Breton, lièrre, Régence, point appliqué, eyelet lace and Valenciennes, all of which may be had in the dark tones that are considered correct upon white fabrics. A delicate cream shade is softer and warmer than pure-white, and is as usual much more popular in dress fabrics. Ribbons of the gauze, taffeta, chené and satin varieties are also applied with good effect upon the simple toilettes of girl graduates.



FIGURE No. 12 CC.

With silken gowns white satin slippers or Oxford ties and silk hose are worn, and to accompany dresses of other materials similar slippers or ties of glacé kid are chosen. White Suède mousquetaire gloves are correct.

The coiffure should be very simple to accord with the gowning. Young ladies affect the Empire knot, which is pinned below the crown, while a parting extends in front of the knot at the center to the forehead. A single curl may lie lightly upon the forehead if the height of the latter demands it; if not, the hair should be combed down toward the ears and gracefully waved. Misses wear their hair parted and waved and pulled out rather loosely at the sides; and at the back it is arranged in a long "eight," which is secured at the nape of the neck, usually with a shell pin, the bottom of the "eight" falling low upon the neck and the upper part extending almost to the crown.



FIGURE No. 14 CC.

The locks of small girls are waved and allowed to hang loosely, and their bangs are fluffily curled.

Ornaments, pins and combs of shell, Rhinestone or jet are popular for ladies and misses, jet being very effective in blonde tresses. Side-combs of plain or silver-mounted shell or of Rhinestones are extensively worn, not only by older folks, but also by children. When a parting is arranged the combs are almost indispensable for keeping short, refractory locks in place.



FIGURE No. 13 CC.

Embroidered *mousseline de soie* and eyelet net were associated in the misses' dress pictured at figure No. 1 CC. The skirt flows from a fanciful body, which is full at the back and front, droops like a blouse in front and has a pointed yoke of the net in front and a square one at the back. Bretelles of net trimmed with edging to match cross the shoulders, and their joining to the yoke is concealed by white satin ribbon that is formed in rosette-bows at the ends. Ribbon extends from beneath the lapel at each side and is fastened at the waist-line under a rosette-bow, from which proceeds a long end that hangs on the skirt and is likewise finished with a rosette-bow. The stock is formed of ribbon and projects in double loops at the sides. The half-long sleeves are voluminous above the elbow and are faced at the bottom with lace net and edged with a frill of the lace. The style, which is to be found in pattern No. 7559, price 1s. 3d. or 30 cents, could be made up pleasingly in Fayetta or any of the fancy crépons.

Figure No. 2 CC pictures a girls' dress made of white eyelet silk-warp crépon. The skirt is fulled to the bodice, which is smooth-fitting at the back and full in front. Crossing the shoulders are fanciful bretelles that have square back ends and are deeply notched in front. Gold soutache braid is applied at the edges of the bretelles in a vermicelli design, and similar decoration enriches the standing collar, and is applied in pointed outline at the wrists of the *gigot* sleeves. A very dainty gown of this description could be made up in white Swiss figured with dots and rosebuds; the bretelles could be omitted, and a broad sash of chené-figured taffeta ribbon could be worn about the waist The pattern o the dress is No. 7379, price 1s. or 25 cents.

White silk-warp crépon with a silk-embroidered design done in light tints was used for the ladies' toilette depicted at figure No. 3 CC. The skirt is made with a deep, self-headed Spanish



FIGURE No. 15 CC.

flounce, and is trimmed with bows of gauze ribbon matching the prevailing tint in the design. The bodice is laid in plaits at the back, and the front droops in blouse fashion, the fulness being produced by shirrings made in the outline of a pointed yoke and outlined with ribbon tied in a bow in front. The stock collar is fashioned with frilled ends at the sides. The *gigot* sleeves have bournous loops at the top, and a bow of satin ribbon adjusted on each shoulder. About the waist is passed a ribbon belt with a bow and streamers disposed at the right side. A toilette made up after the same design in Bedford-cord crépe would be very effective. The patterns used in the construction are skirt No. 7484, and blouse-waist No. 7538, each of which costs 1s. 3d. or 30 cents.



FIGURE NO. 16 CC.



FIGURE NO. 17 CC.

Cream crépon with embroidered pink silk figures, and cream Régence lace net are displayed in a dainty misses' dress at figure No. 4 C C, the pattern illustrated being No. 7454, price 1s. 3d. or 30 cents. The skirt is gathered full to the belt and is decorated at the bottom with three black velvet bows. The bodice is full and has a Pompadour yoke of lace, from which droops a frill of lace edging to match, the frill being adjusted to fall in points at each side. Ribbon heads the edging and is formed in knots at the lower corners and in bows on the shoulders. A velvet ribbon belt encircles the waist and is arranged in a bow in front, and the stock is also of ribbon. Puffs fall to the elbow of the coat-shaped sleeves, which are banded at the wrists with ribbon that is bowed on the inside of the arm.

In the ladies' toilette portrayed at figure No. 5 CC heliotrope moiré antique, and white chiffon over white silk were united according to skirt pattern No. 7328, price 1s. 3d. or 30 cents, and waist pattern No. 7345, price 1s. or 25 cents. The skirt is cut from moiré and shows godets that fall naturally at the front and sides and in more formal folds at the back. The full bodice is of chiffon. A deep, square yoke effect is produced by a broad tuck-shirring made a little above the bust, and two rows of shirring are run at the neck below a full stock having shirred ends that meet at the back. Narrow moiré ribbon matching the skirt extends over the shoulders to the tuck-shirring and is arranged in a bow on each shoulder, and four rows of ribbon are applied vertically on the front below the tuck-shirring, the rows nearly meeting at the waist-line. Tuck-shirrings are made in the long butterfly puffs which are disposed on the coat-shaped sleeves, and below the puffs ribbon encircles the sleeves and is tied in a bow on the outside. A wrinkled belt girdles the waist. A pretty idea could be expressed by fulling Valenciennes lace edging to the edges of the various ribbon straps.

At figure No. 6 CC is shown a ladies' costume made of fancy dotted Swiss by pattern No. 7589, price 1s. 8d. or 40 cents. The skirt is gored and is decorated with a deep, self-headed Spanish flounce. In the full bodice a yoke effect is produced by a tuck-shirring made at yoke depth below the neck edge, and the fronts droop in blouse fashion. A wrinkled silk stock is worn at the neck, long puffs fall over the coat-shaped sleeves to the elbows, and lace flows over the hand from each wrist edge, ribbon being arranged above it and tied in a bow on the upper side. Two frills of lace are disposed on each puff, and on the fronts in a festoon. From a small bow on each side of the ribbon belt falls a long strip of ribbon, with lace cascaded at each side of it; the jabot is finished in a point at the top of the flounce, and a bow is placed at the end of the ribbon strip. The costume owes much of its daintiness to the decoration. It may be developed in crépon or silk.

White chiffon was used in the construction of the girls' dress shown at figure No. 7 CC. The body is full, and from it the short skirt hangs in graceful folds. The front droops in blouse fashion at the center, and the fulness is framed at each side by yellow ribbon that is knotted at the center. The neck is cut round and moderately low and is trimmed with a ribbon ruching, and the elbow puff sleeves are decorated at the bottom with similar ruching. A ribbon rosette is placed at each side of the neck over the upper end of the upright ribbon, and over the lower end of this ribbon are formed two rosettes. Crépon or silk could be effectively used in making this dress, the design for which is presented in pattern No. 7482, price 1s. or 25 cents.

A *chic* gown for a lady is illustrated at figure No. 8 CC made of deep-cream silk-warp crépon by pattern No. 7619, price 1s. 8d. or 40 cents. The skirt falls in fashionable godets, and a panel is suggested at each side by two cascades of Bruges lace. The waist has a French front that droops effectively over a belt of green ribbon made with a loop and end at each side. A fanciful yoke is applied at the top, and its outline is emphasized by a frill of lace. A stock collar of ribbon with loops at the sides is at the neck, and the sleeves are in *gigot* style. White chiffon, crêpe or tissue may be developed to advantage in this way.

The ladies' Vassar blouse shown at figure No. 9 C C displays an artistic simplicity. It is made of white silk mull and may be worn with a white silk or crépon skirt. The blouse is cut slightly low at the neck, where a frill rises above a casing made for a draw-string to regulate the fulness at the top; and a tape is run through a casing at the waist-line for the same purpose. The sleeves are full, and each has a deep frill that falls below the elbow, a draw-string being introduced to confine the fulness prettily. A wrinkled belt is worn about the waist, and in front is adjusted a white satin ribbon bow without ends. About the neck edge is a wreath of maidenhair fern and pink rose-buds, and falling from it are garlands to match of graduated lengths,



FIGURE NO. 18 CC.



FIGURE NO. 19 CC.

the effect being very tasteful. Perforated Liberty silk or any of the crêpe tissues would develop well by this mode, which is presented in pattern No. 7523, price 1s. or 25 cents.

A dainty child's dress is portrayed at figure No. 10 CC made of white *mousseline de soie*. The short skirt hangs full from a long blouse-body that is cut low and round at the neck. A ruching of white ribbon passes about the neck and heads a frill of wide ribbon. Three ribbon straps are adjusted over the body in accord with the blouse idea, and on a ribbon belt are disposed three rosettes in line with the straps, short straps falling below the rosettes and ending under similar rosettes. The sleeves are in short puff style. Net-top, point de Gênc or point d'esprit lace insertion and edging could have been used instead of the ribbon for trimming. The pattern by which the dress was cut is No. 7350, price 10d. or 20 cents.

Figured white China silk was used for the ladies' costume shown at figure No. 11 CC. The skirt ripples naturally at the front and sides and is arranged in godets at the back. The bodice is laid in a box-plait down the center of the front, and at each side of the plait is applied lace. The ribbon belt is tied in front in a bow having loops and ends, the stock is soft and full, and the *gigot* sleeves are very voluminous above the elbows; a "Trilby" bow ornaments each shoulder, and ribbon decorates the wrists above lace cuff-facings. Any of the materials suggested above could be used in the construction of this costume, which was designed according to pattern No. 7640, price 1s. 8d. or 40 cents.

Figure No. 12 CC pictures a stylish ladies' toilette fashioned from white crépon bearing small yellow silk figures. The skirt is full, and across the front two rows of tuck-shirring are made in rounding outline. A bow of yellow satin ribbon with long ends is disposed at the right end of the tuck-shirring. The bodice is made with vertical tuck-shirrings arranged at the top in three groups, soft puff effects being produced between the groups and a blouse suggestion below. At the neck is a stock of yellow ribbon with loops at the sides, and a bow of ribbon is fastened at the right side over the ends of a wrinkled belt of the goods. The elbow puff of the fashionable sleeve has tuck-shirrings concealed by a ribbon that extends from the shoulder to the lower edge of the puff; bows are fastened upon the ribbon at the ends and center, and a wrinkled band of ribbon encircles the sleeve at the wrist. Dotted Swiss is well adapted to this mode, which embraces skirt pattern No. 7625, price 1s. 6d. or 35 cents, and waist pattern No. 7626, price 1s. or 25 cents.



FIGURE No. 20 CC.

A picturesque décolleté Princess gown for a college graduate is illustrated at figure No. 13 CC made of white perforated chiffon showing eyelets in a floral design, in conjunction with white taffeta. The foundation is of white silk, and over it are adjusted the chiffon back and front, which are full at the center and are cut out in low, square outline at the neck. At the sides the gown is closely fitted, and across the top are disposed full ornamental sections of silk, with a bow at the center and a fall of Breton lace at the lower edge at each side. The sleeves are great Empire puffs and are nearly met by white Suède mousquetaire gloves; and across each shoulder are fastened narrow white taffeta ribbons that are arranged in two upright loops on top. Silks, crépons and other dainty fabrics are available for the style, which is embodied in pattern No. 7372, price 1s. 8d. or 40 cents.

The dainty child's dress depicted at figure No. 14 CC is made of hemstitched French mull and Irish-point embroidery. The front and back are gathered full and are cut in low, pointed



FIGURE No. 21 CC.

outline at the neck, and over the shoulders fall full double bretelles, at the edges of which the hemstitching shows very effectively, as it also does at the bottom of the skirt. The gathered edges of the bretelles are covered with white satin ribbon, which is arranged in a bow with long ends in front. The shirt sleeves are finished with wristbands cut from embroidery and edged with narrow frills, and a double frill completes the neck. Pattern No. 7553, price 10d. or 20 cents, was used in shaping this dress.

The materials associated in the ladies' costume shown at figure No. 15 CC are plain white taffeta, and white taffeta marked with white satin fancy stripes and chené flowers in pale tones. The skirt hangs in godets at the back and is of the gored variety. The bodice is full at the back, and in front is disposed a plastron of the plain silk laid in fine upright tucks and suggesting a yoke at the top. Taffeta ribbon in a pink tint matching one of the tones of the flowers outlines the plastron below the shoulder edges, is wrinkled about the waist, and falls from beneath a small rosette at each side of the plastron in a streamer that reaches almost to the lower edge of the skirt. A rosette is also placed at each side of the plastron, where it widens to form the yoke effect. A ribbon is passed from each arm's-eye at the front, and also at the back, and the ribbons are bowed upon the *gigot* sleeves just below the shoulders, the fashionable sloping effect being thus produced. At the wrist of each sleeve is a V-shaped arrangement of ribbon, with a rosette fixed on the point. The collar is of ribbon and has an outstanding loop at each side. An admirable result could be attained by applying along the outer edges of the plastron pretty lièrre lace, which would fall in cascades at the sides of its own accord. Pattern No. 7493, price 1s. 8d. or 40 cents, was used in making this gown.

A dainty low-necked ladies' bodice is portrayed at figure No. 16 CC made of eyelet and plain white chiffon. The body portion, which is made of the fancy chiffon, is full and is cut low and round at the neck, a ruche of violet blossoms outlining the neck edge. The puff sleeves are cut from the plain chiffon, straps of black velvet are tied in a bow on the shoulders, and a black velvet belt with a rosette at the left side encircles the waist. Chiffonette or silk could be used in the construction of this waist, which illustrates pattern No. 7629, price 1s. or 25 cents. The accompanying skirt may be of silk or crépon corresponding in color with the waist.

The misses' gown shown at figure No. 17 CC is made of white Fayetta. The yoke is full and is finished at the neck with a dainty frill. The front and backs are also full, and at the top a cluster of tuck-shirring is made. The sleeves are formed in double puffs, and the right shoulder is decorated with a bow of old-rose ribbon having long streamers. The skirt hangs full from the waist, and the belt is of ribbon, with a square bow fixed at the left side. A band of ribbon disposed in an upright loop at the right side borders the skirt. Pattern No. 7603, price 1s. 3d. or 30 cents, was used in the making.

Very charming is the misses' gown pictured at figure No. 18 CC made up in a combination of white chiffonette embroidered



FIGURE No. 22 CC.

with blue silk dots, and Irish-point lace. The skirt is full and is gathered to the body, and Vandykes of Irish-point lace decorate the bottom. The full body droops in front in blouse fashion and is made with a box-plait at the center. A yoke facing of lace is arranged on the lining above the front and backs, and the bottom of the yoke is outlined with white ribbon, which is formed in a bow at each corner and falls in long streamers at the left side. Long puffs droop over the coat-shaped sleeves, and over the puffs fall triple-pointed epaulettes. At the neck is a stock collar of ribbon formed in loops at the sides. Crépon, Swiss or silk would make up satisfactorily by the same pattern, No. 7620, price 1s. 3d. or 30 cents.



FIGURE No. 23 CC.

A unique toilette for a miss is pictured at figure No. 19 CC. It unites yellow Liberty satin and light-brown crépon, and was cut by skirt pattern No. 7357 and blouse-waist pattern No. 7327, which cost 1s. or 25 cents each. The skirt is made of crépon and is composed of three pieces, with box-plaits at the back. The blouse is of satin and is laid at the back and front in fine side-plaits that suggest accordion-plaits. The sleeves are in Raglan style and extend to the neck in plaits under rosettes of yellow satin baby ribbon that are fastened to the standing collar, and a similar rosette is secured to the ribbon belt at the left side. The style is very attractive and will develop daintily in chiffon.

A pretty fashion finds expression in the misses' dress depicted at figure No. 20 CC, the materials united being cream-white silk-warp crépon and taffeta, and the design being provided by pattern No. 7286, price 1s. 3d. or 30 cents. The skirt is arranged in a succession of box-plaits and is gathered at the top to the body, and two Vandykes of white point Venise lace are applied at the bottom upon each plait. The body is smoothly fitted at the back, and in front a full center-front of silk is introduced in vest fashion between side-fronts that are each ornamented at the top with a lace Vandyke. The stock collar matches the center-front and is made with a loop at each side. The *gigot* sleeves are adorned at the wrists with milliners' folds of silk, and rabbits' ears of silk are fastened on the belt in front. An equally effective gown could be developed in white chiffonette wrought with pink silk dots, and white accordion-plaited *mousseline de soie* having écru Valenciennes lace insertions, the latter material being used for the center-front.

Figure No. 21 CC represents a ladies' blouse-waist fashioned from light-blue and white shaded taffeta and white point Venise lace. The blouse has a full front and back of silk, and a yoke of lace cut a trifle low and square at the neck. The sleeves are voluminous puffs caught here and there to the lining to create artistic folds and wrinkles, and from each falls a deep frill of lace decorated with a bow of gauze ribbon. Crossing the front diagonally are two strips of gauze ribbon that are arranged in loops on the shoulders and in front of the arms'-eyes; their lower ends are finished in loops slipped through gold slides at the waist-line at each side of the front, the ribbons being crossed under a slide a little above the belt. A silk, moiré or satin skirt may be worn with the blouse, which was cut by pattern No. 7312, price 1s. or 25 cents.



FIGURE No. 24 CC.

White China silk was used in the development of the charming girls' Empire dress illustrated at figure No. 22 CC, for which pattern No. 7490, price 1s. or 25 cents, was selected. The skirt is gathered to the very short, V-necked bodice, which displays the throat prettily; and about the waist, to emphasize its shortness, is disposed a pink ribbon that is formed in a bow in front. A bow is placed on the front of the bodice a short distance above the waist-line, and similar bows are arranged upon the shoulders. The short puff sleeves are tied with ribbon below the shoulders, and a bow is formed on the outside, the arrangement improving the graceful, sloping effect of the sleeves. Eyelet or plain chiffon would develop such a costume admirably.



FIGURE No. 25 CC.

Figure No. 23 CC illustrates a dainty toilette for a girl, developed in white crépon and India silk. Graceful folds in the skirt result from gathers made at the top, where the skirt joins the body. Box-plaits are formed between tucks at the front and back of the low, square-necked body, and over the shoulders fall bretelles that are trimmed with fine Valenciennes lace edging fulled on, while a bow of old-rose ribbon is disposed at the top of the body between the bretelles. Ribbon encircles the waist and is tied in a bow in front. The short puff sleeves are edged with lace, and ribbon is tied above the lace in a bow on the upper side of the arm. The guimpe is cut from silk. A frill stands about the neck above shirrings made a short distance below the edge, and a corresponding effect is noticeable in the sleeves. Silk, chiffonette or dotted mull could be used to carry out this pretty fashion, which is embodied in dress pattern No. 7633, price 1s. or 25 cents, and guimpe pattern No. 4888, price 5d. or 10 cents.

In the little girls' dress illustrated at figure No. 24 CC white French nainsook shows to particular advantage. The skirt is gathered full to the body and is trimmed near the lower edge with three encircling rows of fancy stitching. The body is smooth and is decorated with vertical rows of fancy stitching, and similar stitching adorns bretelles that are full across the shoulders and are headed with white ribbon, a bow of which is fastened at the bottom of the waist in front. Ribbon is adjusted over the collar and tied in a bow at the left side, and the full sleeves are finished with wristbands decorated with a single row of stitching. The pattern used in the making is No. 7561, which costs 10d. or 20 cents.



FIGURE No. 26 CC.

A dainty toilette for a very little girl who is to appear at a school entertainment is portrayed at figure No. 25 CC. Light-blue Fayetta and white surah are the materials associated. The skirt falls full from a long blouse-waist that is cut low and pointed at the neck, a full frill of the goods flowing from the upper edge. The frill is trimmed with an insertion and edge of white Valenciennes lace, and a row of insertion encircles the skirt near the bottom. A ribbon belt matching the fabric is adjusted about the waist, and at each side is fixed a bow. The sleeves are short, full puffs. The guimpe is cut from surah. It is made full, with a frill about the neck, and with shirt sleeves finished with wristbands. A dress and guimpe of white organdy would be very dainty trimmed with Swiss embroidered insertion and écru Valenciennes edging. The toilette was fashioned by dress pattern No. 7593, price 10d. or 20 cents, and guimpe pattern No. 4933, price 5d. or 10 cents.

Old-rose wool crépon and écru batiste embroidery are associated in the girls' dress shown at figure No. 26 CC, which was fashioned by pattern No. 7566, price 1s. or 25 cents. The skirt



FIGURE No. 27 CC.

hangs in folds from the body, which is full both back and front, the front drooping at the center in blouse fashion. Long puffs fall to the elbows over the coat-shaped sleeves, which are trimmed below the puffs with encircling rows of embroidery. Over the shoulders fall rippled bretelles of embroidery that are pointed at the center and ends and are headed by old-rose ribbon formed in a bow at the ends. The stock is full and is formed in loops at the sides. A bow with a streamer is fastened at each side of the front at the waist-line, the streamer falling upon the skirt. Gazine, broché China silk and other fabrics of the same class are well adapted to the mode.

A charming misses' toilette is pictured at figure No. 27 CC developed in a combination of white chiffon and fancy blue silk-warp crépon. The skirt hangs in godets at the back and is bordered with a band of chiffon that is apparently held in place by double straps of blue ribbon spaced at intervals and fastened at the top under tiny rosettes. The skirt was cut by pattern No. 7323, price 1s. or 25 cents. The blouse-waist illustrates an extremely effective mode. The fulness is confined in shirrings at the neck and waist-line, and the narrow skirt is allowed to hang on the outside like a frill. Blue ribbon braces ornament the waist, being fastened on the shoulders and at the waist-line under rosettes; and the full ribbon stock is adorned with rosettes at the sides. Draped puffs fall over the coat-shaped sleeves to the elbows, and two bows of ribbon are set on each sleeve just below the puff. Pattern No. 7351, price 10d. or 20 cents, was used in making the blouse-waist. A charming blouse of this kind could be developed in cream eyelet chiffon, with rosettes of cream satin baby ribbon on the shoulders, at the waist-line and at each side of the stock; and the accompanying skirt could be of white taffeta.

White crépon plaided with crinkled satin stripes, and turquoise-blue velvet achieve a tasteful combination in the girls' dress portrayed at figure No. 28 CC. The skirt flows in soft folds from a full waist, which droops in front after the manner of a blouse and is cut low and round at the neck. Drooping from the neck edge is a Bertha of velvet that is pointed on the shoulders. The Bertha is edged with a frill of lièrre lace headed by a row of insertion, the short puff sleeves are trimmed with frills of lace that fall below the elbows, and a bow of blue ribbon having long ends is fastened to the waist at the left side. Fayetta or silk could be used as successfully as crépon in making this dress, which was cut by pattern No. 7567, price 1s. or 25 cents.



FIGURE No. 28 CC.

Personal taste may be followed in every instance in both the choice and arrangement of decoration, so long as the character of the mode is preserved.

SEASONABLE COOKERY.

THE MARKETS.—SOME USES OF SWEETBREADS AND STRAWBERRIES.—OTHER RECIPES.

Although vernal beauty and luxuriance are commonly supposed to reach their climax during May, it is not until the month is nearly ended that the average housewife of the north temperate zone is wholly freed from the thraldom of canned goods in which she has been held more or less closely since the end of the preceding Summer.

The appetite is a sure indication of the wants of the body, and Nature now craves less meat and more fruit and vegetables than during the cold months. Fish, also, is essentially a Springtime food, as it is not so stimulating as meat and is very easy to digest. The inexperienced provider should remember, however, that the white-fleshed sorts of fish tax the digestive organs much less than the red-blooded varieties, for the reason that in the former the oil is in the liver, while in the latter it is distributed throughout the body.

In choosing fish see that the flesh is firm, the eyes bright and the gills red. Housekeepers who dwell inland at a distance from city markets buy comparatively little fresh fish, because it is next to impossible to get it in good condition, owing to the length of time required in transportation. Still, if proper care is exercised in selecting, cleansing and cooking, sea food may appear with tolerable frequency upon country tables.

The first Connecticut shad are offered this month, and brook trout have now been prime for several weeks. Among other varieties that are seasonable in May, may be mentioned pickerel, bull-heads, halibut, flounders, mackerel, white-fish, salmon-trout, bass, lobsters, crabs, porgies, and, last but not least, weak-fish, which is one of the cheapest sorts this month. Oysters are no longer considered in market, but until the water becomes warm they will be quite as good as they were during April, and will still be obtainable.

The supply of meat is both abundant and varied. Veal, lamb, mutton and beef are plentiful, sweetbreads are inexpensive, and eggs are excellent in quality and low in price. There are a few simple rules regarding the choice of meat that the novice will do well to remember when she goes to market. Veal should not be too young, and its lean parts should be slightly pink and its fat white and clear. Mutton should have fine-grained and bright-red lean, and clear-white and very hard fat. In the best beef the fat is firm and yellow-white, and the lean bright-red.

The vegetable stalls are now most tempting, but prices still range rather high. Asparagus is at its best, and in the large markets there are new tomatoes, string beans, water-cress, lettuce, rhubarb, peas, potatoes, cucumbers, dandelion greens, squash and egg-plant, while beets, parsnips, cabbage and onions are still to be had. From the hot-house come mushrooms and cauliflower, but these, of course, are sold at fancy prices.

Prominent among fruits we find the luscious strawberry, which by the end of the month will be within reach of the most limited means. Pineapples have also grown cheaper, and the old favorites, oranges and bananas, are still abundant. Shaddocks are deteriorating, but good ones have not entirely disappeared. No other Spring fruit is to be compared with this delightful variety.

SOME USES OF SWEETBREADS.

Sweetbreads are a modern luxury, being served now-a-days at almost every fashionable luncheon; and they are at this season so cheap as to be among possibilities to the most modest entertainers. They are found in calves and young lambs, being two glands that lie along the back of the throat and breast. Sweetbreads are prime when the animal is fed chiefly on milk, changing color and becoming tough when grass becomes the principal food. As soon as they are purchased the pipes and fat should be removed and the remainder soaked in cold water for an hour.

Then place the sweetbreads in boiling salted water in a porcelain or graniteware pan, let them boil gently for fifteen minutes, lay in cold water for five minutes, drain carefully, wipe dry, and set in a very cold place until wanted.

CREAMED SWEETBREADS.—

1 pair of sweetbreads.
1 table-spoonful of butter.
1 " " " flour.
1 cupful of cream.
1 table-spoonful of parsley.
Salt and pepper.

Parboil the sweetbreads as directed, and when they are cold enough to handle, remove all the membrane and cut or break them into small pieces. If it is preferred to cut them, use a silver knife and fork, as the sweetbreads contain phosphorus and would be discolored by a steel knife. Melt the butter, add the flour, mix until smooth, and then add the cream, and stir until the preparation thickens, placing the whole in a graniteware pan set in another containing boiling water. When the liquid has thickened add the sweetbreads, and as soon as they are heated, season with salt, pepper and the chopped parsley.

ROASTED SWEETBREADS WITH PEAS.—Parboil the sweetbreads, and cut them apart when cold. Place in a small baking-pan a cupful of broth or water, put in the sweetbreads and a sprinkling of bread-crumbs, pepper and salt, and strew bits of butter on top. Roast in a hot oven until the whole is of a delicate brown. Only sufficient broth should be added to keep the meat from burning. Cook French peas in their own liquor, drain them when done, and season with butter, salt and pepper. Place the sweetbreads on a serving dish, pour the peas about them, and serve at once. This is a very pretty luncheon dish.

SOME USES OF STRAWBERRIES.

STRAWBERRY PYRAMID.—Boil two cupfuls of rice in plenty of water until the grains can be easily crushed between the thumb and first finger, twenty minutes being usually long enough. Drain, and spread a layer of rice on a serving dish, add an equal depth of strawberries and sprinkle lightly with sugar; then add a smaller layer of rice and sweetened strawberries, and so continue, making the layers smaller and smaller, until an apex is reached and all the rice and fruit is used. Sprinkle with sugar, and serve with whipped cream or milk.

STRAWBERRY SOUFFLÉ.—Place a layer of berries in a glass serving-dish, sprinkle on a sifting of fine sugar, add another layer of the fruit, then more sugar, and so continue until the necessary quantity of berries has been used. Let this arrangement stand on ice for four hours, or even longer, if convenient. For one quart of berries, allow the following:

1 pint of milk.
2 eggs.
2 table-spoonfuls of sugar.
1 tea-spoonful of vanilla.
½ salt-spoonful of salt.

Make a soft custard of these ingredients, preparing it according to the directions in the preceding recipe; and set it on ice. Just before serving time whip to a froth half a pint of cream, add a table-spoonful of sugar, pour the custard over the top of the berries and place the whipped cream on top of the custard.

STRAWBERRY FLOAT.—

1 pint of strawberries.
2 cupfuls of pulverized sugar.
2 eggs.
1 pint of milk.
Vanilla to flavor.

Crush the berries. Separate the whites of the eggs from the yolks, beat the former to a stiff, dry froth, and add the sugar. Put in the crushed berries gradually, beating all the while, until the whole is a stiff pile of rosy cream; then place in a glass dish and set on ice. Beat the yolks of the eggs in half a cupful of the milk, place the remainder of the milk on the stove in a graniteware pan set in another containing boiling water, and when the milk is hot add the beaten yolks, stir until the liquid is like thick cream, add salt, sugar and vanilla to taste, and set on ice to cool. This sauce is to be poured in serving about the frothy berries.

STRAWBERRY CHARLOTTE.—

8 lady-fingers.
1 quart of strawberries.
½ pint of cream.
2 cupfuls of sugar.

Mash a cupful of the berries, split the lady-fingers in two, moisten them with the juice of the crushed berries, and use them to line a serving dish. Place in the bottom of the dish a layer of berries, season with fine sugar, whip the cream to a froth, add a layer of it, and then another of fruit and sugar, and so continue in alternation until all the cream and fruit is used. Place on ice, and serve very cold.

STRAWBERRY SPONGE.—

½ box of gelatine.
½ cupful of cold water.
1 pint of boiling water.
1 cupful of sugar.
1 pint of strawberry juice.
3 eggs.

Place the gelatine in the cold water, and let it stand for an hour; then add the boiling water and sugar, and stir until the sugar and gelatine are dissolved. When the mixture is cool add the fruit juice, strain, and set on ice; and as soon as it begins to thicken, stir well, and add the beaten whites of the eggs. Pour the preparation into a mould, let it harden, and serve the next day with sweetened milk or cream.

STRAWBERRY CREAM.—This is made the same as the preceding dessert, except that a quart of berries is used in place of the juice, and a pint of whipped cream is beaten in instead of the whites of the eggs. Cream usually doubles in quantity when whipped.

STRAWBERRY PUDDING SAUCE.—Finely mash a quart of berries, heat them, and when hot add two table-spoonfuls of butter, and sugar to taste. This makes a delicious sauce for batter or any other kind of pudding.

STRAWBERRY BATTER PUDDING.—

1 pint of flour.
2 tea-spoonfuls of baking-powder.
1 " " " salt.
1 quart of berries.
Sweet milk.
Sugar.

Stir the powder, salt and flour together, and add enough milk to make a thick batter. Have ready six well buttered cups; place in each a spoonful of the batter, then a thick layer of berries and two tea-spoonfuls of sugar, and lastly another layer of the batter; set the cups in a steamer, and cook over boiling water for half an hour. Serve as soon as done with a sauce made of the following:

2 eggs.
½ cupful of butter.
1 cupful of sugar.
1 cupful of boiling milk.
1 " " strawberries.

Cream the butter and sugar, and add the eggs, well beaten, and then the berries. Set the bowl containing this mixture in a stew-pan of boiling water, add the hot milk, a little at a time, cook for three minutes, and serve.

ADDITIONAL RECIPES.

VANILLA SOUFFLÉ.—

½ pint of milk.
1 table-spoonful of corn-starch
2 " " " flour.
2 table-spoonfuls of sugar.
4 eggs.
¼ tea-spoonful of salt.

Place the milk on the fire in a graniteware pan set in another containing boiling water. Wet the corn-starch and flour in half a cupful of water, and add to the milk when the latter is scalding hot. Stir until the liquid thickens, and then add the yolks of the eggs and the salt and sugar, and remove from the fire at once. Beat the whites of the eggs to a stiff froth, stir them into the hot mixture, pour into soufflé or custard cups, set in a pan of hot water, bake in the oven for fifteen minutes, and serve with the following sauce.

SUNSHINE SAUCE.—

1 table-spoonful of corn-starch.
½ pint of boiling water.
½ cupful of sugar.
1 egg.
½ table-spoonful of butter.
1 tea-spoonful of vanilla.

Moisten the corn-starch in a little cold water, add the boiling water, cook for one minute, and add the sugar. Pour this hot over the well beaten egg, and add the butter and vanilla.

SPICE PUDDING.—

1 pint of bread-crumbs.
1 " milk.
1 egg.
1 cupful of raisins.
1 tea-spoonful of cinnamon.
½ tea-spoonful of cloves.
½ " " allspice.
¼ " " nutmeg.
1 " " melted butter.
⅛ " " salt.

Seed the raisins and cut them in halves. Beat the egg light, add the sugar and then the milk, and pour the whole over the crumbs. Add the spice, butter, salt and raisins, stir well, and bake until firm in a moderate oven. Serve with a sauce made as follows:

1 table-spoonful of butter.
3 " " powdered sugar.
1 tea-spoonful of brandy.
1 tea-spoonful of milk.
½ " " vanilla.

Cream the butter, add the sugar, beat until very light, and add the milk, a little at a time, and then the vanilla and brandy.

BLAIR.

EXPERIENCES OF A TRAINING-SCHOOL LIFE.—No. 3.

EDITED BY MRS. FREDERIC RHINELANDER JONES.

MY DEAR DAISY:—You have asked me to write about myself and the happeniugs here, and while it is far beyond the power of an ordinary pen to adequately picture the scenes and events that go to make up the varied life of a learner in a training-school for nurses, I will nevertheless attempt to describe a few of the most vivid impressions that have come to me since I eutered upon training. As was to be anticipated, my experiences have been both gay and grave, both pleasurable and depressing; but they have always been less romantic than I expected before beginning, and the ludicrous and the pathetic have often been so intimately blended that it was difficult to tell where pathos ended and bathos took its place.

I had had a short term in a children's hospital before commencing the regular training, but after three weeks of attendance on patients afflicted with consumption, rheumatism and other diseases, I arrived at the conclusion that I had previously only been playing at nursing. Of the seriousness of my new occupation my feet soon gavc me practical illustration. At the end of a week of hard ward work my right heel was blistered, and in a day or two the left followed suit. However, even in the face of this difficulty I was forced to admit that there are always ameliorating circumstances, for while I had to limp one day with the right foot and hobble the next day with the left, it never happened that both fcet were seriously damaged at the same time.

I well remember another trial of my probation month. I was rather stout when I entered the school—quite stout enough, people said and I thought. But, oh dear! during that month, the harder I worked the morc I had to eat and the fatter I grew; and still I always felt hungry!

I soon found that in many cases girls who were room-mates carried on the pleasing and amusing little fiction that they were husband and wife; and their affection and loyalty in their assumed relationship might have been profitably studied as models by many a discordant wedded pair. Occasionally such a couple would adopt a daughter, thus forming a most comfortable little group. One particularly congenial trio was made up of a short, plump "pa," a stately, sunny-tempered "ma" and a tall, spectacled "daughter." By their intimates in private these girls were always addressed by their assumed titles.

As New York has a most cosmopolitan population, it is only natural that we should have to nurse people of many nationalities—Poles, Hebrews, Hungarians, Irish, Italians, and even a few Chinamen. Many of our patients speak little if any English, and the twists and turns of the nurses' names on their foreign tongues are often so droll that they are not allowed to be forgotten. A very grave and dignified nurse, while serving in an emergency hospital, became a great favorite with an Italian woman, who, whenever she needed anything, called "Gegiddy"; and "Gegiddy" that nurse remained until she left the school. Another, who chanced to be the only tall woman among the four nurses in her ward, was christened "Die Grosse," by a sick Frau to whom she particularly ministered.

But it is not names alone that our patients bestow upon us. We also receive many blessings, and most of them come from Irish patieuts. Nurses usually grow to believe that words have little value, but even the most cynical feels cheered by the gratitude implied by the blessings of the poor.

From the highly emotional Slavs we receive our kisses; whenever they wish to show gratitude, they kiss or try to kiss one's hand, although this sign of devotion may all too quickly be followed by a curse that is sometimes scarcely smothered. Black looks and angry thoughts are fairly divided between our Russian and Celtic patients, who are equally ready to imagine a slight, and fly into a rage in cousequence.

Our charges' misinterpretation and mispronunciatiou of the medical terms used by the doctors cause us much amusement. A dame, who was at least seventy years of age, assured me that she had "a maiden's knee." She had spent her life scrubbing, and in the Autumn of her days was suffering from that painful disease, "white-swelling," or "house-maid's knee." Another woman, upon whom we had expended much energy and time and many hot-packs to induce free perspiration, called me to her after half an hour spent in a hot-air bath, and said: "See, nurse! Aren't you satisfied now? I'm crying all over for you."

While on night duty we experience a great weight of responsibility, and it is doubtless that feeling, as much as the turniug topsy-turvy of our usual habits of work and sleep, that makes night duty so wearisome. At all eveuts, most nurses are glad when their uight work is ended and they can resume day nursing.

The mere thought of burn cases brings before the mind many harrowing scenes. When a burn is severe, there is usually but one ending looked for by doctor and nurse; yet to the patient's friends that ending is always unexpected and sudden, because the quiet aud apparent painlessness of the sufferer's condition are regarded by the uninitiated as very favorable symptoms. Injuries caused by fire are among the most distressing that come under the nurse's observation.

In the maternity hospital one finds not a few patients who have long since ceased debating the question, "Is marriage a failure?" having reached an unalterable conclusion that the proper answer to the query is an affirmative one. Still, I remember oue striking instance of marital happiness and content under circumstances that seemed discouraging, to say the least. A yet comely mother of fifteen children (all born in a charitable institution, and nine of them living) declared that her "old man" was "main good" to her, except once in a while; and that if she could have the last eighteen years over agaiu, she would not wish them changed.

Many of the funny incidents that occur almost daily are connected with the thermometer. That indispensable part of the ward equipment is the occasion of much joking among the patients, and especially among those of the sterner sex. "How d'ye feel behind a glass tube, Pat?" and "What kind of a smoke is that, Johnny?" are frequently recurring queries, and are generally accompanied by comments on the size of the victim's mouth and the expression of his face. The subjects of this raillery endure it patiently if not resignedly, because the nurses have warned them that the instrument must not be touched without permissiou.

The poor Hebrews (almost as much Old-World Hebrews as they were on the day they first touched American soil) are especially anxious about the use of the thermometer. They invariably want medicine, and one woman expressed the views of many when she daily exclaimed with uplifted hands and expressive shrugs of her shapely shoulders: "That met-te-seen? No? That no met-te-seen! That do me no good!"

The most dreaded and yet the most necessary part of the traiuing (for the wisest of men has told us that by sparing the rod we spoil the child) is, to use nurses' parlance, "the sitting on." To be called up to the superintendent's office and there gravely and either kindly or sternly reprimanded, is the severest ordeal in the young nurse's experience. Classes, lectures and examinations alike sink into insignificance beside that trial, and usually the culprit departs feeling the most culpable and useless atom on earth, even when conscious that she is less guilty than she was reported.

Finally, my dear, if you know a young woman with a natural liking for nursing, a good constitution, a healthy mind and a bright and sunny temper, please assure her that there is no obstacle in hospital work which she cannot overcome and survive if she enters a good training school and gives heed to what she is taught. Doubtless you are surprised that I have told you nothiug regarding the sentimental side of nursing, but there is very little to be said on that score. Nurses, you know, are not spoken of as sentimental souls; and yet I think our charges learn on short acquaintance that a helpful hand and a tender touch convey genuine sympathy, and that "charity covereth a multitude of sius." Of course, there is much in the nurse's experiences that calls forth all her firmness and strength of purpose, and much that only a conscientious sensc of duty enables her to endure with anything like equanimity; but for all that the life is iuteresting and has the indisputable charm of usefulness. I have been called "a pauper's servant," but may my Heavenly Master some day accept me as one of those who were faithful in the service to which they were called. With best love, I remain your devoted friend,

NELLIE K. MOBBS.

THE SOCIAL CODE.

BY MRS. ROGER A. PRYOR.

THIRD PAPER.

WEDDING CUSTOMS AND ETIQUETTE.

I think nobody has ever discovered why May is such an unpopular month for weddings. Recently published statisties exhibit the fact that fewer marriages are solemnized in May than in any other month of the year; and we have, therefore, abundant leisure in this month to discuss the most interesting of all ceremonies.

No other social function is as attractive as a wedding. In all ages, in all countries, mankind has loved to dignify with stately ceremonial the union of man and woman in the holy bond of wedlock. No eye is so dull that it cannot kindle as the bride goes forth with her maidens to meet the bridegroom; no heart is too cold to send heavenward an invocation for her happiness.

Of course, there are weddings and weddings. When two marry because they love each other, when it is "All for love and nothing for reward," they may be sure that the Author and Source of all pure love has sent His unseen angels to compass them about and overshadow them, and to sustain them in the thorny paths of this world; but they may also be sure that in the eyes of the fashionable world such a marriage is a matter of small moment and interest. Nevertheless, when two great houses in court circles are united by marriage, we sometimes find, quite in one corner of the florid newspaper history of the event, a hint that "it is said" the match is one of true love—that under the stars and orders of the groom there is really a pulsation of human affection, and that the bride values, next to the pretty coronet he has put upon her virgin brow, the loyal love of his heart.

We of America are a mercantile race, and why should we try to deceive ourselves? Which are the weddings that most interest us? Around whose doors do the crowds gather for a glimpse of the pageant? Whose weddings fill the columns of our journals with paragraph and illustration? Not those where birth and breeding are the most prominent characteristics. Not those among the true aristocracy of America—the aristoeracy of character enriched by learning; not the marriages of great authors, or of divine poets, or of noble philanthropists! Such weddings are by contrast very commonplace affairs indeed, for although we know

Mrs. John W. Martin

requests the honour of your presence

at the marriage of her daughter,

Katharine Mary,

to

Mr. Edward Clarence Brown,

on Saturday, April the fourteenth,

at twelve o'clock, at

Saint Bartholomew's Church,

Madison Avenue and Forty-fourth Street,

New York.

DESIGN A.

that it is precisely to these marriages that our patriots look for the salvation of the country, that country regards them with languid interest.

However, I have been bidden to explain the accepted usage as to weddings in good society, and it is no part of my business to go into the ethics of modern marital alliances. What is the use? Has not marriage always been a contract for the mutual benefit of the contracting parties? Has not history outside the province of romance proved and acknowledged this? Even Mother Goose, that source of infantile wisdom, knew better than to allow Cock Robin to presume to propose to Jenny Wren without bringing some offering to commend his suit; and he is made to say:

"You shall sit on a cushion and sew up a seam,
And you shall have strawberries, sugar and cream!"

A number of the valentines of two hundred years ago were recently reproduced in an English paper, and all of them showed hearts and darts and a great fluttering of Cupid's wings, except one, which was far more honest and faithful to the truth, being a valentine made up of new hats and gowns, plethoric purses, coaches and horses, wine, flowers, jewels, town houses and country houses!

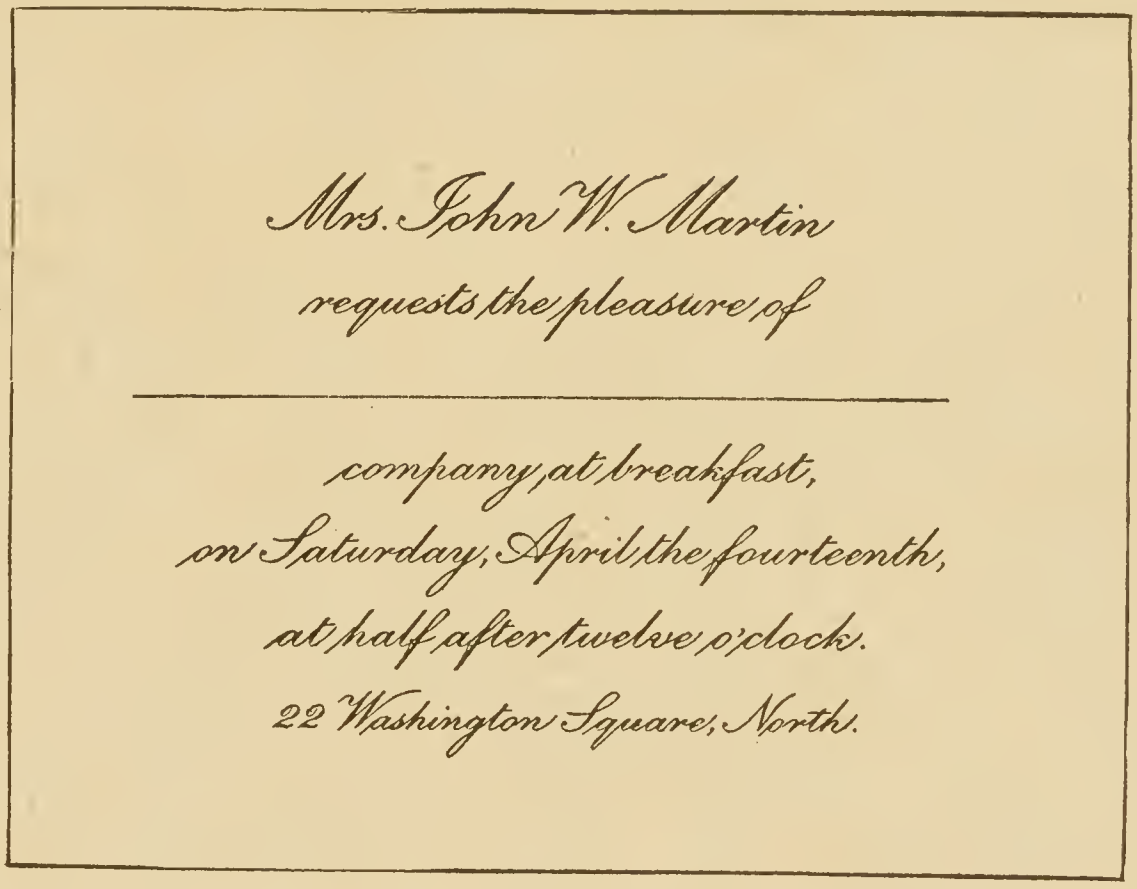
I suppose the most important event before the crowning one of the marriage ceremony is the proposal. I wish I could earn the affectionate gratitude of the young men of to-day by prescribing the luckiest combination of words for a proposal of marriage. I might, perhaps, imagine and suggest a form of this kind, but I must adhere to facts and not enter the realm of imagination in writing these papers. No one woman can boast of unlimited experience on this point, and men are, I find, strangely reticent as to the manner of their proposals; while positively the only written rule I can find upon the subject is that already quoted from a book of etiquette—namely, that a gentleman upon finding himself accepted must remember "it is his duty immediately to take the lady in his arms."

I think, however, that the proposal is an important matter, and I should advise young men to be pretty careful how they make it. It might have meant the difference of a name to the descendants of the pretty Puritan maiden, had I been at the elbow of Miles Standish when he instructed his ambassador. He never should have said

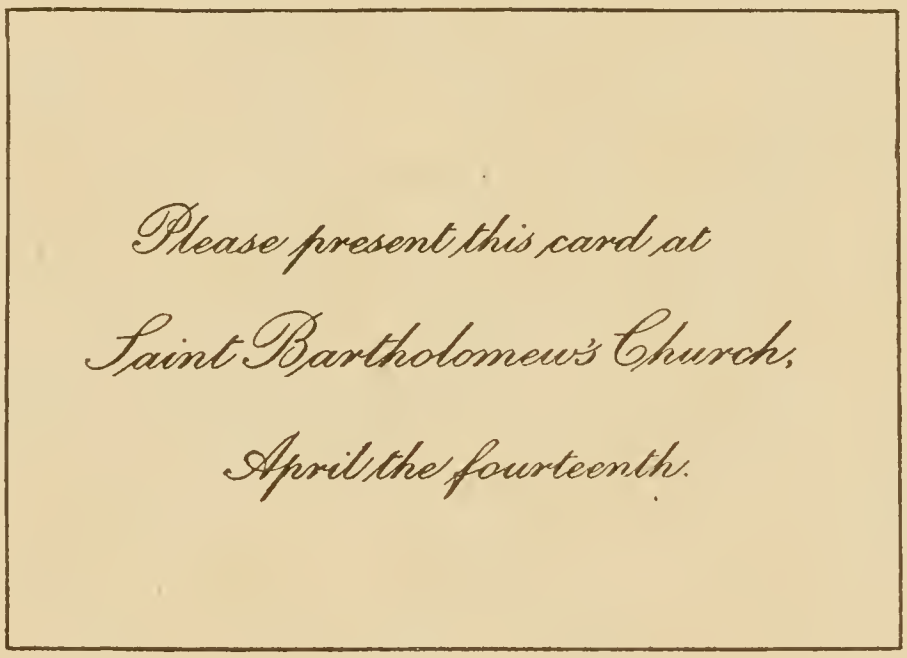
"I am a maker of war, and not a maker of phrases."

He should have "found time for such things"—aye, and sent no end of sweet May flowers, and arranged, in honor of Priscilla, if not some theatre parties, at least some special occasion for the discussion of witchcraft!

The wooing is an all-important matter, and I should love to help the already-risen generation of men as to the best rules to be observed in their proposals. I have, however, one fact to record. At the present time—in the year of our Lord eighteen hundred and ninety-five, the proposal must come from the man, although nobody knows how long this rule will remain in force. Women are taking things in their own hands nowadays. Moreover, we are more and more willing to "bow to Court compliances," and all the world knows that gracious Queen Victoria proposed to Prince Albert.



DESIGN B.



DESIGN C.

The proposal being well over and the betrothal ring given, etiquette immediately steps in with its rules and regulations. The happy pair announce the fact of their engagement to their nearest friends. Should they desire it, the secret could be kept for a season from the outside world, but the usage of society is against this practice. It becomes at once the duty of the family of the prospective groom to offer to the lady he has chosen a courteous welcome.

The bride-elect is at once visited by her new friends, and no warmth of expression is considered excessive on their part. They take her to their hearts at once, give receptions and dinners in her honor, and introduce her to all their circle in advance of the day upon which she is to formally enter that circle. Friends and acquaintances are glad to give entertainments to the happy young people, who "eat their dinners into the Courts of Love," and, wonderful to relate, contrive to live through the ordeal.

At these dinners the hero and heroine of the hour should always appear serenely content. It is bad form to wear one's heart at any time on one's sleeve, for jackdaws having sharp bills to peck at; while calm and dignified serenity is always elegant and always safe. In these matters, as in all social life, a considerable degree of self-control is requisite. Religion, love—all the high and sacred feelings must be kept well within the railings of the altar, and not spread on banners for the flippant gaze of the curious.

Invitations to the receptions or dinners given a betrothed pair always terminate with the phrase "to meet" followed by the names of the two honored guests—thus, "to meet Miss Irving and Mr. Gordon." Ladies who entertain largely like to furnish themselves early in the season with engraved cards which read:

Mrs. Pembroke
requests the pleasure of
_____ *company*
_____
500 Madison avenue.

The blanks are filled with the name of the person invited, the date of the entertainment, and the names of the persons the guest is invited to meet. Sometimes a hostess is content with her ordinary visiting card, writing at top, "to meet Miss —— and Mr. ——," but now that the fashionable card is small, there is no great space upon it available for an invitation. I may say, *en passant*, that some ladies of fashion refuse to accept the small card for this very reason.

It is absolutely necessary in accepting such an invitation to observe the formula of repeating word for word the date of the dinner or reception. "Thursday" is often mistaken for "Tuesday," and *vice versâ;* and should such a mistake be made, it would under this formula be repeated, and opportunity would thus be given for correction. If the above example were filled out to read:

Mrs. Pembroke
requests the pleasure of
Mrs. Alden's company
at dinner, Thursday, May sixteenth,
at eight o'clock, to meet
Miss Irving and Mr. Gordon,

Mrs. Alden's answer, on her own note paper, would be:

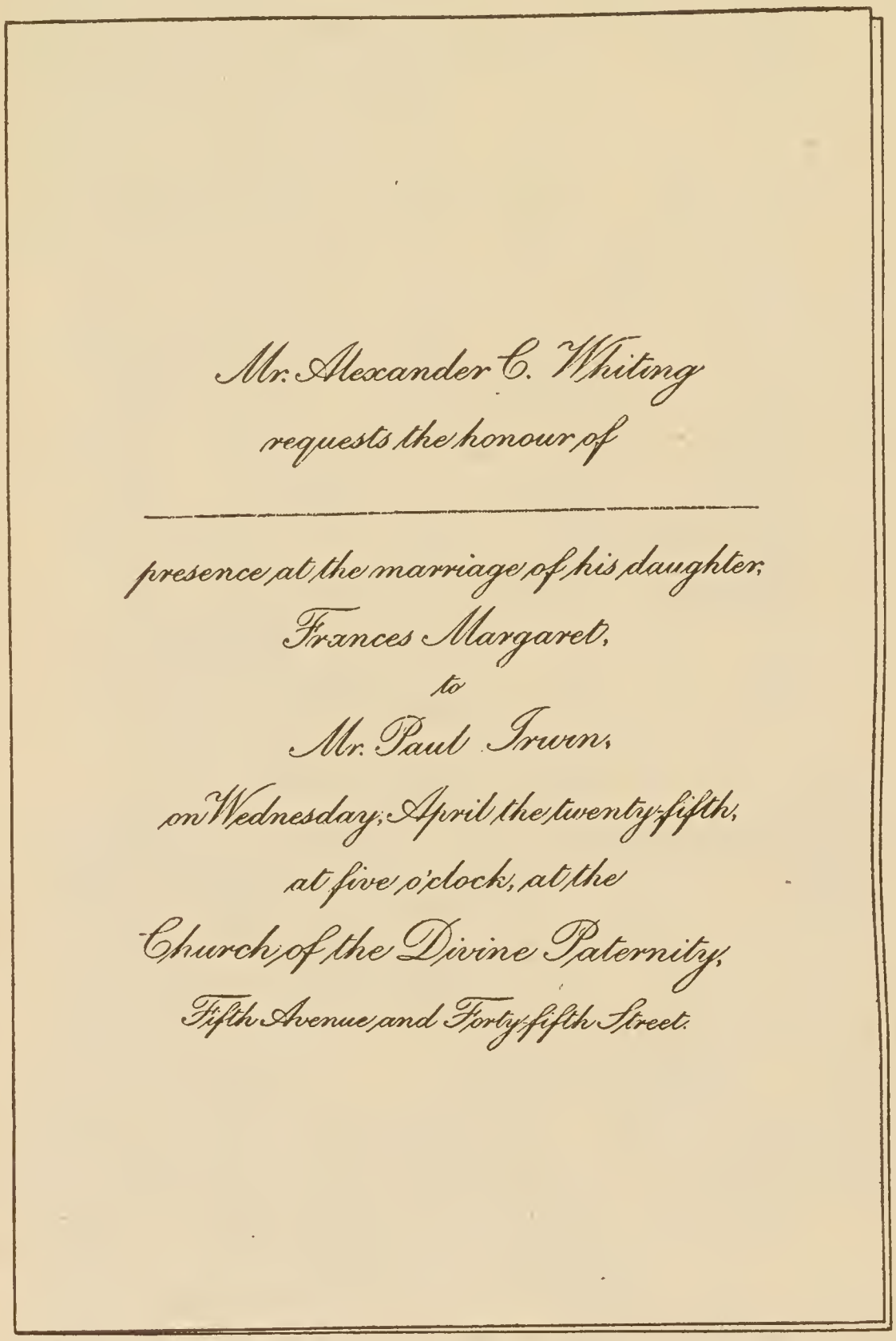
Mrs. Alden accepts with pleasure
Mrs. Pembroke's kind invitation to
dinner, May sixteenth, at eight o'clock,
to meet Miss Irving and Mr. Gordon.

Replies to invitations should invariably follow the style of the invitations themselves, and dates should be carefully written out.

The guests at such a dinner must remember that the occasion is a special one. A few cordial words expressive of warm good wishes are admissible, but it is in rather poor taste to drag a modest girl forward in healths and toasts. She is bound, however, to take everything good-humoredly; she must smile her thanks for whatever is meant in kindness, but must never, of course, drink her own health, or risc if the warmth of the occasion or the excellence of the wine brings others to their feet in her honor.

But however beautifully our pretty bride-elect may dine, and smile, and bear herself generally, she is thinking intensely about her *trousseau.* We may be sure of that! Abroad, the *fiancé* goes about with the young lady on her shopping expeditions, and is jealously solicitous regarding the texture, cut and color of all she is to wear. Poor girl! She feels already the clasp of the fetter. But in America, milady is queen. Everything bends to her fancy. If she is rich, she has a royal time. She finds the importing dressmaker ready for her, with honeyed words for herself and cream for her spaniel, and a capacity for absorbing money that amounts to a positive inspiration. But if she is a wise young woman, she will conscientiously avoid extravagance by seeking to gain the best results with the smallest outlay. She will consult the best authorities on matters of style and fabric, and she will so utilize the knowledge thus acquired that no subtle modiste, however insidious, will be able to deceive her, and she will have a wide margin left for the lovely things she will be sure to wish for if her wedding tour leads her abroad. It is not given to every woman of society to be rich, but even she whose means are very moderate can, with the help and instruction that are now so easy to obtain, arrange a *trousseau* that will be faultless without expending a dollar uselessly.

It is no longer considered necessary to lay up great stores of household linen; and of personal linen, enough—but all of fine texture, careful cut and dainty ornamentation—is wiser than redundance, and is in much better taste. It has not been many



DESIGN D.

years since the decoration of the linen for a young girl about to be married was the joint offering of her loving friends. How many yards of fine drawn work have my own fingers contributed in my passionate admiration of an adored bride! I marvel to remember that a child of twelve embroidered full sets of linen cambric for a *trousseau*, sewing into every bit a strength of devotion that knew no weariness. Nowadays, such things can be purchased complete, to the minutest detail. To my taste, fine embroidery, whether of ornamental design or merely forming a simple monogram, is essential in a *trousseau*. If the bride or her friends do not care or are not able to compass such decoration, there are women in every large city who can do the work to order to perfection.

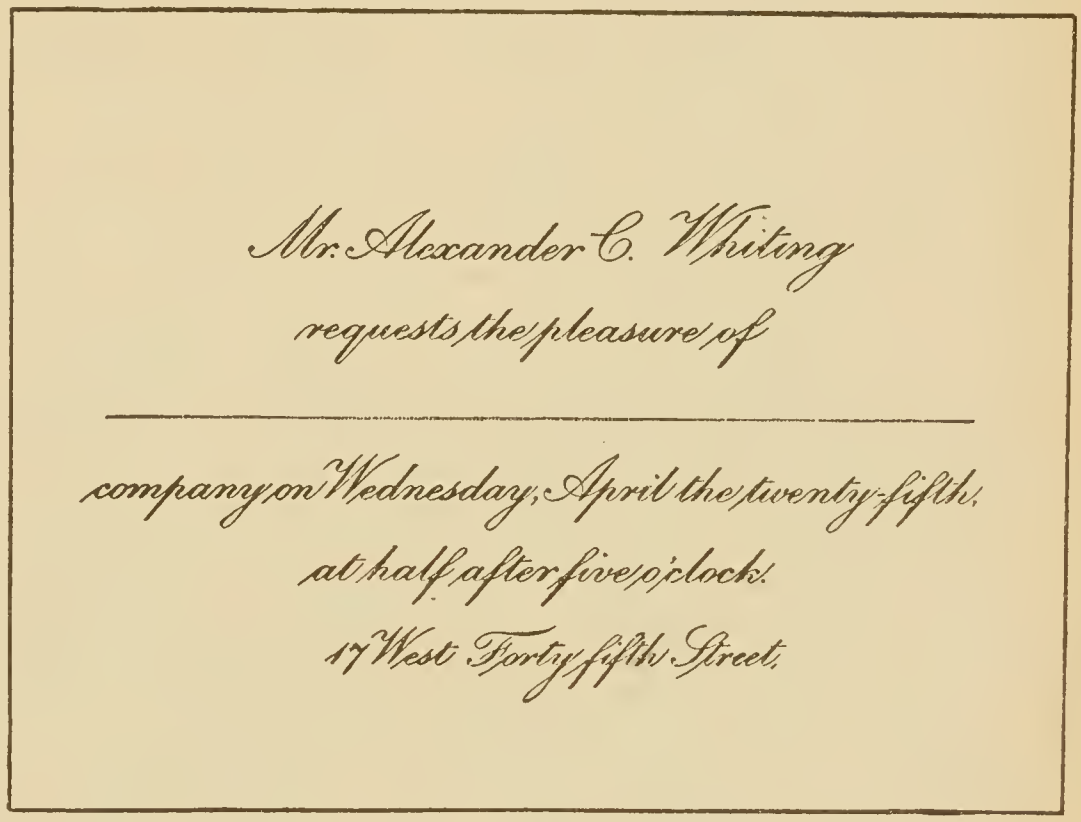
As to the bride's wedding-gown, nothing can be so lovely as satin and lace, the sheen of the one veiled by the misty delicacy of the other. Velvet, brocade, tulle, chiffon—all are charming, but "gleaming samite" is the fabric *par excellence* for a bride! In preparing the dress in which she will pass from her old life into the new, in which she will lay aside her father's name and take that of a husband, in which she will cross her own threshold to return no more as a maiden, in which she will stand before God's altar and pledge all she has to give to another—in preparing her raiment for this great step, her friends must see that she is furnished with the time-honored—

"Something old, something new,
Something borrowed, and something blue."

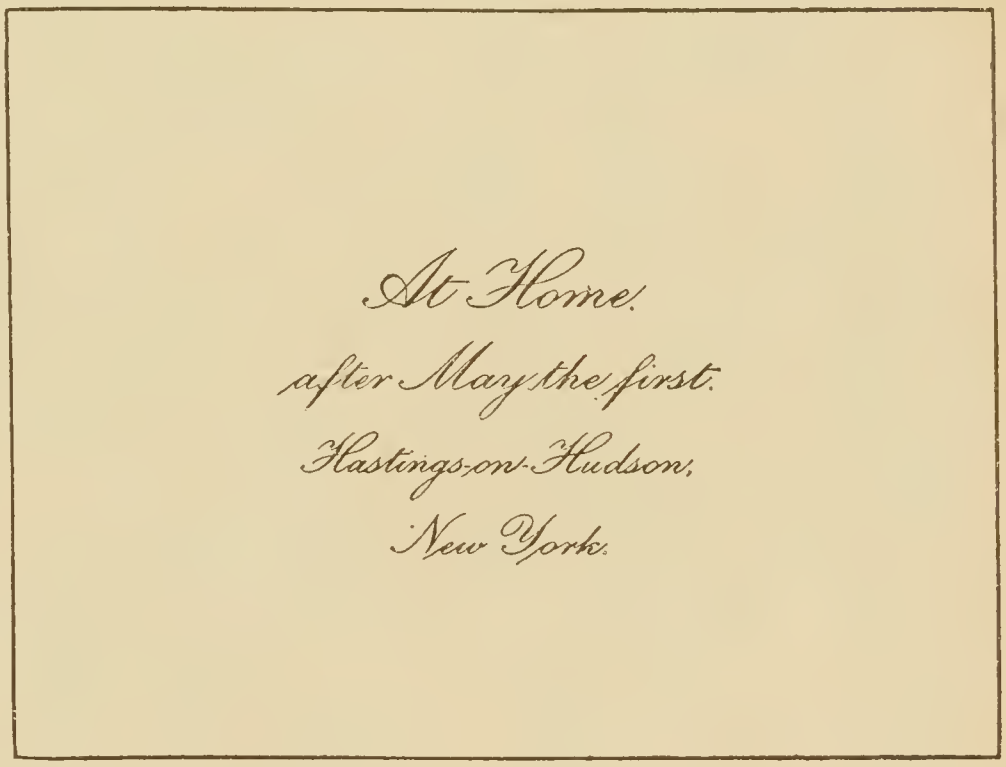
The "old" must be a hereditary gem or an heirloom of lace; an orange-blossom from the crown of some other happy bride must be "borrowed" for the good luck it will be sure to bring and to signify a pledge to be redeemed; and the "blue" must be provided to recall the custom of the Israelites, who were commanded to put a "riband of blue" on the fringed borders of their garments—blue, the color of purity, loyalty and fidelity.

INVITATIONS.

The invitations to a wedding must reach the guests exactly two weeks before the event. For them Mr. Tiffany furnishes thick, dull-white paper in preference to that having a highly glazed satin finish. The envelope is of medium size, with either a pointed or a square flap, the latter being more expensive and in higher favor. He submits two formulas for the wording. One follows the usual style, as, "Mrs. Martin requests the honour of your company," etc. It is not in good taste to say "solicits the pleasure of your company" or "invites" or "requests your company." The correct form is as given at Design A.



DESIGN E.



DESIGN F.

In the case of a noon wedding, which is invariably followed by a breakfast, the card of invitation to the house—should the ceremony be in church—is enclosed with that for the ceremony, the blank line being filled by the name of the guest, which observance makes the breakfast invitation more personal and less suggestive of a circular. (Design B.)

Cards to the church are optional. Our English cousins often enclose a visiting card upon which they write "Admit to the Church"; but we print them. The date and the name of the church are mentioned. The only purpose of these cards is to guard against an intrusive crowd. (Design C.)

Four o'clock, five o'clock and eight o'clock are also popular hours for weddings. A five-o'clock collation is expected when the ceremony occurs at that hour, and an elaborate supper when eight o'clock is the time chosen for the ceremony. In the next example a blank line is left upon the invitation to the church, and also upon the card to the house, to be filled in with the name of the guest. (Designs D and E.)

The English are more sparing of expense, time and trouble than we are. Printed forms of wedding invitations are furnished by stationers, and it is quite admissible to use these. They print two sets of invitations to the church, and to one set add the words "and afterwards to the house in —— square"; or else one set is printed as follows:

Mr. and Mrs. Dash
request the honour of Mr. and Mrs. Blank's company
at St. George's, Hanover-square,
on November thirtieth,
at two o'clock,
to be present at the marriage of their daughter
and
Mr. Asterisk,
and afterwards at 21, Grosvenor-square.

We *never* do this. We always issue a separate invitation to the house.

The blank line for the name of the guest is the best form. This is used by Mrs. Cleveland in the invitations to her select

receptions. It is the most complimentary form now in vogue.

If the bride expects to return home to receive her friends, her address will be simply announced and enclosed with her wedding invitation. (Design F.) Of course, if she intends to have reception days after her return, the dates of those days, with her address, will be given.

I suppose Mr. Tiffany always consults his patrons as to the wording of invitations, but if left to exercise his own judgment and good taste, he invariably uses the formula I have illustrated. However, people are permitted some originality in this country, and sometimes a bride declares she is not going to be married *to* a man, but *with* him; or her name and his must be connected by neither *to* nor *with*, but by the strictly fair and equal *and*. Many invitations show these deviations, but they are not in best form.

When invitations are issued to a reception after a ceremony which has been performed in the presence of only a few friends, the phrase, "The honour of your presence," would be less appropriate to the occasion, and the wording is usually varied to read as at Design G.

When there have been no invitations to either wedding or reception, cards of announcement are sent to all whom the bride desires to retain upon her visiting list or to have presented to her. The form issued by Senator Sherman several years ago, upon the marriage of General Sherman's orphan daughter, is still the only one in use. It is given at Design H.

Mr. & Mrs. George Harvey

request the pleasure of your company

at the wedding reception of their daughter

Virginie,

and

Mr. George Livingston,

on Thursday, November the tenth,

from four until six o'clock.

113 East Forty-fifth Street.

DESIGN G.

PRELIMINARY HOSPITALITIES.

If a bride-elect is to have a grand wedding, she must invite from two to eight young ladies to be her bridesmaids; and ushers must be selected from her friends and those of her *fiancé*. In England these young gentlemen are called "stewards." "You had better have stewards to stand at the bottom of the church," says a printed London authority. "They always do in America, you know. They call them ushers over there. Let them stand at the bottom of the church. One can take the cards of admission from the guests as they enter, the others can show the guests to their seats. They should wear white rosettes in their button-holes. At a recent smart wedding there were no less than ten ushers, and a very great help they were."

The rosette in the button-hole is a survival of the Spanish custom of wearing fragments cut from the bride's ribbons, "soe that overie boddy might have a piece," says an old writer. But rosettes or "favors" have not been worn in America since the days of Noah! They are quite obsolete. Here the ushers wear a large white *boutonnière* of lilies-of-the-valley bunched together, white carnations, white violets or a fine gardenia.

Ushers at a wedding are expected to be generally amiable and useful. If the wedding is a conspicuous one, the position is by no means easy or wholly pleasant. Everybody wants a good seat. If one wishes a vigorous example of polite indignation, the conversation in the remote corners of a side aisle at a church wedding can furnish it. But all comment and criticism and discontent are extremely bad form at a wedding; guests must enter with smiling faces, and accept with thanks, courteously expressed, whatever the usher provides.

The ushers always expect a farewell dinner, to be given a few days before the wedding. This dinner may include other young men friends.

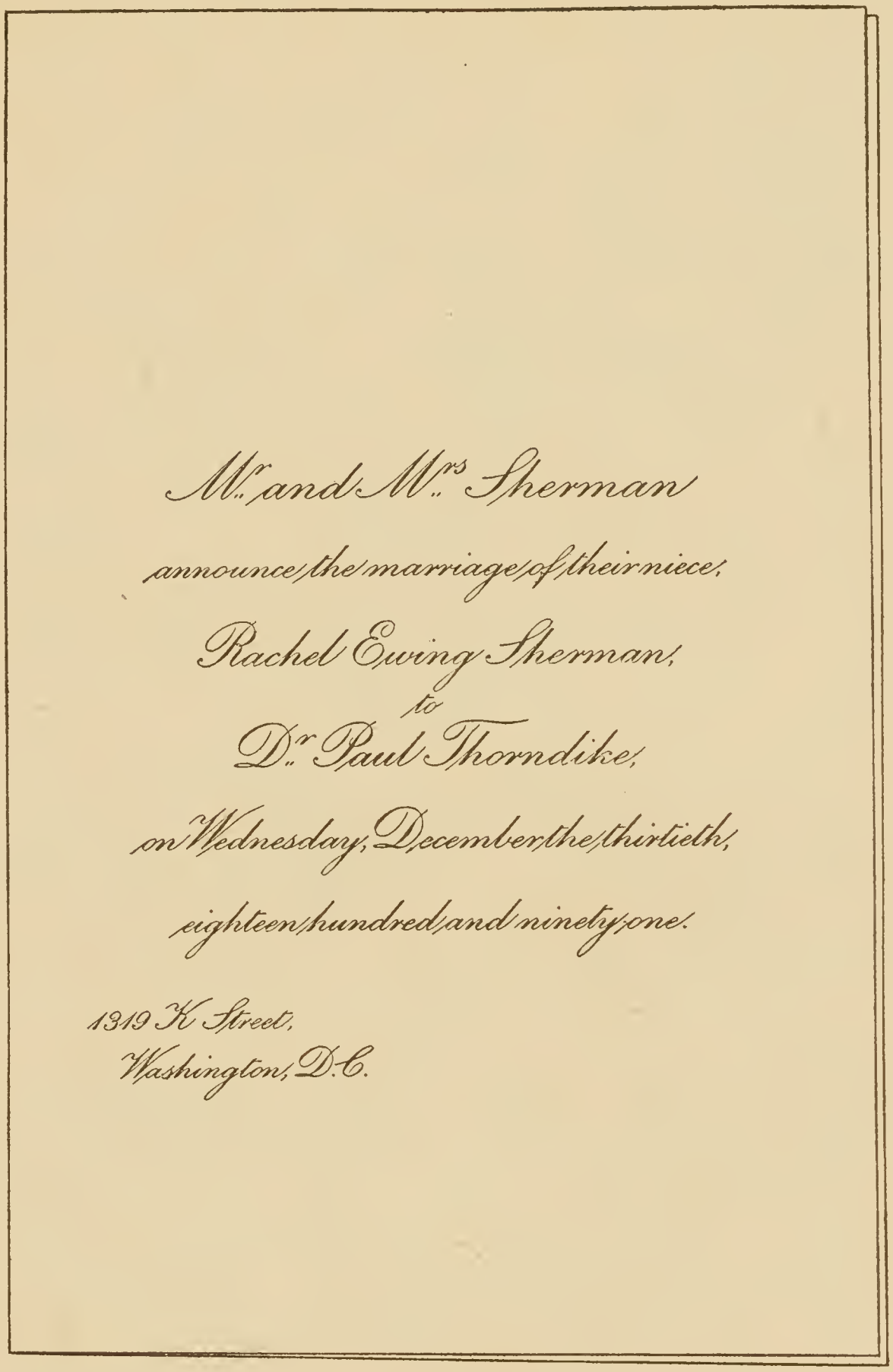
A center-piece—generally a low basket—of choice flowers is placed on the table, and as soon as the bride's health is drunk this is removed and sent to her, with a pencilled note, "We have just pledged your health,"—and whatever else the happy lover may find grace to say.

The bride-elect, also, gives a luncheon or dinner to her bridesmaids before the wedding—a "dove" affair, at which no men

are present—and to them presents her own gifts, which may be anything she fancies—fans, jewel-boxes, brooches, bracelets or tiny pins.

THE WEDDING-DAY.

The groom-elect is permitted to furnish the clergyman's fee and carriage, the bouquets for the bride and bridesmaids, the decorations for the church, his own carriage and the scarfs and gloves for the ushers; but everything else is provided by the family of the bride—the hire of the church officials, the music, carriages for the bridesmaids and all the entertainment at the house. The groom should select a steady, experienced "best man," who must take charge of him for the time being. This functionary sees that the railway tickets are purchased, accompanies the groom to the church and stands beside him while he waits for the bride, hands the clergyman his fee (which varies in amount according to circumstances), sees that the carriage to take the pair from the church and to the station is in readiness, attends the reception, sends the marriage notice to the press—in short, relieves the bridegroom of all details and all inconvenience.



DESIGN H.

The bride's mother takes her to the church, and her father or, if he is deceased, the near male relative who is to give her away, awaits her at the church door. The mother immediately enters the church on the arm of an usher and takes the seat assigned to her. The clergymen have in the meantime entered, and the groom and his best man are awaiting the bride. The wedding procession is formed and advances up the aisle; first come the ushers, walking two and two; then the bridesmaids in similar order, and lastly the "veiled lady" on the arm of her father or the other relative who is to give her away. Just before she reaches the altar the bridegroom comes forward and meets her, and her father stands aside. She hands her bouquet to her first bridesmaid, and also her gloves, unless, as in some instances, she prefers to have the glove finger ripped, and to turn it back to receive the ring. The best taste is in favor of a bride removing her glove altogether. Her bouquet is handed to her before she turns to leave the church.

The ceremony over, the clergyman gives the bride his hand in greeting, and the newly wedded pair immediately turn and walk down the aisle. The order of the procession is now reversed, the bride going first on the arm of her husband, and then the bridesmaids, next the ushers, and lastly the bride's mother. The guests wait a few minutes for the bridal party to get well away—and then it is *sauve qui peut!* All hurry and rush, as if the spectacle awaiting them were likely to melt out of sight before their arrival.

THE MUSIC.

The quantity and quality of wedding music is determined in cities by the taste and purse of the wedding party. For many years the old marriage hymn "The Voice that breathed thro' Eden" was always sung by the choir. Lately the wedding march from "Lohengrin" greets the bride. Very beautiful is the spectacle when white-robed priests fill the chancel and white-robed choir maidens or choir boys descend the aisle to meet the white-robed bride. Schubert's "Serenade," was the favorite for a long time for the soft undertone of the organ while the troth was being plighted. Now Gounod's "Ave Maria" is preferred. Mendelssohn's glorious "Wedding March," riotous almost in its happiness, is the only choice as the bride walks, with uplifted spirit, down the aisle.

At the house the parents of the bride are to be found near the drawing-room door and receive the first greeting. The bride and groom and the bridesmaids stand in a group, most likely in front of a mantel banked with roses, or in a flower-decked bay-

window. The guests offer their good wishes to the bride and their congratulations to the groom, and pass on quickly, being careful not to monopolize the interesting party. Music and flowers attract them into other rooms, and a breakfast or collation awaits them.

The English always have a noble wedding-cake, to be cut and distributed by the bride; and they love the traditional sixpence, ring and thimble, which are so eagerly striven for; but this fashion has quite gone out here. Each guest receives on leaving a tiny box containing a slab of cake, which may be relied upon to cause dreams if it is eaten, since anything more indigestible can hardly be imagined!

If it is understood that the bride is about to leave, nobody departs until she has been gone some little time; and her carriage is given the right of way. It is comical to notice that, however stern the bride's mother may have been on the subject of rice and slippers, the guests always manage secretly to possess themselves of these time-honored missiles, and show the bride no mercy as she runs laughing to her carriage.

The most beautiful of all decorations for a church wedding are great bunches alternately of white and pink rhododendrons tied to the pews on each side of the central aisle. The loveliest of all wedding music is a hymn sung by choir-boys, marching down the aisle to meet the cortège, and turning to precede it to the altar. The fairest sight in all the world is the pure face of a happy bride. The sweetest smile that ever wreathed a woman's lips and kindled her eyes is the smile a bride flashes upon her dear mother as she turns from the altar on the arm of her young husband.

HOME WEDDINGS.

These are always considered refined and elegant. The guests are received on their arrival by some lady other than the bride's mother, who is to enter immediately before the daughter and is not expected to greet her guests until after the ceremony. In another part of the house the wedding procession is arranged. The bridegroom enters first with his best man, and then the ushers, bridesmaids, bride and others follow in the same order as at church. There may or may not be music; indeed, there is nothing except the taste of the hostess to limit the music, flowers or costuming.

The wedding breakfast, or afternoon tea, or night supper is just what such a meal would be on any other ceremonious occasion, with the one difference that the bride is the prominent feature, and all interest centers in her.

If a wedding-cake is cut by the bride, no boxes of cake are given to the guests. They are expected to take away a fragment to inspire their mystic dreams. At a recent New York house wedding given by Mr. George Gould to his sister, gentlemen received large slices of cake in white satin boxes upon which were painted the coronet and arms of the Castellanes and "G de C" in script letters. One hundred ladies present received gold heart-shaped boxes about three inches in diameter, beautifully chased and adorned with the coronet and initials. The tables for the breakfast were cut in the shape of *fleurs de lis*, and covered with pale-pink satin edged with wide gimp. The flowers were orchids. At this wedding the extreme of cost and luxury in flowers, costumes and viands was reached. The whole house was roofed and lined with roses, lilies and orchids.

A bride is allowed many privileges. She is not expected to give dinner-parties during the first year after her marriage, or to return visits for some time after her return from the wedding tour.

People need not call on her who have only been invited to the church; that is a very slight compliment to any one, and does not demand the recognition even of a card.

Every person invited to the breakfast or reception ought, strictly speaking, to send the bride a present; and the presents may or may not be exhibited.

But however we may release a bride at first from social duties, there is one thing she must do. She must write a note of thanks to every person, young or old, great or small, who has given her a present. Failure to do this is the most impolite omission a bride can possibly make. Nothing ever releases a woman from the obligation to recognize every favor received.

HOW TO BE WELL AND LIVE LONG.

THIRTEENTH PAPER.—WORRIES.

WORRIES are destructive to health and beauty and fatal to longevity, and among them may be included peevishness and the habit of looking at the dark side of things to come. Reasonable persons do not expect to escape afflictions or causes for serious apprehension, and when such evils come, they try to bear them with tranquillity, knowing full well how easily the nerves may be strained into aching shreds and the temper transformed into a self-torturing, reactive enemy.

Sorrows must overtake every one of us at one time or another, either directly or vicariously; and it is possible, though it may at first be difficult, to endure them calmly, if not with cheerful resignation to the inevitable. A healthy mind is able to escape at intervals from consciousness of the most overwhelming grief, and such periods of wholesome forgetfulness grow more frequent and extended as time goes on, kindly Nature having made this tender provision for the restoration of her afflicted children. There are many persons, however, who cultivate or prolong their griefs or, at least, do not strive for their abatement, because they consider a continued exhibition of sorrow a proof of the delicacy of their feelings and of their loyalty to a departed or afflicted friend.

Distress follows naturally when we are bereft of those we dearly love or when we are involved in some unwelcome material change or social disaster; but in no case should the trouble be magnified. Nothing is more injurious to health, and even to life, than morbid mental states. They sometimes come upon us unawares, but they should be fought against valiantly, since they are certain to be harmful, not only to ourselves, but also to our fellows. Self-forgetful persons age slowly; self-conscious, peevish ones lose their freshness early, and this loss is a gauge of the waning of their vitality. Those who plunge into absorbing occupations or diversions after an affliction are sometimes called unfeeling, while the truth is they feel so keenly that forgetfulness is necessary to their self-preservation, in which may be involved the happiness of many persons besides themselves.

This point is clearly brought out by Richard Le Gallienne, in the following passage: "A devoted husband's death had been an awful and heart-breaking event. One would not have been surprised had the wife succumbed beneath the shock. 'No,' said an old friend of hers. 'You see she is a woman of many interests.' It seemed a hard saying at first, but the more one reflects upon it, how valuable does it become! She was 'a woman of many interests'—how? By reason of that very sensibility of nature for which we, her friends, feared. It was not that she did not love her husband with that love indeed which made the world a temple, but, as I say, the very power which made her capable of so intense an affection, made her capable of inevitable compensations as well. The loss was ten times, but the compensations were also ten times. In this way, if life does not 'temper the wind to the shorn lamb,' it makes what wool remains, warmer."

A cultivation of griefs, or a habit of encouraging worries or even permitting them to have their own way in our minds, is hurtful to the physical being, because it weakens various parts of that machinery by which our lives are carried on. Those

who die of grief are not admirable characters. It is selfishness that kills them. They are so occupied with their own bereavement that they take little if any heed of those others who will be afflicted by their own taking off. Grief for those who have gained through death perpetual exemption from care and pain is not the most admirable and exalted of human emotions. It is at best only self-pity. A truly generous soul would not call the dead back to life if he could. He might declare that he would, but if the power were given him, he would hardly dare to use it. A mourner often convinces himself that he is faithful to the dead when he is only making himself a misery to the living by his dismal morbidness.

At the bottom of all inordinate griefs is self-consciousness, and it is self-consciousness that leads to suicide or to what is almost as criminal, a disuse of valuable faculties that become in consequence more or less atrophied if not lost. Men and women who take themselves voluntarily away from their duty to helpless members of their households because they have themselves been unhappy are weak and usually vicious. Such selfishness is too cowardly, too monstrous to be pitied. Only silly sentimentalists can have compassion for a weakness that allows a voluntary casting aside of evident obligations.

Those persons who permit afflictions of any kind to permanently undermine their physical forces, are, as a rule, weaklings who are rather proud of their lack of endurance, believing that an incapacity to accept whatever comes to them with a composed countenance signifies mental or physical distinction. They do not understand that larger-minded people with equally tender hearts conquer or conceal their own sorrows and refuse stoutly and successfully to be the subjugated victims of circumstances. Such brave men and women do not die of their bereavements or lead a pining existence with eyes filled with tears that others must be continually wiping away. Self-containment gives high courage, moral strength and physical health.

To be in perfect condition, one must be either so content with one's lot or so wholly master of one's-self that vexations cannot become intrusive. With such a command of self, the afflicted individual's attention to impersonal affairs and his devotion to other people's interests are certain to be as steadfast and as earnest as though he carried no concealed grief in his heart. This result follows naturally, since self-subjugation through generosity creates kindly interests that take the place of morbid grief and self-commiseration.

"No man liveth unto himself alone," if he have a well rounded character and a fair proportion of inherited health of which he has taken reasonable care. Of course, there are despondent natures—persons whose livers are diseased or disordered through endowment or through the accident of climate, and who need a change of foods or a greater supply of oxygen in the air they breathe. Such unfortunates have but to study themselves physically and apply the knowledge thus gained, to better both their tempers and their tendencies. They can, if they will, lessen the bile in their systems or arrange for its safer distribution. They see and cultivate visions of events that are depressing, as if it were a credit to them to believe or to speak ill of most things and persons; and they give the offensive weakness the disagreeable name of pessimism.

Everybody knows that modern pessimism is but a fad of the times, and not a reality. It is nourished, when it has even a scrap of fact to give it life, as if it were an intellectual accomplishment—a fine art. It simply means cowardice and selfishness that are born of low spirits and indigestion. Even when artificial, mental depression deteriorates the health, because a perfect physical condition is impossible without laughter or, at least, reasonable cheerfulness.

Self-forgetfulness is desirable, not only because it is productive of happiness, but also because in its reverse, self-consciousness, greatness, graciousness and health cannot abide. That person who lives to a great age after a life of peevishness and ill nature must have been endowed by his ancestors with an abnormal degree of vitality. Because we cannot be sure that we have inherited a great sum of health, the surest way to prolong our lives is to cultivate sweetness of temper and cheeriness of manner and speech, knowing as we do that in similitudes of these charming traits their realities will germinate.

Have not anthropologists proved to us that characteristics and gifts grow from our needs and desires? Our lives or, rather, the conditions of our lives are rendered more difficult and complicated by individual permission. We create needless burdens ourselves and are seldom perfectly content until we have realized certain useless and devitalizing ideals; yet when these are fixed upon us, we berate and condemn them as clogs to prevent our higher flights into the real. Of course, the only really desirable attainments are perfect health and true happiness.

Simplicity in living means long life, and to the high-minded it also brings content. To attain these benefits is a real success, but, as somebody has said, "Success means a failure in some one or more things in life." Very well; choose in which element your failure shall be, but pray do not allow it to be in health. Let go some of the petty details of time-consuming and strength-exhausting occupations—some of the things that are not essential to self-respect and to physical well-being. By all means get all the sleep you yourself and not another person needs. For the same reason that Napoleon required five hours of sleep a night another individual may need nine, that reason being that Nature has set the time-pieces of differing constitutions, and we cannot alter them or the fixed pace of our lives.

"Sleep, that knits up the ravell'd sleave of care,"

drives worries during her reign where they cannot gnaw at the roots of life.

An awful, prostrating blow to our sensibilities rouses within us a nerve-storm of grief, and often the soul is bowed down as if a hurricane had laid it low. Then sleep applies her tender restorative to the senses and draws down the eyelids, and unconsciousness holds sorrow at bay until the sufferer's shocked organism becomes tranquil and rested and is ready to brave another season of anguish, which, like every succeeding recurrence, will be less severe than the one before it. Unknowing are they who suspect a lack of real mental distress in those who fall asleep in the midst of great afflictions. It is because our hurts are so severe that our best earthly friend lays hold of our minds and bodies under a life-preserving order from the mother of us all, and compels unconsciousness.

Nature does not mean us to worry. We are artificial when we borrow trouble—when we croak about to-morrow's work or to-morrow's possible storms. We compel the failures that swamp us, by decreasing our moral, mental and physical forces with undue apprehensions. We weaken our energies by anticipating evils that may never have existence save in our own minds. The household prophet of woe is a depressing element in the family. There are those who tell us, with a wisdom of countenance and manner which they believe is convincing, that if one never anticipates happiness or success, he cannot be disappointed. True, but by thus stifling anticipation we would erase from our experiences a pleasure which is the best part of most of our joys.

While one is indulging in worry—for it is only an indulgence of a foolish weakness—the stomach cannot digest food properly, even if conscience or a sense of duty compels one to swallow it. Worry is a destroyer of appetite, and without appetite there can be little if any assimilation of food, and consequently no strength will follow eating.

How is one to escape worry? is very naturally asked. By thinking of something else, by being occupied, by being active and in the open air whenever possible, by being master over one's own brain. The ability to rule one's perplexities when they cannot be run away from or avoided is the most triumphant of all human attainments, and it is possible to every healthy-minded human being, by whom is meant one who is absolutely candid with his own soul and his own body, and who practically lives in all sincerity with himself.

More than half our worries are whimsical and unworthy our attention. Oftener than not, the evils we apprehend vanish as we approach them, and good materializes in the places where we imagined failures or distresses were lurking. A noted English novelist tried to show that it is the pace we set for ourselves that kills us early and surely, but he was mistaken. Worry can be as pitiless as any other evil. It is a cruel, even a deadly enemy when we allow it to have its own way with us. Fretting makes a happy life impossible, and if we refuse to banish it, perhaps brevity of years is a thing much to be wished for; but happily we need not allow fretfulness to keep us company.

Happy people are apt to grow old slowly, and happiness is found only in a true estimation of things. If we overvalue or undervalue objects or conditions, if we long for what it is impossible for us to possess, or if we fail to enjoy what by nature or through unsurmountable circumstances belongs to us, we worry, grow sour, and lose our elasticity of spirits, our capacity for happiness, and that comeliness of countenance which our comrades have a just right to claim as part of their due from us. Yes; happy people age slowly, and we may all be happy if we will strive to bestow rather than to claim enjoyments.

A. B. Longstreet.

BURNT WORK.

By Harriet Keith Fobes.

Part III.—THE TOOLS AND THEIR USES.—(Concluded.)

[Miss Fobes will be Glad to Answer any Question or Give Information in Regard to Burnt Decoration on Leather, Glass, Ivory or Wood. Letters to Her Should be Addressed Care of The Editor of the Delineator.]

Figure No. 12 is a design for a leather napkin-ring. A border is used for this design, and a number of pretty borders are presented at figure No. 13. To make them, rest the point on the leather for a second, lift it and place again as fancy dictates, and



Figure No. 12.—Design for Leather Napkin-Ring.

so on. There is praetically no end to the borders that can be produced in this way. Line practice is absolutely essential here, and so also is a training of the eye to space the lines so that the border will come out even and connect properly. A good way to attain this result is to work from both ends alternately and thus approach the center evenly. Figure No. 12 displays a shield with initials, and also dainty forget-me-nots and ribbon. The ends are pierced with corresponding holes, which are to be laced with ribbon or leather.

At figure No. 14 is presented a relief design for a pocket pin-cushion that introduces the background, which proves a very effective adjunct in many cases. After drawing and outlining the design, use the flat point to stipple in a background, making a series of pressures close together upon the leather until the surface is covered. This piece of leather must have holes on its four sides, and to it must be laced a silk-covered piece of cardboard. Then stick the pins through the ribbons and silk on all sides, being careful that their points do not project. The design of hawthorn will adapt itself very readily to any small article. (See figure No. 16.)

As the amateur advances in skill (and it is necessary to have a fair knowledge of drawing) many ideas and patterns will present themselves. Photograph-frames are always pleasing and need not be difficult, and the design of catkins given at figure No. 15 for such a frame will suggest similar uses of the pussy-willow, acorn, etc. This frame should measure eight inches by eight and should have a pasteboard back glued to it securely and provided with a convenient wire rest.

The few patterns given above will help the novice on toward larger work, and after a certain degree of proficiency has been attained, there will doubtless come a desire for a cautery, which promises more freedom, and which, while capable of broader work, will also execute the finest to perfection. Four illustrations of the cautery are given below, in addition to figure No. 8, pictured in the April Delineator, which shows the eautery in use. Figure No. 17 depicts the entire cautery, figure No. 18 represents three of its many points, figure No. 19 is a drawing of the holder or handle, while figure No. 20 completes the series by showing the reservoir, a very central and important part of the machine.

The bulbs are larger and stronger than those belonging to either of the machines described before. My experience has been that one of the cautery bulbs or rubber balls will last a year and a half with from four to six hours a day of constant use, while the bulbs of the other machines will become useless after three months of such service. An amateur is not likely to give a machine such constant use.

The three platinum points shown at figure No. 18 can also be used in either of the other machines. No. 1 is the hard worker, doing all the broad, heavy work, including, as a rule, borders, holes and backgrounds, and being occasionally used on its side for a particularly broad piece of outlining, such as is at times needed on screens or in friezes. No. 2 does most of the ordinary outline work and is sometimes employed for borders, holes and edges, while No. 3 is a triangular point devised in France, and is used to make all the most delicate and fascinating touches, and for writing, lettering and numbering. The flat and round points (Nos. 1 and 2) do much of what the old-time poker accomplished.

Platinum is so expensive that gold points would be no more costly, but it is the metal best suited to endure the great and constant heat to which the points are subjected. The points are of delicate manufacture and should be carefully treated. Fastened to the screw is a piece of metal tubing (like a pin) standing stiff and upright almost to the end of the platinum cap, which fits over it and joins the screw at the bottom. A little twist of hair-like wire is curled about the extreme end of this metal pin inside the cap, and the cap has a small hole in its side, through which the hot air rushes.

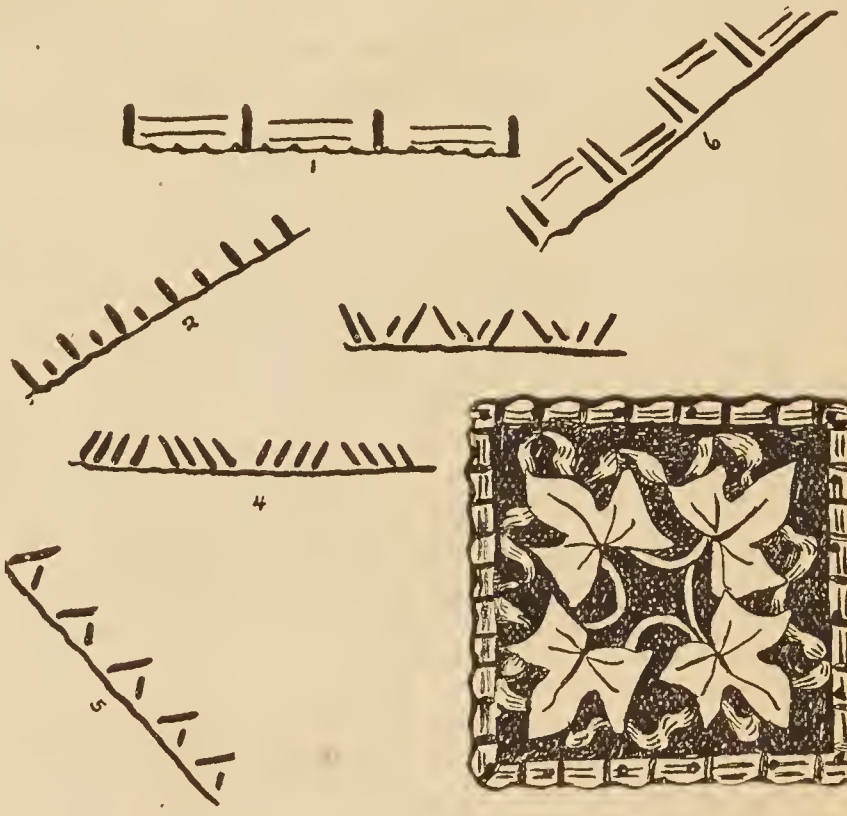


Figure No. 13.—Simple Borders.

Figure No. 14.—Design for Pocket Pin-Cushion.

The hot air is most useful in scorching the back of leather, and also for other purposes that will be taken up and fully discussed in a succeeding number.

These points will seldom endure more than a year of hard and constant wear and tear. They should be kept in a separate box, and wiped gently while hot. Repairs are possible, but very costly, and care must be taken that the points do not become dented and twisted through striking something hard while they are hot. When through working with a point, give the bulbs a quick pressure, which will cause the point to glow, and then quickly let go to cleanse the inside of the point as much as possible of smoke and cinder deposit.

The holder shown at figure No. 19 is made of wood, with a metal tube inside, denoted by *A* and *B* in the drawing. *C* is a screw, which shuts off the air passage when turned up, but which is represented open.

Figure No. 20 depicts the reservoir of the cautery. Inside this nickel vessel is a fine sponge that fills it completely; upon this the liquid, called hydro-carbon, 65 per cent., is poured, and is poured off as soon as the sponge becomes saturated. The opening by which the hydro-carbon is admitted is denoted by *A* in the drawing. The greatest care must be used in screwing on the tops of both the reservoir and can, as the vapor is very ready to escape. *B* indicates the screw regulating the air passage of the reservoir, *C* is the little guard, and *D* is the run of that guard. In the picture the air passage is closed, but by turning *B* toward the arm marked *E*, it may be opened. To shut it again, turn toward the arm marked *F*. One-fourth of the distance of the run, *D*, starting from *E*, indicates the correct position to take for the purpose of lighting the point.

The rubber tubing and bulbs are placed on the arms as in the other machines, and require no comment.

The cost of this instrument varies, but is not likely to exceed thirty dollars; and every piece can be obtained separately. The greater part of the cost is for the platinum points, which sometimes sell for eight or ten dollars apiece, many artists having ten different styles in use. It is wise to have several points and change them often. Delicate points should not come first, but after the rough work is over and the simple lines done. The finest of all the points can be used with accuracy, and with no stumbling or extra pressure to wear them out.

The great difficulty in the use of the machines described is the training of the left hand to pump the bulbs regularly and quite independently of the work that the right hand is doing. If one is sure of regular pumping, the touch and pressure of the point can be attended to without distraction. But interest in the design is apt to cause the left hand to neglect its duty, and only when the golden tint has faded from the point does that neglect come forcibly to mind. Perseverance overcomes all difficulties, however, and this one can ultimately be mastered, the line practice so often referred to being of great use in this direction. In difficult work, where both hands must be occupied, the pumping may be done by an assistant; but one must become independent first, or help will become too much of a necessity for comfort. The cultivation of self-reliance in this work is strongly urged. Train the hands by momentary practice often, not attempting to design or even burn at all meanwhile, but watching the color of the point and regulating the pressure on the bulbs to obtain an even, regular and constant heat.

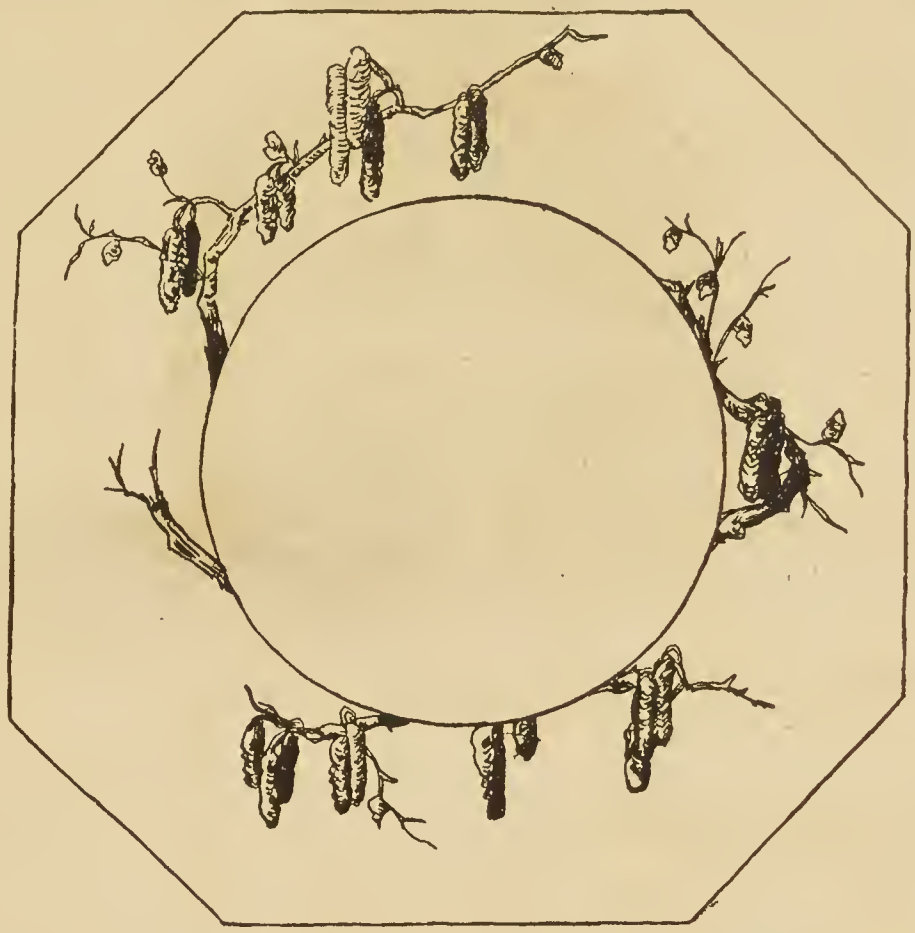


FIGURE No. 15.—DESIGN FOR LEATHER PHOTO FRAME.



FIGURE No. 16.—HAWTHORN DESIGN.

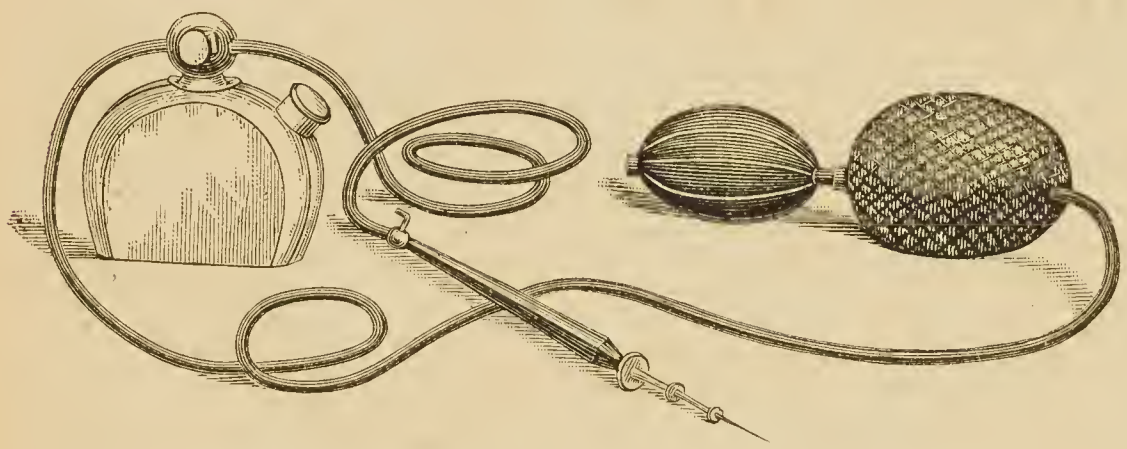


FIGURE No. 17.—THE CAUTERY.

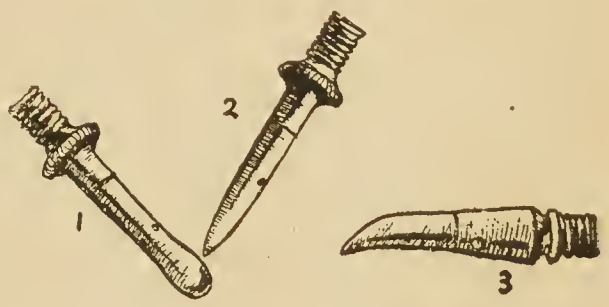


FIGURE No. 18.—POINTS.

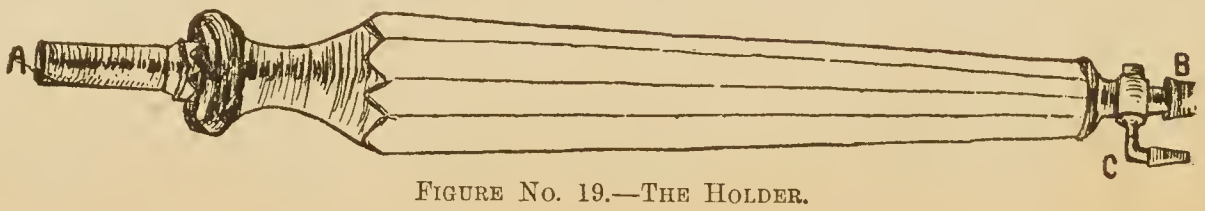


FIGURE No. 19.—THE HOLDER.

The bulbs must, moreover, be used properly. One is smaller and heavier in make than the other, which, though very thin, puffs out to fill the silk net over it. The net is a guard, and the bulb must not be allowed to press against this guard more than a moment at a time, as it would otherwise be likely to suddenly burst, and repairs occasion a waste of both time and money. A watchful eye to all these details will soon become second nature. Do not lose courage because of the many cares.

The electric cautery requires but a few words, as it is not yet used to any great extent and is much more expensive than any of the other appliances. Almost any physician will show it and explain its use, and it can then be applied to burnt-work. The electrodes are used instead of the platinum points, being loops of wire with a covering in the middle of cloth or cord. The battery is small and can be conveniently carried in its box. The great advantages which the electric cautery possesses over all other machines for burnt work are the steadiness of its heat and the ease with which it can be regulated, thus leaving the hands free to attend to the burning. The electric cautery costs between forty and fifty dollars. This cautery should most certainly follow the first mentioned, not precede it, as it requires more scientific knowledge and greater skill in management.

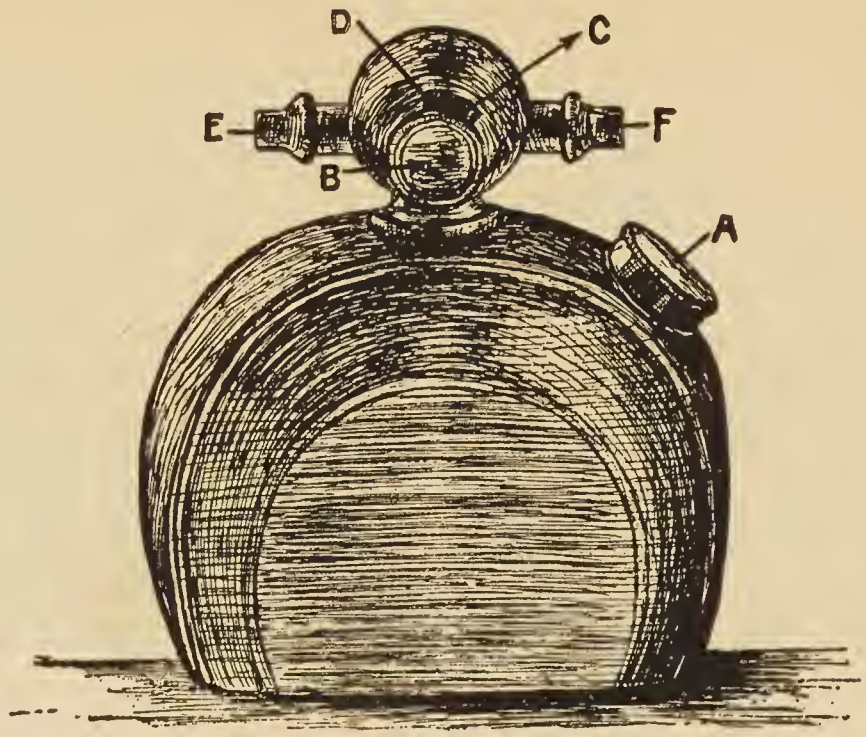


FIGURE NO. 20.—RESERVOIR OF THE CAUTERY.

EMPLOYMENTS FOR WOMEN.*—No. 13.

GOVERNMENT CLERKSHIPS.

A government clerkship is in some ways a most agreeable employment for a woman. The hours of labor are short, the work is not intricate, except in certain branches that require special studies and examinations, and many privileges are granted which are not enjoyed by workers in other fields. Yet a clerkship seems to be one of those things which are desired and appreciated chiefly in anticipation, for the most enthusiastic office-seeker no sooner finds the yoke well fitted to her shoulders than she turns about and with uplifted hands cries, "Don't!" to those who would follow in her footsteps.

The principal reason for this apparent inconsistency is not hard to find. It is a law of Nature that "stagnation is death," and among the various trades and employments opening to women year by year, there is probably not one which exacts so high a standard of intellect for such purely mechanical, mind-deadening work as does the government clerkship. There is no question raised here as to the honorableness and respectability of the civil service, and there is not a doubt that the brighter the woman engaged in it the better for the service; but too often government appointments prove, not valuable prizes in the lottery of life, but merely the means of bare subsistence, with no hope or promise for the future.

In some of the departments the average salary is but $720 a year; in few is it over $1,000. There are higher salaries paid to women, but they are the exceptions, and are generally received by clerks of long experience and proven merit. Promotions are rare, and are granted only after indefatigable wire-pulling, in which that mysterious force called "influence" is a powerful factor, although efficiency is more regarded now than it ever was before. The pressure for original appointment is most active, energetic, fervent and resolute, but it is nothing to the quiet, persistent, dogged, insensate push for promotion afterwards.

This desire for advancement seems to be a part of the department atmosphere, and it develops very early in a clerk's career. As inevitably as the janitor becomes haughty and unapproachable, so does the civil-service employé quickly summon up a harrowing picture of a thankless government, of unrequited virtue, of neglected merit and ill-paid toil. Some cases are hopeless; others recover when a little experience shows them that the higher one stands on the pay-roll, the more carefully her work is weighed, the closer her general record is scrutinized, and the more likely she is to receive a "long yellow envelope" containing her dismissal when a new administration comes in. Civil service does protect, and it has wrought a marvellous change in the quality of department work; but like all other things sprung from human minds, it is fallible.

For the woman who possesses none of the natural gifts which would place her well in the business world or in a profession, a government position is very desirable. The work is entirely within her capacity, and mediocre talent is nowhere else given such recognition and remuneration. For those whose lives are to be given to the service of others, or who would otherwise earn their living by typewriting, stenography or bookkeeping, an official position is a heaven upon earth, the beauties of which were once aptly described as "doing work you like and being paid for it." The employment is as permanent as anything human can be, the work is half as heavy as that which a woman would be obliged to do elsewhere in order to earn two-thirds as much money, and pay day is regular. For the government clerk there are but two days in the month, the fifteenth and the thirtieth.

But the fault with it all now is that the woman who passes the civil service examination and receives a $720 clerkship, is a woman who, if willing to take the risks of some other calling, would eventually reach a higher place than she can hope ever to attain in the government employ, even by the most conscientious work. There is something more in life than mere existence; one must progress or recede mentally, and government work seriously hampers advancement, even a short experience dwarfing the energies and unfitting one for more serious and practical business.

The only qualities requisite for a successful clerk are accuracy, an ordinary amount of common sense and a large quantity of amiability and tact. If work is sought to procure bread and butter rather than jam, then entrance under civil service is to be desired. The unclassified service offers hardly more than a pittance, and with each reform in civil service it is becoming more restricted, so that tenure of such positions is impossible beyond the duration of the administration under which the appointments are made. When one is preparing to take an examination, it is advisable to send for copies of previous papers, for while none of the questions is beyond the knowledge of a bright high-school graduate, certain niceties of grammar and composition and a knowledge of the intricacies of arithmetic are required, which are usually rubbed off in the rush of every-day life.

* In the EMPLOYMENTS SERIES we have already published papers on JOURNALISM—May, '94, TRAINED NURSING—June, '94, TELEGRAPHY—July, '94, TYPEWRITING AND STENOGRAPHY—August, '94, PUBLIC-SCHOOL TEACHING—September, '94, MILLINERY—October, '94, PRIVATE-SCHOOL TEACHING—November, '94, PHOTOGRAPHIC NEGATIVE RETOUCHING—December, '94, IN THE TELEPHONE EXCHANGE—January, '95, LAUNDRY WORK—February, '95, TEACHING COOKERY—March, '95, and TYPE-SETTING—April, '95.

The new clerk, upon receipt of her appointment, reports to the chief clerk of the department to which she has been drafted, and by him is sworn in, as not even the lowliest charwoman can labor for the government without taking the oath of allegiance. Then she is sent to the chief clerk of the particular office to which she has been assigned, and by him is detailed to a certain division. Before she can settle down to work, however, she must fill out a blank, telling, among other things, her age, birthplace, legal residence, whether she be maid, wife or widow, and how many other relatives are in the government employ. Then she is escorted by the chief clerk to the chief of her division and formally introduced.

The first question asked by the latter is, "What can you do?" and it is, therefore, advisable to have some specialty, preferably typewriting or stenography; otherwise the novice would become a copyist, and a copyist would remain, obliged to write a certain number of words a day, ten on a line, to decipher almost undecipherable documents, and to be a prey to various petty regulations peculiar to department life, where work must be flawless or the powers that be will wage relentless war against the offender. Still there is and always will be an enormous amount of copying coming under the general head of "Records," and one who combines accuracy and speed with a "full, round hand without flourishes," for which the superior officials call as assiduously as did Richard for a horse, is certain to be given one of the pleasant places, in which the work is least wearing and objectionable. In this as in everything else, of course, much depends upon the individual's amiability and tact.

And this brings up another regrettable feature of office life in the departments. The inability of a large number of women to work together without friction is a favorite theme with cynical jokers, and it is too often exemplified in the divisions where women predominate. They wrangle over the most petty things—the regulation of the heat and light, or the ventilation. The chief of the division is practically powerless, for the assurance of clerks who hold office under the civil service rules is proof against the admonitions of one who holds his place above them for but one brief administration. He may be able to repress hostilities for a time, but the slightest incident will cause them to break out again. A woman goes into office with a distinct personality; but within a month she realizes that this precious individuality is the last thing desired by her superiors—that the more completely she accepts the fact that she is nothing more than a tiny part in the great engine of State, the less friction there will be in its movements. Nothing dies without a struggle for existence, and irritability attends the death of what is the very marrow of character.

The first impression of office work is that every one has just finished something. The clerks may rush, but if they do, it is a case where appearances are phenomenally deceptive. Everything is apparently as slow and drowsy as if all had attended a lotus-bloom banquet. The new clerk starts in with the determination to show that the "new broom sweeps clean," and that there is at least one conscientious worker. For one week or, perhaps, two, she keeps it up, and then, cajoled and urged on by the older clerks, who do not wish the average of work to be raised, she begins systematically to see just how little work she can do and still draw pay. She is never coached in her work or informed as to the discipline of the office. She is never told how to do a thing until she has done it, and, in nine cases out of ten, done it wrong. The only reason given for anything is, "It is a rule of the office," and so ominous are these words in her early days, that if she were told it was a rule of the office to walk pigeon-toed and wear goggles, she would meekly follow the mandate.

There is a peculiarly home-like air in the divisions where women predominate, the desks all having some accessories which are purely feminine, and the screens being put to uses which only women can devise. The lavatories are all provided with soap, not of the finest quality, perhaps, but capable of removing the all-pervading grime of office; and once a week each clerk is supplied with a handsome towel, in the border of which is woven the name of the department. Ice-water is provided, of course, and in Summer large bucketfuls of cracked ice are brought in for iced tea, while back in some corner will be found a tiny gas-stove that is used by half a hundred or so women for making tea or cocoa, which they brew in their own utensils and drink out of the government's, a large, heavy tumbler bearing the government "hall mark" being among the furnishings of each desk.

All clerks are allowed two days and a half a month of "annual leave" and two days and a half of "sick leave" with full pay. The former may be taken as it comes, or all at once when the year is fairly started. One day of sick leave may be granted by a chief of division, but a longer absence on the plea of illness must be certified by a reputable physician. Naturally, among so large a number of employés, there is more or less abuse of this privilege, and in spite of the most ingeniously stringent orders, marvellously healthy-appearing clerks still enjoy their thirty days of sick leave each year. In exceptional cases the government does not insist on its pound of flesh. Old and valued employés, when stricken with a lingering illness, are often granted full pay during absence of several months, and in many cases this leniency is from a feeling of sentiment, rather than from any personal bias.

A half-holiday is granted before every legal holiday, but Washington's birthday, strangely enough, is not officially recognized. For two months during the Summer the departments are closed at three instead of four o'clock on Saturdays, and often on exceptionally hot days, when the heat beats up from the asphalt pavements in suffocating waves, the same consideration is shown. On the fifteenth of December, when the bi-monthly pay-roll is signed, each clerk is asked if he or she wants some "Christmas money," and about the twentieth there is an extra pay-day for those who do.

Every department has a library that is well filled with the classics, standard works of history, travel and biography, and the more popular works of fiction which have reached Thomas Carlyle's favorite age of two years.

The reception rooms are not luxuriously furnished, but they are supplied with comfortable chairs, and generally a couch. The most peculiar feature of these rooms is that they are extensively used as free advertising bureaus. The screens and walls are covered with such a variety of notices, that if you wanted anything, all you would have to do would be to consult one of these unique bulletin-boards, and you would find, not only what you hoped to find, but any number of things that were never dreamed of in your philosophy.

Of social life the government clerk has little or none. Washington is a city of boarding houses. Two-thirds of the population may be divided into two classes, those who board and those who take boarders; and there is no domestic life for the boarders, and none of the informal gayeties common in smaller towns. The friendships formed in the office are for the office alone. With four o'clock, the closest business friends separate, and come together again only with the beginning of another day's work. There is a complete social disintegration, and so far as the government clerk is concerned, the assertion that man is a gregarious animal is untrue.

And herein lies one of the first and greatest sources of danger to the feminine clerk. Some women cannot live without swinging the pendulum of life from work to pleasure, and in the early days of their loneliness, when they are worn and disheartened with the maddening routine of office life, they may unintentionally swing so far toward pleasure that the pendulum will never again rest at the perpendicular. Many college-bred women who have not lost their love of study attend the night schools and graduate in some special course, often law or medicine. There is every opportunity for self-culture, but too often the day's work in crowded, ill-ventilated rooms saps the vitality and leaves only a desire for relaxation and rest.

A government clerkship should be as carefully prescribed for the "new woman" as anti-pyrine is by an intelligent physician, because it is advisable in certain cases only under certain conditions. In case of necessity, as a means of sustenance pure and simple for those with others dependent upon them, it is to be sought. As a pastime, as an easy way of earning "pin-money," or as a make-shift while one is waiting, Micawber-like, for "something to turn up," it should be assiduously avoided. When a woman is once in office, its very certainty fixes its hold firmly upon her, in spite of the knowledge that it is daily weighing her down, heart, soul, body and mind, like a veritable "Old Man of the Sea."

MAE HARRIS ANSON.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page of this issue we publish an advertisement of linen and satteen tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular of material, make and finish.

KINDERGARTEN PAPERS.

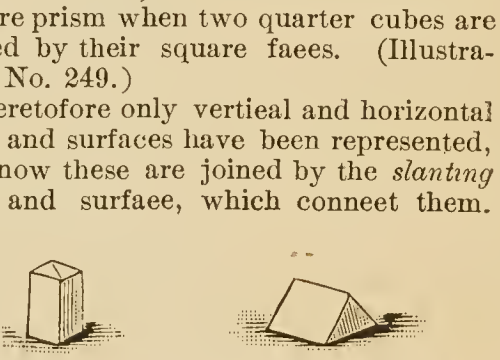
No. 9.

BY MRS. SARA MILLER KIRBY.

[Mrs. Kirby will be Glad to Advise as to Training Schools, Mothers' Clubs or the Establishing of Kindergartens. Letters to her should be Addressed Care of the Editor of the Delineator.]

THE FIFTH GIFT.

For the benefit of those who have not read the first papers of this series, we would state that the work with the children naturally falls into the following divisions: *gift lessons*, *occupation work*, *songs and games*, *stories and talks*. The gifts are ten in number, and short descriptions of them may be found in the second paper. They are divided into three sets as follows: the *symbolic set*, undivided solids, including the first and second gifts; the *building set*, divided solids, including the third, fourth, fifth and sixth gifts; and the *abstract set*, boundaries of solids, including the seventh, eighth, ninth and tenth gifts.



Illustrations Nos. 246 and 247.

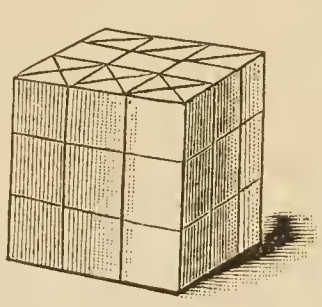


Illustration No. 245.

Froebel, when studying the universal plays of childhood, noticed the desire to build and provided suitable materials to meet this instinct of the child to imitate what he sees in the world around him. Each stage of development demands particular activities and amusements. The child likes to pull things apart, and then, if possible, to put them together again, or else to make something novel that will express the pictures of his imagination. Thus he discovers new qualities and uses and so enlarges his experience.

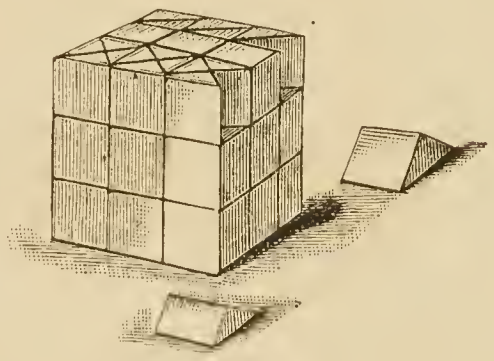


Illustration No. 248.

The fifth gift, the subject of this paper, is the third of the building set. It is a three-inch wooden cube divided by four vertical cuts (two front and back and two right and left) and two horizontal cuts; in other words, the cube is divided twice in each of its dimensions, the result being twenty-seven one-inch cubes (illustration No. 245.) Three of these one-inch cubes are each divided by one diagonal cut into half cubes or triangular prisms (illustration No. 246), and three more are each divided by two diagonal cuts into quarter cubes or smaller triangular prisms (illustration No. 247.) The divisions are, therefore, twenty-one whole cubes, six half cubes, and twelve quarter cubes, thirty-nine parts in all.

COMPARISON WITH FORMER GIFTS.

Owing to its one-inch cubes, the fifth gift appears as an elaboration and evolution of the third gift, but where the third was divided once in each direction this gift is divided twice. The third is formed of eight cubes, while the fifth is made up of twenty-seven; but though the fifth gift is seen to have some points of resemblance to the third, on no account is it to be considered as an enlarged third gift.

The fifth gift is like the fourth in material, and one brick of the fourth, and one cube of the fifth are equal in volume. Moreover, the fifth is similar in the oblong surface, which is brought out in two sizes in the half and quarter cubes.

WHAT IS NEW.

The division of three cubes into halves and three into quarters gives a new solid, the triangular prism. Each of the half cubes is a triangular prism having five faces—one oblong, two triangular and two square. The twelve quarter cubes are triangular prisms one-half the size of the half-cubes, and each has one square face, two oblong faces and two triangular faces. (Illustration No. 248 shows half and quarter cubes.) We also have a new square prism when two quarter cubes are joined by their square faces. (Illustration No. 249.)

Heretofore only vertical and horizontal lines and surfaces have been represented, but now these are joined by the *slanting* line and surface, which connect them.



Illustration No. 249.

Illustration No. 250.

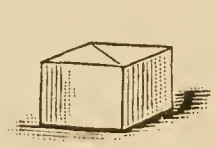


Illustration No. 251.

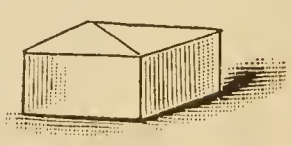


Illustration No. 252.

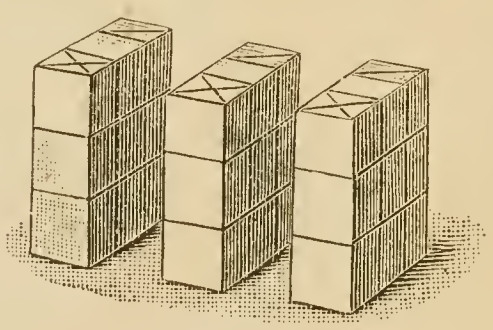


Illustration No. 253.

The slanting line and surface were anticipated in the third and fourth gifts when side touched edge and when one cube was hung edge downward between two others; but in the fifth gift the slanting direction is permanent. (Illustration No. 250.)

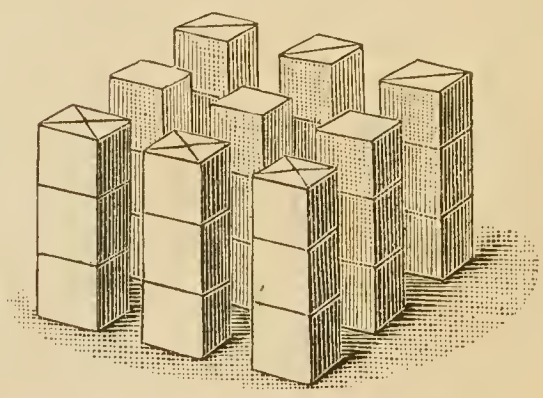


Illustration No. 254.

The use of the slanting line with the vertical and horizontal lines gives a new angle, the acute of 45 degrees; and adding this acute angle to a right angle in either half or quarter cubes gives still another new solid of two sizes, the rhomboidal prism. (Illustrations Nos. 251 and 252.)

THE NEW NUMBER.

The third and fourth gifts brought out the number two and its multiples. The fifth gift, while it incidentally gives one of the former multiples, six, the number of the half cubes, especially emphasizes three and its multiples, nine, twelve, twenty-seven and thirty-nine.

The gift is a three-inch cube. It has three horizontal layers, front and back and three vertical layers right and left. When the whole cube is divided by vertical cuts front and back, each part contains uppermost one whole cube, one cube divided into halves and one cube divided into quarters.

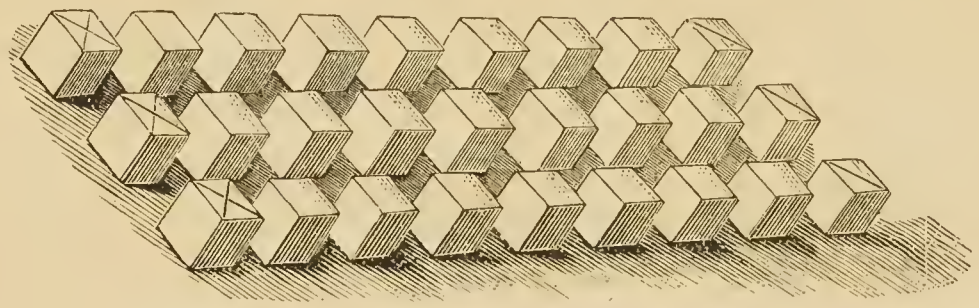


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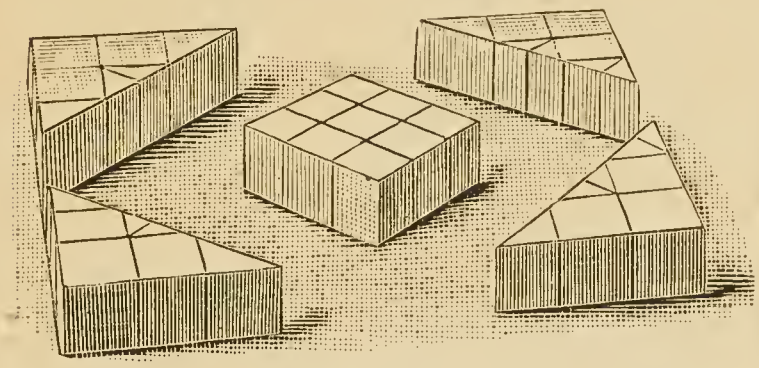


Illustration No. 256.

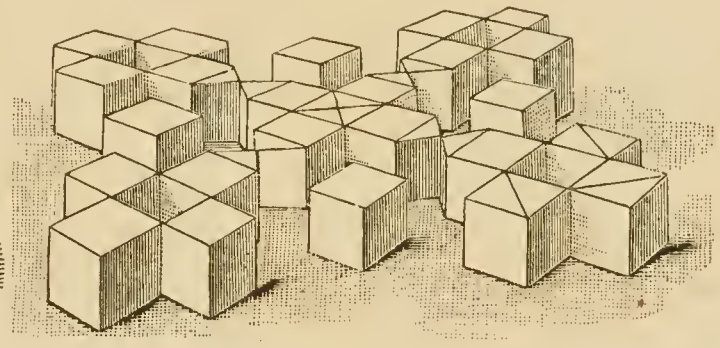


Illustration No. 257.

THE NEW FRACTION.

This leads to the new fraction, one-third. The gift cannot be easily separated into halves, but can be very readily parted into thirds. (Illustration No. 253 displays thirds.) The thirds may be separated into thirds, which will be ninths of the whole. (Illustration No. 254.) Going further, the ninths may be separated into thirds, which will be twenty-sevenths of the whole. (Illustration No. 255.) Thus the mathematical possibilities or forms of knowledge disclose the whole, halves, quarters, thirds, ninths and twenty-sevenths, as well as such combinations as three-ninths equal to one-third, sixth-ninths equal to two-thirds, two-fourths equal to one-half, nine-twenty-sevenths equal to one-third, etc., which give concrete work for the school.

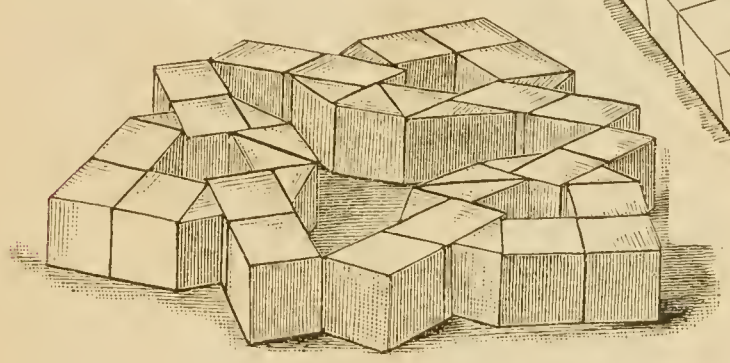


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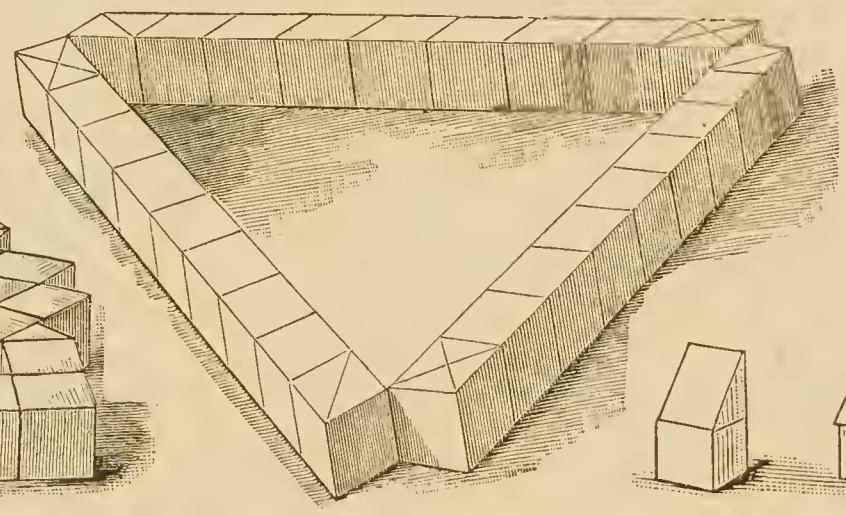


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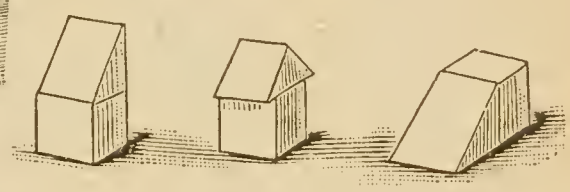


Illustration No. 260.

THE FORMS OF LIFE.

The forms of life in the fifth gift approach very nearly to architectural designs, the half and quarter cubes aiding materially, with their slanting surfaces, to represent roofs, gable-windows and stoops, as well as square towers, etc.

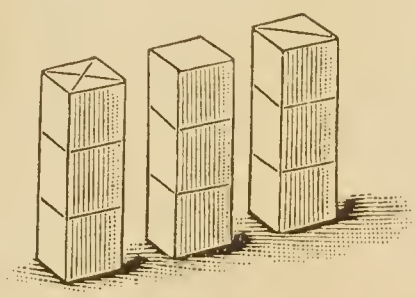


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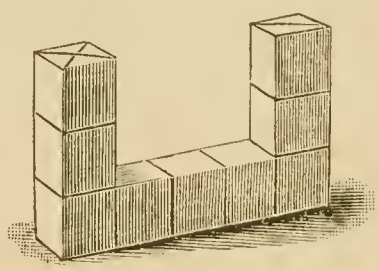


Illustration No. 262.

When the child built forms with the third and fourth gifts they merely suggested the outlines of the things represented. His cube was a house because it had four walls, a top and a bottom, and he was just as well satisfied as he would have been with a more perfect design. His impressions were too vague and imperfect for him to have especially noticed slanting roofs and chimneys.

Owing to its many parts the fifth gift is much in advance of any of the former ones, and should not be given to very young children. It is difficult to handle and requires greater strength and control of the hands, for in the building the half and quarter cubes are often used as slanting roofs and projections or for square towers. These are sometimes changed on different faces without being taken out, or a triangular prism is stood over a square tower. Again, larger roofs are moved off in one handling; and this all necessitates dexterity and delicacy of touch, while it gives excellent training to the fingers.

The intellectual advancement in perception, attention, imagination and language is also great when this gift is faithfully used. This fact is shown in the necessary directions given in building, for a half or quarter cube presents different appearances according to the positions and directions in which it stands.

The use of the gift likewise embodies good social training. At first one gift is given to every three children, each child having only one-third. Obedience and promptness are cultivated, and when three children put their work together to form some special object with the entire gift, kindly and sympathetic feelings must exist among them to aid in the work and prevent the temptation to destroy.

Some one has said, "Two cannot work together except they be agreed," and that is the social world in a nutshell. Each child is stimulated to put forth his best efforts, and that without any place-taking, since well-doing is its own reward. The slower child is encouraged by his quicker companion, and the bright child is taught that his quick fingers are God's gift to him, to be used in helping others. The child contrasts himself with others, imitates and is imitated. In this way the kindergarten gives what even the best home training cannot give—the companionships and competitions of life in the right spirit, and provides a firm basis for activity at school and in the world.

THE FORMS OF BEAUTY.

The forms of beauty in the fifth gift include many geometrical shapes, besides various pleasing designs which may be used for

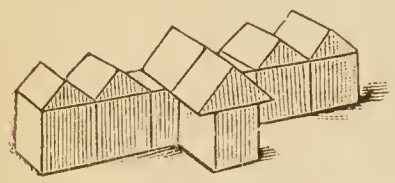


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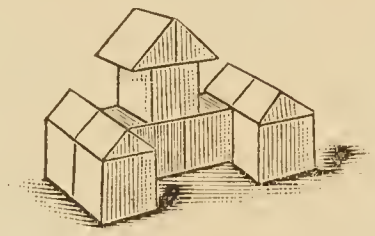


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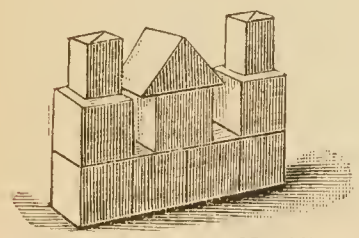


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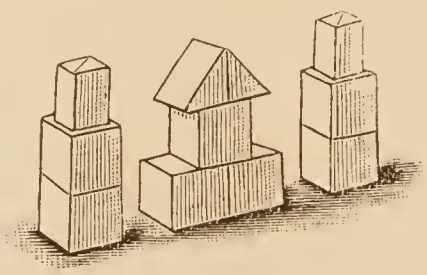


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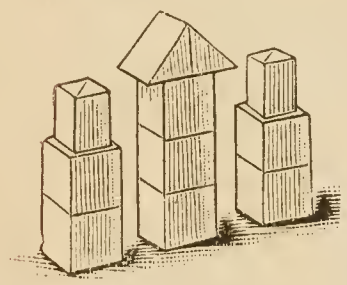


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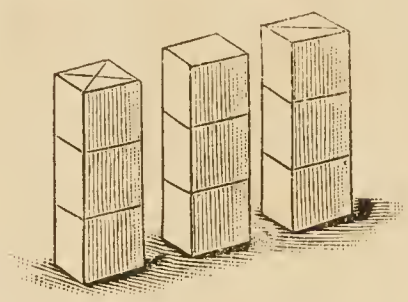


ILLUSTRATION N . 268.

conventional patterns in wall-paper, oil-cloth or iling. The germ of the useful arts is thus fostered, and statistics of children who have been trained in this way show that more than a few artists have traced their first impetus back to their kindergarten life. As the kindergarten also provides material for laying these designs in light and dark woods and for pasting them in colored papers, they may be kept in tangible form.

Sequences in the forms of beauty may present either four-sided or three-sided figures. As a sequence would involve too many steps to give a fair idea of the pleasing effect, we will simply illustrate the ground form of each, and an example of what may be evolved from that ground form. (Illustrations Nos. 256, 257, 258 and 259.)

HOW TO USE THE FIFTH GIFT.

The kindergartner introduces the gift by showing only one, which stands on her own table. First she compares it with the third and fourth as to size. The cube divided into halves may next be shown, its different faces taught, dictations given as to placing it in different directions, and the new name, triangular prism, mentioned and commented on.

Exhibit and explain in the same way the cube divided into quarters, until the children know the name and the different faces and can place the faces in the various directions, make other sizes and lengths of triangular prisms of the parts, use them with a single whole cube, as at illustration No. 260, and make whole cubes from halves, and quarters into square prisms.

Next proceed to the thirds, giving the number of parts and the measurements, and bringing out the idea of one-third, two-thirds and three-thirds; and with older children the ninths and twenty-sevenths may be shown. The child must always build up his third or his whole cube. Time should be given with each lesson for free play, to encourage inventiveness; or a lesson might consist in requiring each child to build some particular thing suggested by his own ingenuity.

In this as in the other gifts the rule applies, that each form follows in an orderly way from what has gone before; and in every case all the material is to be used. Froebel says: "No form is to be torn down that something new may be built up from the ruins. Orderly doing leads to orderly thinking." Keep the position of the half and quarter cubes as shown in the illustration of the entire gift. Thus, in the third, the whole cube is to be stood in the middle on top.

SEQUENCES IN FORMS OF LIFE.

The following simple sequence shows the first use of one-third. *

AN EXCURSION TO THE SEA-SHORE.—Take one-third of gift. Place it so it runs right and left, with halves on the right, quarters on the left, and a whole cube in the center.

Gates to Pass to Ferry.—Draw the three right-hand cubes one inch to the right, and the three left-hand cubes the same distance to the left. (Illustration No. 261.)

Ferry-Boat.—Draw out the three middle cubes, and lay them on the table right and left between the two sides. (Illustration No. 262.)

Bath-Houses.—Remove the upper two right-hand cubes and the corresponding two on the left. Place one whole cube at the left end in line with the others, and locate the remaining whole cube in front of the middle two cubes in the row and touching them by a face. Make a long tri-prism of the two halves, and place it on the front cube and over the meeting of the middle two cubes, with the three-cornered faces front and back and the square faces slanting right and left. Roof the cube at each

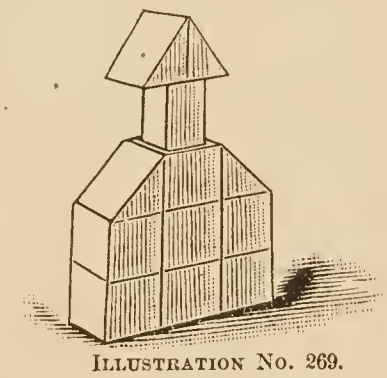
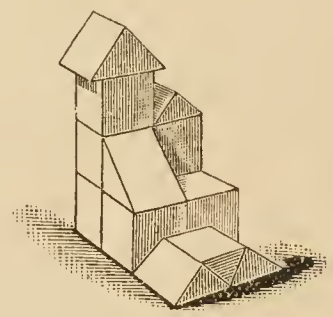
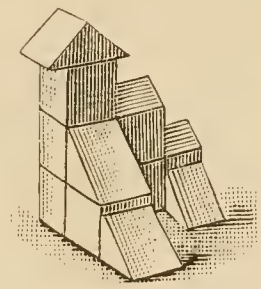
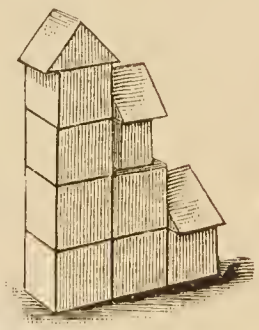


ILLUSTRATION No. 269.



ILLRSRATION No. 270.





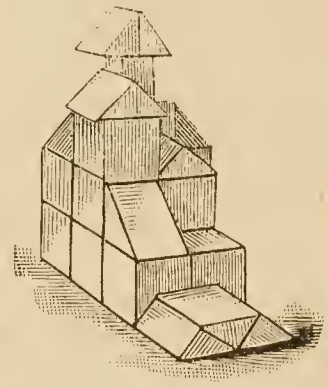


ILLUSTRATION No. 271. ILLUSTRATION No. 272. ILLUSTRATION No. 273.

end with a quarter cube, placing the latter with its square face downward and its triangular faces front and back. Roof the remaining cubes in like manner. (Illustration No. 263.)

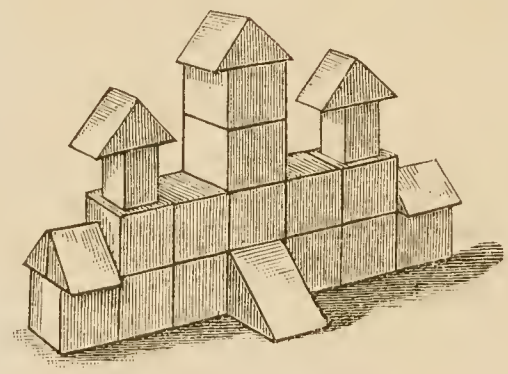


ILLUSTRATION No. 274.

Restaurant.—Lift the tri-prism formed of half cubes and stand it on one three-cornered face at one side to serve as a sign. Place the front cube over the crack between the middle two cubes. Move the right-hand cube with its roof in front of the next cube so the two touch by front and back faces, and treat the left-hand two in the same way. Join the two halves (which form the sign) by their square faces and place them on top of the middle cube, with the three-cornered faces front and back. Result, a restaurant with a yard for tables on warm days. (Illustration No. 264.)

Animal Houses.—Remove the roof from the left-hand cubes, place the front left-hand cube on the back left-hand cube so it touches the tri-prism by an edge, and do the same at the right

* Obtained from Miss F. E. Mann, of New York City. The other sequences are original.

side. Make a square prism of two quarters, and stand it on the left-hand cube; same at the right. (Illustration No. 265.)

Music Pavilion and Stand.—Draw the right-hand cubes one inch to the right, and the left-hand cubes similarly to the left. The center piece is the music stand, and the people sit in frout. (Illustratiou No. 266.)

Observation Tower.—Lift off the top middle cube and the roof, stand the two lower cubes upright, and replacc the top middle cube and roof. (Illustration No. 267.)

Gates.—Place the cubes of halves on the right-hand cubes and the cube of fourths on the left-hand cubes. Close the gates to get the third with which we started. (Illustration No 268.)

Sequence No. 2.—This sequence is more complex. It shows how the forms built of one-third may bc combined in parts or all put together in one. Each child might also use an entire gift, building one form with a third, then the next and the next, producing a little village.

Usc one-third of the gift.

Front of Town-Hall.—Remove the half and quarter cubes. Place the half cubes on their square faces upon the right and left hand whole cubes, touching the center cubc by their square faces, and with their slanting faces sloping right and left. Make a square prism of two quarters, and stand it on top of the center cube, face front. Over this put a half cube made of two quarters, with the three-cornered face front. (Illustration No. 269.)

House.—Remove the halves and quarters; move the top cube one inch to the left, and on it stand a half cubc with a three-cornered face front. Take two whole cubes from the right, and place them in front of the two at the left, right and left. Over one just placed make a roof with one half cube, oblong face front. Put roof on right-hand back cube with one quarter cube. Make door-steps in front with the three remaining quarter-cubes by putting two down on their square faces, with the three-cornered faces front, and dropping the third quarter-cube in between. (Illustration No. 270.)

School with Two Entrances.—Draw away the door-steps. Turn the right-hand part of the house around until it runs right and left and touches the tower. Take the three quarter cubes that made the door-steps. Put one on the extreme right-hand cube of the new building for a roof, with the oblong face slanting front. Make steps in front of the right and left hand cubes with the two quarter cubes not yet used. (Illustration No. 271.)

Church.—Remove the quarter and half cubes. Stand the whole cube at the left in front on top of the tower back of it, and on this place one half-cube on its oblong face, with its three-cornered face front. Lay the other half cube on the right-hand cube, with its oblong face downward, and its square face sloping front. Make a square prism of two quarter-cubes and place it on top of the middle whole cube, face front. On top of this place two quarter cubes made into a half-cube. (Illustration No. 272.)

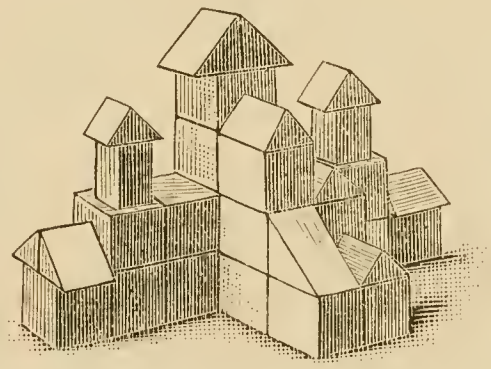


Illustration No. 275.

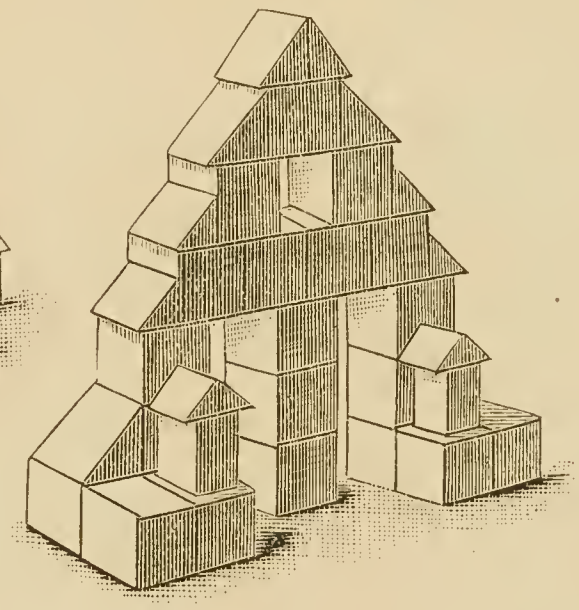


Illustration No 276.

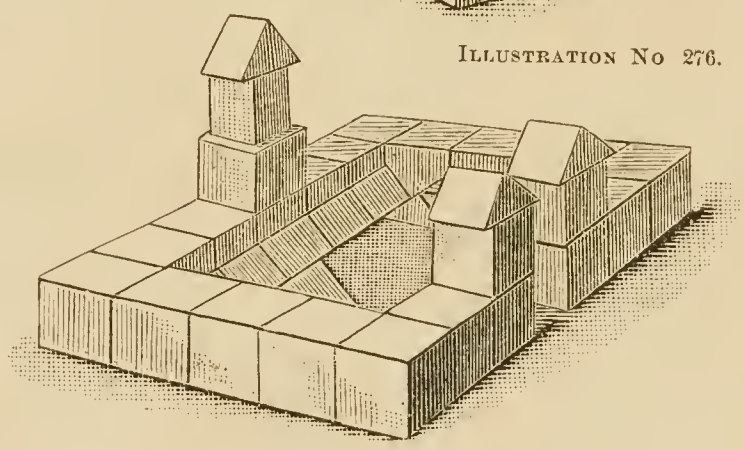


Illustration No. 277.

To Combine:—

Large Church.—Put the house in front of the town hall. (Illustration No. 273.)

Hotel.—Join the small church to the left of the school, with the highest parts in the middle. On the left side is a small tower of two quarter-cubes. Use the two steps in the front to make a similar tower at the right, taking away the whole cube. Raise the building at the left with this whole cube. (Illustration No. 274.)

If it is desired to use the entire fifth gift in one building, place the house (one-third) in front of the hotel, which is composed of the small church (one-third) and the school (one-third). Take the door-steps to raise the center tower. The result will be a college. (Illustration No. 275.) Other structures calling for the whole gift are *Front of Ferry-House* and *Poultry-Yard* (Illustrations Nos. 276 and 277).

PRESERVATION AND RENOVATION.—No. 2.

CARPETS AND UPHOLSTERY.

ABOUT SWEEPING.—Do you know how to sweep? This may seem a needless question to the average woman, but it is nevertheless a fact that the majority of housewives do not know how to swcep *properly*, while of those who have been taught to handle a broom correctly, many fail through carelessness to put their knowledge into practice. Carpets often receive more damage from the broom than they do from legitimate wear. They should not be swept every day; once a week is sufficient, and then only a few simple rules should be observed.

To begin, cover the furniture as much as possible, especially the upholstered portions, and strew the floor thickly with tea-leaves and salt. Then sweep with the grain of the carpet, drawing the broom toward you, not with a big sweep and flourish that throws the dust ahead, but with a short stroke that covers only a small space. The broom should draw, not push, the salt and tea-leaves up to a level with the sweeper's feet. Carpets swept in this way will last for many years and will always look bright and clean. The tea-leaves gather the dust, and the salt brightens the colors and destroys moths.

CLEANING CARPETS.—Spring is here, and the house must be turned upside down for a thorough renovation. The first thing to do is to take up the carpets, which now require careful cleansing, although with proper sweeping they will not need to be raised next year. Let us consider how we can best brighten the faded colors, so that after the carpets are cleaned our neighbors will not feel impelled to ask if we have "done any house-cleaning this year." It is often economy to send a carpet to a steam-cleaning establishment in order to have the dust wholly removed and the pile or nap raised by steaming, for when once the pile has been flattened or beaten down by improper sweeping and constant wear, the life of the carpet will be short indeed. Many housekeepers, however, live where steam-cleaning establishments are inaccessible, or else are unwilling to incur the expense of steam renovation, and for such the following instructions for doing the work at home are given.

After a carpet has been thoroughly beaten and carefully relaid, it may be cleansed and brightened in either of two ways that are equally efficacious and simple, although one may be

deemed by some women a little easier to follow than the other.

For one method, purchase from a druggist four ounces of Peruvian soap-bark, place it in a large saucepan, pour over it about four quarts of boiling water, place on the back of the stove to steep for an hour, strain the resulting fluid and add sufficient cold water to make a pailful of the vegetable soap. If it can be obtained, a pint of ox-gall added to the water will greatly improve the soap, which should be allowed to stand until it has congealed. When congelation has taken place, prepare for some vigorous work, as good results cannot be secured without a considerable expenditure of strength.

Dip a soft scrubbing-brush into the thick soap solution, and with it moisten thoroughly about a yard of the carpet, scrubbing gently with the grain; then remove all suds and moisture with the edge of a small flat board or with a rubber window-cleaner. As the suds and moisture will carry with them the dirt and grease that is in the carpet, it is important to do the scraping thoroughly. Go over the entire surface in this way, and then if ox-gall has not been added to the soap, sponge the carpet with water that has been made quite strong with ammonia. When the work is done, open all windows and doors in the room, and let the carpet dry thoroughly. Do not walk on the carpet while it is moist, as the pressure would crush the pile noticeably.

The second method of freshening a carpet after it has been beaten and relaid is, perhaps, somewhat less laborious. Procure a dozen pailfuls of pine sawdust, and saturate it well with a solution of carbonate of soda (washing-soda), using two heaping table-spoonfuls of soda to every pailful of water. Spread the wet sawdust over the carpet to a depth of half an inch or so, and roll it well with a heavy roller; an old-fashioned lawn-mower would be just the thing. The roller presses the moisture from the sawdust into the carpet, and as soon as the weight has passed over, the sawdust, acting like a sponge, withdraws the water, and, of course, the grime with it. The same result could be obtained by tramping over every portion of the sawdust, but this process would, of course, be rather tedious. Next remove all the sawdust, and sponge well with a mixture of one part of common vinegar and two of water, and then with clear water. The vinegar is highly necessary, as the soda, an alkali, will affect many of the colors in the carpet, and must be neutralized by an acid. The room must now be aired until the carpet is dry; and it is well to remember that a steady draught of air during the drying will do much toward bringing up the nap.

It is not advisable for a novice to try either of these processes on heavy moquette or Wilton carpet, but Turkish and most American rugs will stand both treatments without injury. Before proceeding to freshen a carpet, examine it carefully for possible ink, grease, acid or fruit stains, and, if any are found, treat them first. In a future chapter we will take up stains at length, but for the present purpose a few simple directions will suffice. Cold water will remove some ink stains, but others must be treated with a solution of one ounce of oxalic acid in four ounces of water, applied to the spots with a small sponge, and thoroughly rinsed out with several changes of water to which a pinch of borax has been added. Another good way to eradicate ink stains is to spread a layer of common salt upon them and keep it moist with lemon juice.

Grease may be best removed by absorption. Spread common bole, chalk or magnesia thickly upon the spot, let it remain for a couple of days, and then cover with a piece of blotting-paper and iron with a hot iron. Gasoline, benzine and turpentine are also used to remove grease spots, turpentine being most effectual with linseed oil and paint stains. Ninety per cent. aqua ammonia will neutralize most acid stains that are not too old. Pour boiling water upon fruit stains, or treat them with ammonia.

A word of caution before we leave the subject of carpets. Put no faith in the claims of persons or firms that agree to *dissolve* the dust in carpets without taking them up. It is simply impossible to do this, as a chemical that is strong enough to dissolve sand and dust would also consume carpet wool.

CLEANSING UPHOLSTERY.—The method employed to clean upholstery depends upon the nature of the fabric. Treat woollen or cotton goods by the first process recommended for carpets, or by sponging with diluted ox-gall only, to brighten the colors. Plush and velvet should be sponged over with chloroform, which will restore the colors and remove all grease. If the pile is crushed and flattened, raise it by holding the fabric over the spout of a boiling tea-kettle.

Bruises and scratches upon the woodwork of furniture may be removed or made much less noticeable by the application of furniture polish or a mixture of equal parts of boiled linseed oil and turpentine. A good polish can be made of equal parts of boiled linseed oil, beeswax and turpentine. Melt the beeswax first, and when it is boiling, pour in the linseed oil and turpentine, heated, stir, and allow to cool. The polish should be applied with a piece of soft flannel and well rubbed in.

E. Russell Cooper.

A SUPERB PUBLICATION.—THE DRESSMAKER AND MILLINER.

The first number of this great new Quarterly of Fashions appeared in March, and it has been received with approbation so cordial and so wide-spread as to leave no room for doubt as to its excellence as an assistant and instructor for all who are engaged, whether professionally or as amateurs, in the designing and making of gowns, wraps and head-coverings for ladies, misses and little folks.

The magazine is truly a notable departure, and neither expense nor care has been spared to place it foremost among the fashion publications of the world. It is a large, handsomely bound pamphlet of sixty-four pages and contains twelve full-page lithographic plates that are in the highest degree artistic, beside being drawn with painstaking accuracy to show every detail that the reader can desire to know. These plates illustrate seasonable toilettes for every purpose, wraps of various kinds, bodices and neck decorations, and fashionable millinery, all in the newest and most approved styles and in the most exquisite combinations of tints and textures.

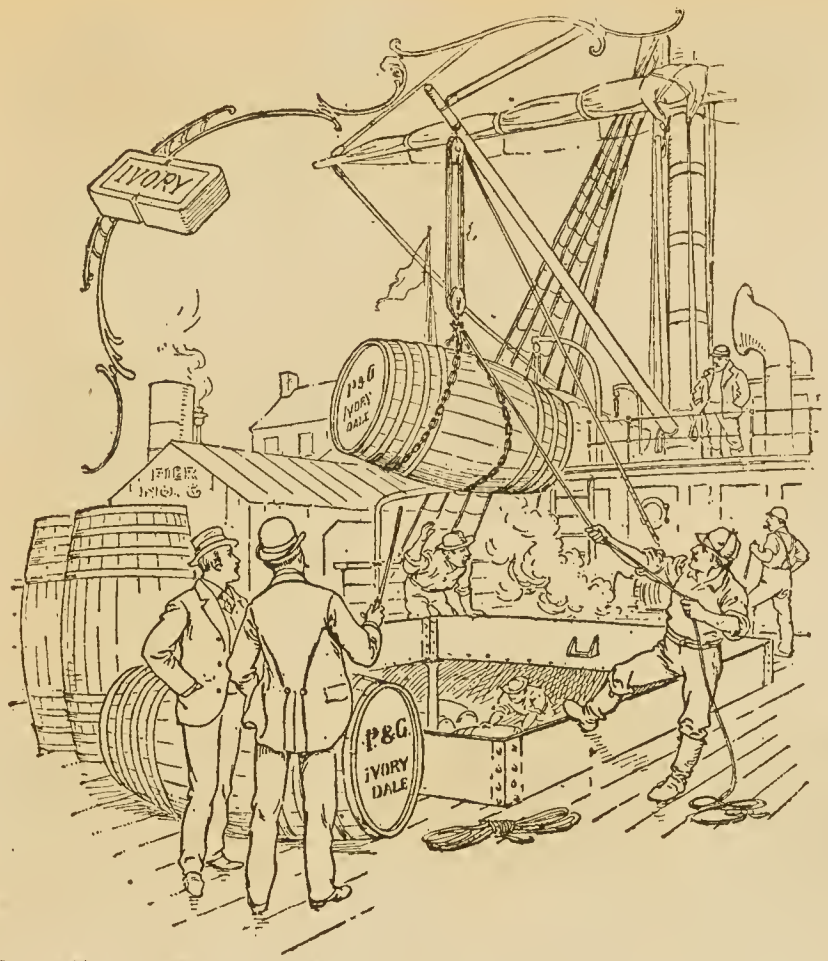
Thus, in the Spring number the assortment of modes includes A Rich Carriage Toilette, Gowns for Brides and Bridesmaids, A Tasteful Mourning Costume, Various Dresses for Outdoor Wear, A Group of Pretty Waists, A Plate of Neckwear and Three of Millinery, the fashions represented being the best productions for the season of our artists and designers in Europe and America. These colored plates are perfect specimens of lithography and are printed on highly finished plate paper.

In addition to the plates, there are numerous well executed engravings representing dressed models or figures (both ladies and young folks), and also a variety of views of the different garments shown on the plates. These engravings have been prepared with the utmost care, special attention having been given to the details of construction and decoration, that they may yield the fullest measure of assistance to the practical dressmaker. Several pages, also, are devoted to the illustration of untrimmed hats, the aim being to give milliners a correct idea of all the shapes in vogue for the current season.

The letterpress is printed in tinted inks on well finished paper, and a special feature that will give the publication a wide field of usefulness, is the printing of each description in *three languages—English, Spanish and German.* In addition to the descriptions of illustrations, there are well written articles describing concisely the principal fabrics, garnitures and millinery goods that have Fashion's most marked approval, the information presented being derived from the most authentic sources.

In presenting The Dressmaker and Milliner to our readers, we assert with confidence that its many points of excellence give it a unique position in its class of literary productions. For the family seamstress it is a complete teacher and guide, telling her just what she and her daughters ought to wear; and for the professional dressmaker or milliner it is a convenient assistant, bringing all manner of fashionable information within her reach and displaying for her approval the best productions of foreign and domestic manufacturers of women's wear.

The Dressmaker and Milliner is published in February, April, August and October. Its Subscription Price is 5s. or $1.00 per year. Single Copies, 2s. or 35 cents.



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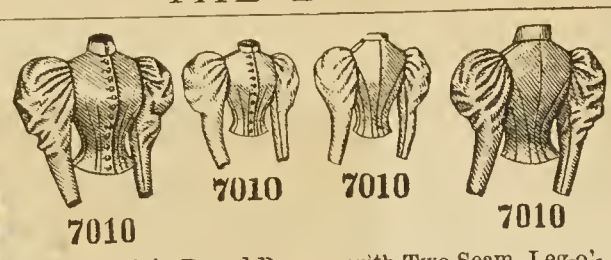
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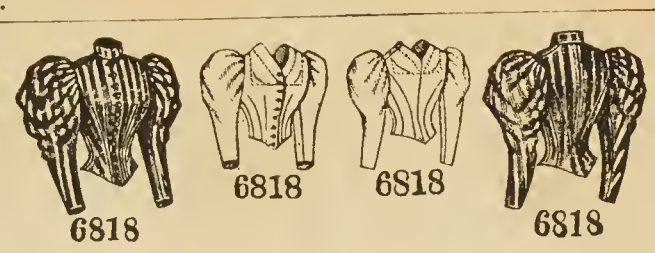
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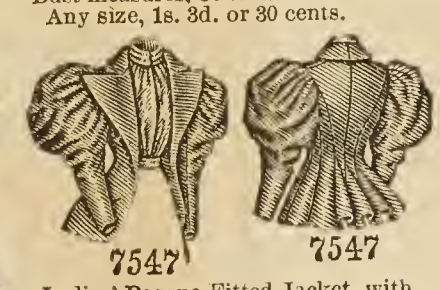
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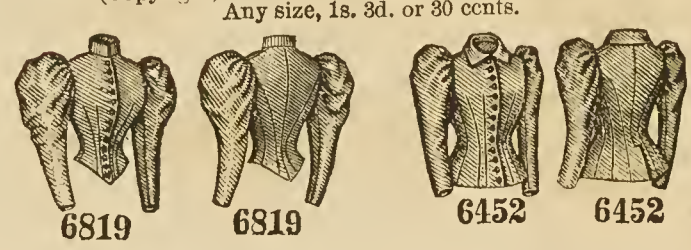
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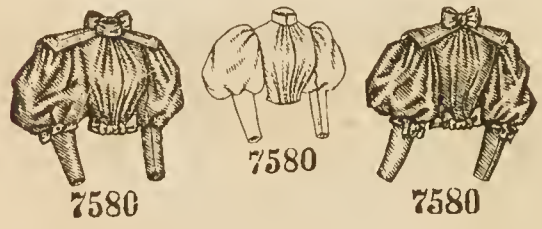
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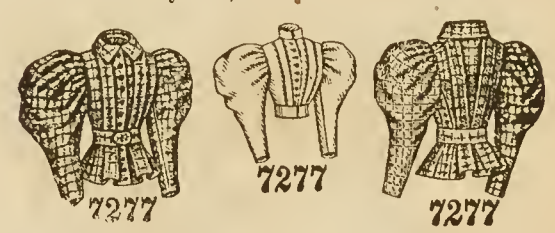
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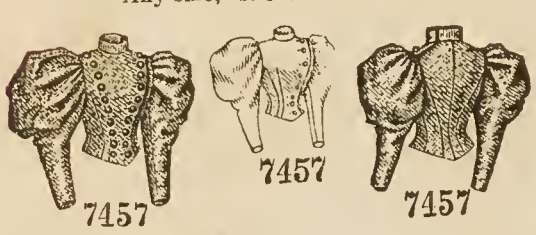
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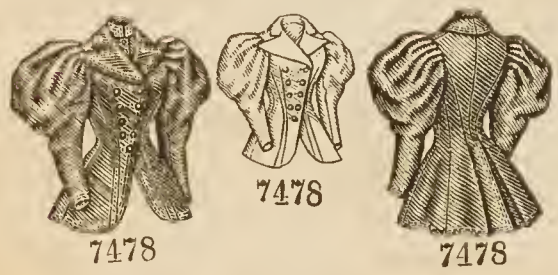
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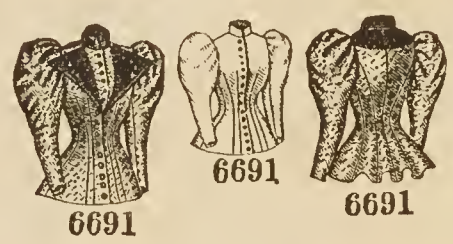
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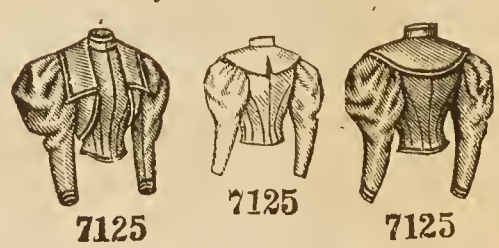
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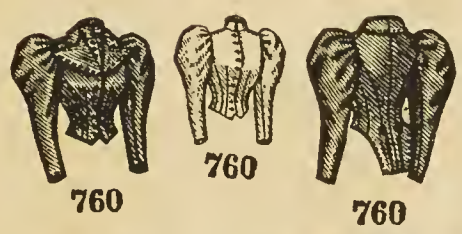
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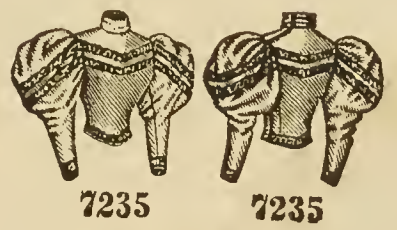


Ladies' Basque-Waist, with French Front (To be Made with a High or Low Neck and with Full-Length or Elbow Sleeves) (Copyr't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cts.

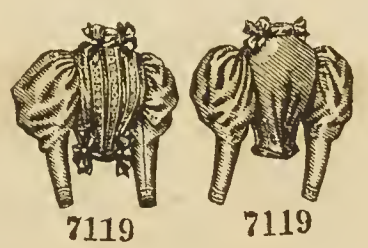




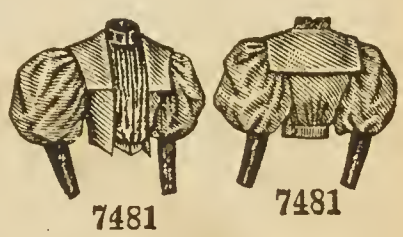
Ladies' Basque-Waist (To be Made with a Crush Collar or a Sailor Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with Seamless Back and Front and Fitted Lining (Copyr't): 14 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with Eton Jacket-Fronts and Sailor Collar (Copyr't): 13 sizes. Bust meas , 28 to 46 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Basque-Waist, with Eton Front (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



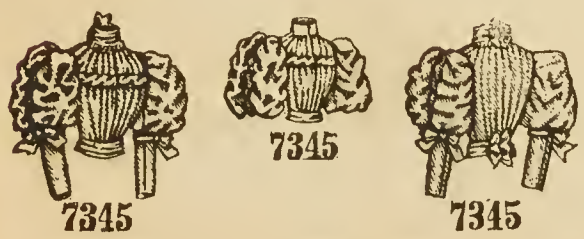
Ladies' Shirred Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



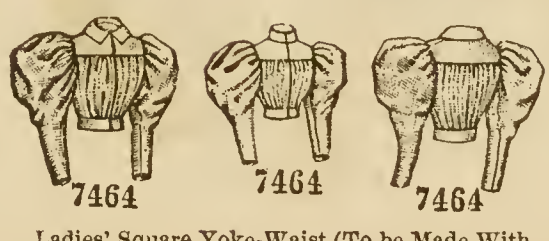
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' French Basque-Waist, with Plaits Laid On (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cts.



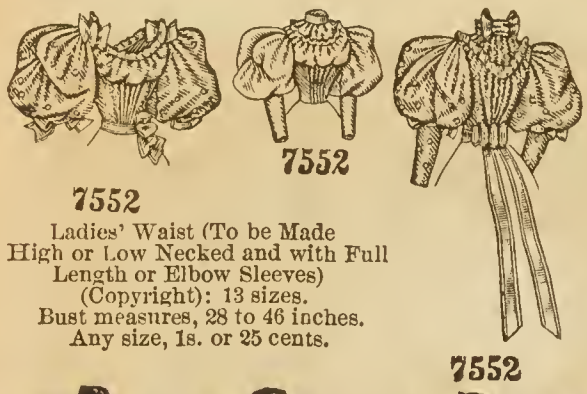
Ladies' Waist (To be Made with Long or Elbow Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Square Yoke-Waist (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar) (Copyr't): 14 sizes. Bust measures, 28 to 48 inches. Any size, 10d. or 20 cents.



Ladies' Round Yoke-Waist (To be Made With or Without a Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



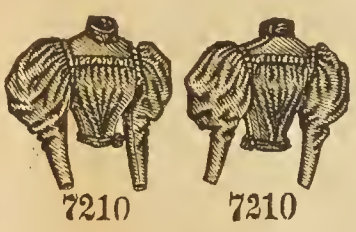
7552
Ladies' Waist (To be Made High or Low Necked and with Full Length or Elbow Sleeves) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Puffed Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



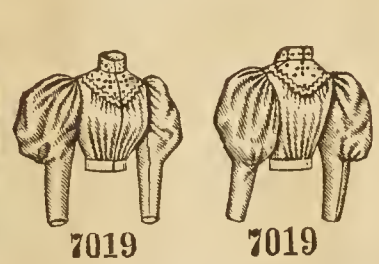
Ladies Surplice Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Yoke Waist (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque-Waist, with Blouse Front (Closed at the Shoulder and Under the Arm) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



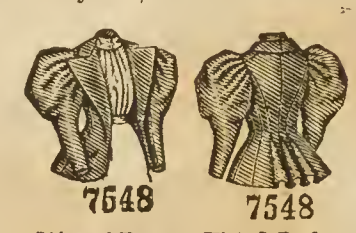
Ladies' Waist, with Full Outer-Body Outlining a Pointed Yoke (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cts.



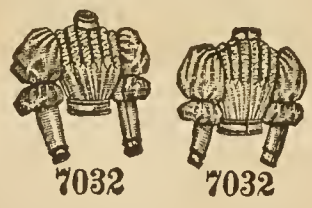
Misses' Basque, Closed at the Back (To be Made with a High Neck or with a Low Round, Square or Pointed Neck and with Long or Short Leg-o'-Mutton or Puff Sleeves) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Ladies' Spencer Waist (To be Made With or Without a Fitted Lining) (Copyr't): 14 sizes. Bust meas., 28 to 48 inches. Any size, 10d. or 20 cents.



Misses' Basque-Fitted Jacket, with Full Vest-Front and Godets in the Back Seams (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



Misses' Puffed Waist (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



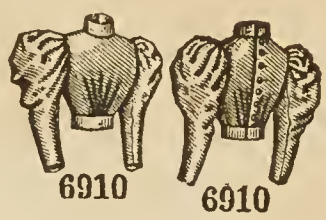
Misses' Basque-Waist (To be Made with a Sailor or Standing Collar) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



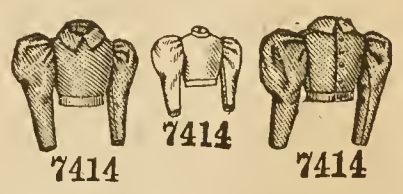
Misses' Waist, with Full Outer Body Outlining a Round Yoke (Known as the Baby Waist) (To be Made High or Low Necked and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



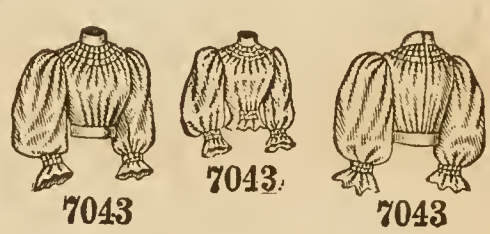
Misses' and Girls' Spencer Waist (To be Made With or Without a Fitted Body-Lining) Copyr't): 14 sizes. Ages, 3 to 16 years. Any size, 7d. or 15 cents.



Girls' Plain Waist, Closed at the Back (To be Made with a Rolling or Standing Collar) (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 5d. or 10 cents.



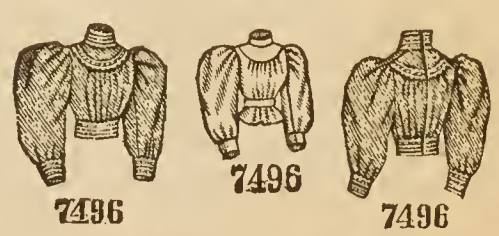
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Misses' Spencer Waist (To be Made With or Without a Fitted Lining and with a Rolling or Standing Collar) (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.



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A SUBSCRIBER:—To make rose cream, take as follows:

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White wax,	1 "
Glycerine,	4 "

Mix the spermaceti, white wax and oil of almonds together first, then add the glycerine, and stir the mixture until cool. Perfume with attar of roses.

THE BOWERY GIRL:—A high coiffure is the most stylish for ceremonious evening entertainments.

T. S. L.:—Red ants may be exterminated in the following manner: Grease a plate well with lard, set it where the insects abound, and place a few sticks around the plate so that the ants can gain ready access to the lard, of which they are very fond. Occasionally turn the plate bottom up over the fire, when the ants will fall off with the melting lard. Replace the plate until all the ants have been destroyed. Powdered borax sprinkled about the infested places is said to exterminate both red and black ants.

S. C.:—You might arrange a doubled frill of the material at the bottom of your skirt, heading it with a row of fancy gimp, and disposing it in shallow, zigzag points if you have enough material. Trim the waist with the gimp.

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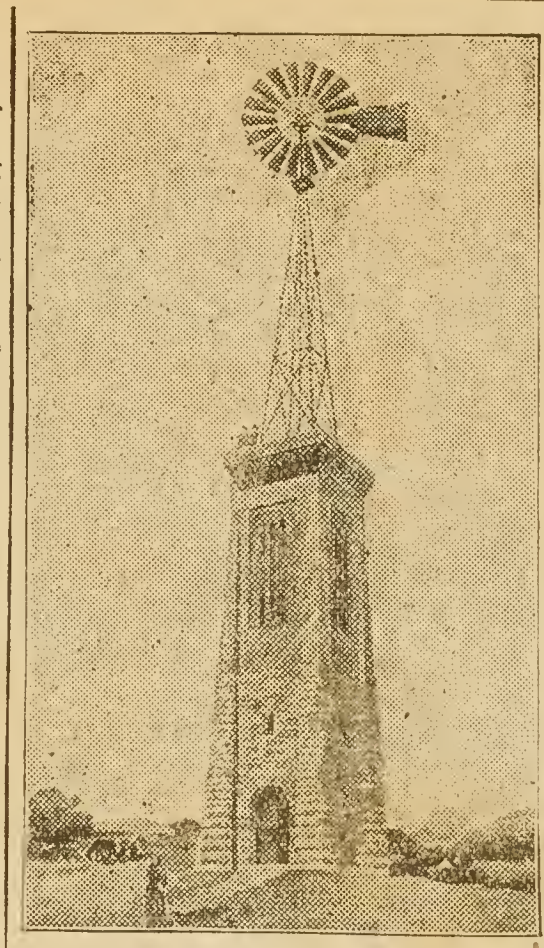
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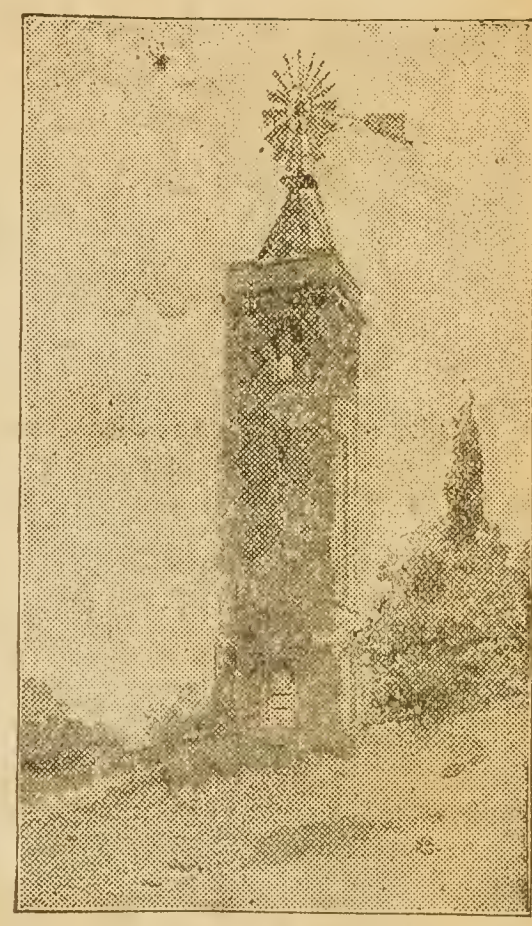
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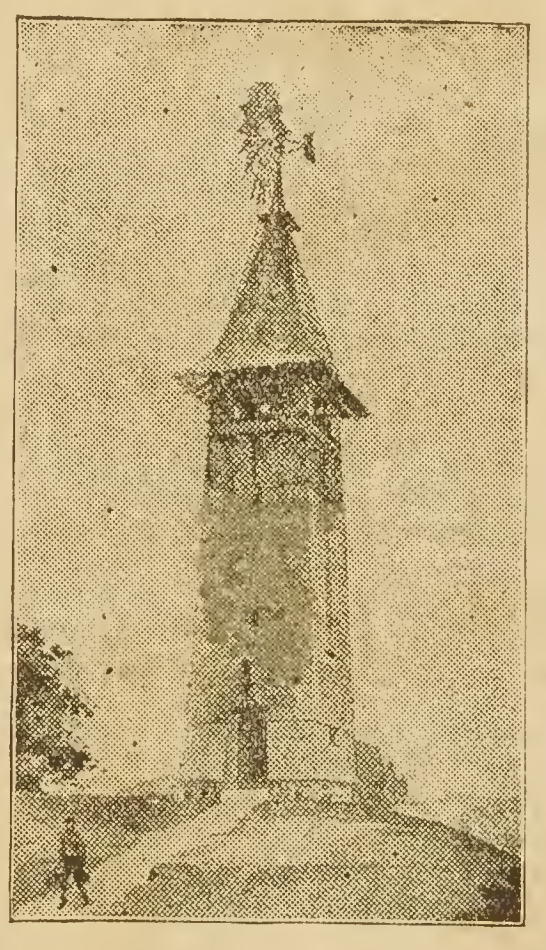
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THOMSON'S GLOVE-FITTING
(TRADE MARK)

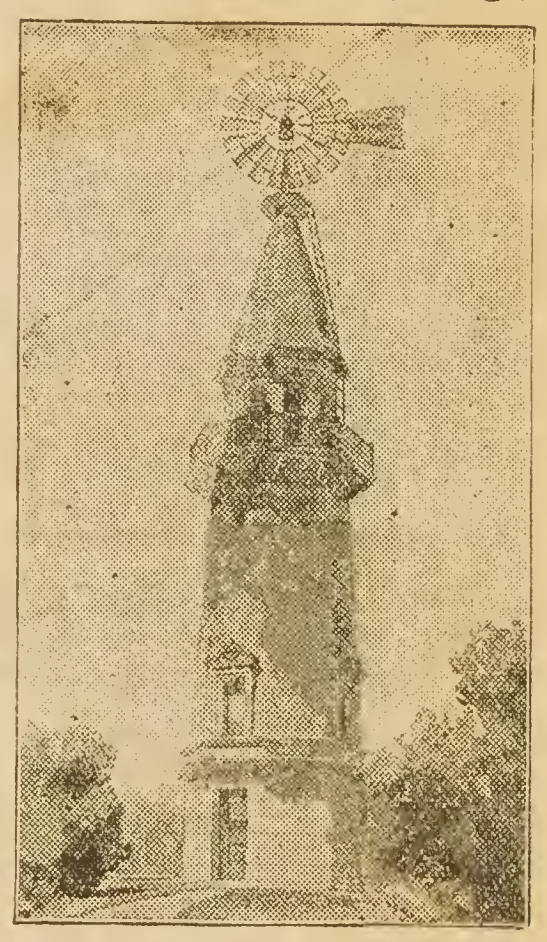


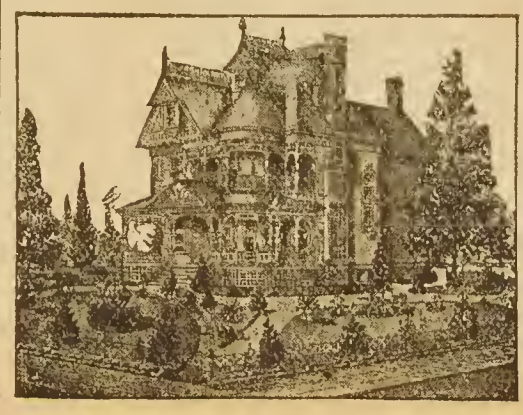
A perfect water supply in country or suburban homes is now easily within the reach of all, and can be had in such an ornamental form as to give an added charm to the landscape. The galvanized steel tank and other new features of the system brought out by the Aermotor Co. this season leave little to be desired. These tanks have tight covers, and do not shrink, leak, rust, give taste to water, nor admit foreign substances. We have twenty branch houses. One is near you. Tell us what you think you want and allow us to submit original plans and estimates. These, at least, will cost you nothing, and an outfit will not cost much. If you want an electric light plant run by wind power, we have something to offer in that line also. Please bear in mind that the Aermotor Co. originated the manufacture of steel windmills, steel tilting and fixed towers, and steel tanks, and is the only concern that galvanizes all its work after all the cutting, shearing and punching is done, so that every portion of the steel is covered with an indestructible coating of zinc and aluminum. We believe we make more than one-half of the world's supply of windmills. To add to our output one more for your convenience would give us pleasure.



AERMOTOR CO., Chicago.







If you are Going to Build

• • • a HOME

send us your name and address, and state what priced house you want. WE WILL SEND FREE our Beautifully Illustrated Book of Residence Designs entitled "ARTISTIC HOMES." Contains many Beautiful Homes, also designs for laying out your grounds. Inclose two 2c. stamps for mailing; or 25c. for a copy of "AMERICAN HOMES," a handsome Magazine, devoted to planning, building and beautifying the Home (size 11 x 14 in.), 24 Beautiful Designs and many other fine Illustrations.

GEO. F. BARBER & CO.,
Architects, Knoxville, Tenn.

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It stands for silver solidity and everlasting style.

SIMPSON, HALL, MILLER & CO.
Union Square, New York City, and Wallingford, Ct.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

A READER:—Hair that has been bleached by the use of peroxide of hydrogen will return to its natural color when the use of the peroxide is discontinued, but the change will be very gradual. Frequent washings will hasten the proeess.

IGNORANCE:—"Soeial Life," published by us at 4s. or $1.00, contains formal and informal styles of invitations and replies, which may be adapted to different oecasions.

THALIA:—To bleach a white straw hat which has been yellowed by the sun: Procure a deep box, air-tight if possible; place at the bottom a stone, on the latter lay a flat pieee of red-hot iron, or a pan of eharcoal, and on this scatter powdered brimstone; hang the hat inside the box, close the lid, and let it remain a night.

READER:—To harden plasterof Paris, mix with weak alum water instead of water, or a solution of two ounees of gum arabie in a pint of water. Putty is used for sticking articles on a "erazy" jug. Write to Messrs. C. T. Bainbridge's Sons, Brooklyn, N. Y., for erêpe tissue paper, mentioning this magazine.

AN OLD SURSCRIBER:—We would suggest fawn eolor for your eottage, with gables and trimmings of a bluish gray.



Buying a Peerless Freezer

WITH THE

Vacuum Screw Dasher.

Write us for information; it costs nothing and may save you money

Our recently published booklet "Fifty Ices," gives full description of the Peerless, with illustrations and price list.

PEERLESS FREEZER CO., Cincinnati, O.

Notice.—We have carefully tested the Perfection Dress Stay and cheerfully recommend it to our customers everywhere.—The Butterick Publishing Co. (Limited).



USE THE

Perfection Dress Stay.

The Only Stay.

Not Like Any Other.

Sold by Butterick Agents and Leading Retailers Everywhere.

Ask for it.

DETROIT STAY CO., Detroit, Mich. | The R. R. Appleton Co., New York.



The Difference in Stoves.

With an ordinary stove, the fire goes out when most wanted, or is raging hot when not wanted; with the **New Process Stove**, the fire is started with a touch—put out the same way. An ordinary stove smokes, smells, and makes a dirt; the New Process is entirely free from all such faults. With an ordinary stove the fuel bill is often hard to meet; with a New Process it is comparatively but an item. All in all, the New Process is as far ahead of the ordinary stove as the electric light is ahead of the candle. If you want to get better acquainted with this great stove, send for the New Process book—It's free.



THE STANDARD LIGHTING CO.,
200 Perkins Avenue, CLEVELAND, OHIO.

$5 **WILDE'S** Spring and Summer **COMBINATION SUITS**

are ready. **Send For Samples.**



Instead of reducing the price we have improved the quality. **Combination Suit** means **Coat, 2 Pair of Pants and Cap to match.** In two styles.

WILDE'S Double Breasted Knickerbocker Suits for Boys, 4 to 15 years.

WILDE'S Double Breasted English Reefer Suits for boys, ages 3 to 8 years, with wide collar, trimmed with braid. This is a beautiful little suit.

Goods sent C. O. D., subject to inspection, or send money in advance. You pay express to your place, we pay express on goods or money returned. **Money refunded if goods are not satisfactory.** Send for samples of our Men's $15.00 Suits. Send for **new Spring Catalogue.**

Mention the Delineator.

JAMES WILDE, Jr., & CO.,
N. E. Corner State and Madison Sts., CHICAGO.

$13.60



YOU ARE SURE TO GET A PRESENT ALSO!

☞CUT THIS AD OUT and send to us with $13.60 and we will send you this MACHINE by freight. If you don't find it equal to machines retailed at from $40.00 to $60.00. Better than those advertised by other houses at from $30.00 to $40.00 and the GRANDEST BARGAIN you ever saw, return it at our expense and we will Refund Your Money. ☞OR WE WILL SEND it C.O.D. Subject to Examination on receipt of $3.00 as GUARANTEE OF GOOD FAITH, balance $10.60, to be paid after you have seen and examined the machine.

DESCRIPTION! 7 Drawers, Cover and Drop Leaf, exactly as illustrated, SOLID BLACK WALNUT OR ANTIQUE OAK, as desired. Latest Improved and Best Model PATENT FEED, patent setting needle and threading shuttle, automatic bobbin winder, latest eccentric action (only used on finest machines) and a complete set of attachments, needles, oil, instruction book and accessories. A 10 YEARS BINDING GUARANTEE GOES WITH EVERY MACHINE. This machine is made of the very best material, finely finished and adjusted to all kinds of sewing. RUNS EASY; a child can operate it. Never gets out of order, almost noiseless. ☞BIG CATALOGUE FREE. ☜ Address,

SEARS, ROEBUCK & CO., Cheapest Supply House on Earth. 173 & 175 W. ADAMS ST., CHICAGO, ILLS.

"Silver Plate that Wears."



Get the Genuine

1847

Rogers Bros.

Spoons, Forks, &c.

There are many "Rogers." The mark **1847** identifies the old original quality of Rogers silver plate, famous the world over. Made only by

Meriden Britannia Co.

Meriden, Conn., New York, Chicago, San Francisco.

If you cannot procure genuine **1847** goods of your dealer, write us, and we will give necessary information.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

A. J. P.:—Relative to having your combings made into a switch, write to G. Binout, 27 Union Square, New York, mentioning THE DELINEATOR in your communication.

D. C.:—"Babyland" is published by The Alpha Publishing Co., Boston, Mass., who also issue a periodical entitled "Our Little Men and Women."

AN ARTIST:—The enlarging of photographs for use in producing crayon portraits is not done by ordinary photographers, the reason being, we believe, that an expensive plant is necessary for the work. Most small photographers have such enlarging done by city concerns, that make a specialty of it, and complete the portraits by laying on the crayon.

CAROLYN:—The stitches in Honiton, Battenburg and Irish-point lace are about the same, but Battenburg, being the coarsest, is the easiest to do. Battenburg and point lace are not alike in texture or effect. "Outlining" is the term applied to the work done with tinsel cord. The necessary material can be ordered from Miss C. F. Morse, 40 East 14th Street, New York City.

CUTICURA WORKS WONDERS

In curing torturing, disfiguring, humiliating humours of the Skin, Scalp and Blood when all else fails.

YPSILANTI DRESS REFORM UNDERWEAR.

The only sanitary underwear. Endorsed by physicians throughout the country. This is a good time to become acquainted with the merits of Ypsilanti—for 1895 you will find

PRICES DOWN.

Send for Catalogue and our new book entitled *"Modern Underwear and How to Wear It."* They are free.

HAY & TODD MFG. CO.
YPSILANTI MICH.



FOR CHURCH.
FOR BUSINESS.
FOR INFORMALS.

Our $11.50 English Clay Diagonal Suits, black or grey, are appropriate and will compare in every detail with those the tailors tax you three times as much for. The styles comprise Cutaway Frocks—
Single-Breasted Sacks—
Double-Breasted Sacks—
Prince Albert Frocks—
All the latest fashions.

Sample pieces of the worsted sent free.
Suits shipped C. O. D., privilege of examining before paying.
Cash orders filled. If not satisfactory, money and express charges returned.
Spring Overcoats finely made from same worsted. All sizes, 32 to 50, for $10.00.
Enclose 2c. stamp and we will send our "great wonder" Puzzle and Spring Catalogue.



Our "Combination" Suit,

extra trousers and cap to match, for boys, ages, 6 to 15.

Prices—$3.50, $5.00, $6.00, $6.50.

Spring styles are ready. The fact that we sold more than 50,000 of these popular outfits speaks louder for their merits than any words we can write. Our variety is larger than ever for this spring's trade. Qualities superior. They are the *best* outfits in the world.

Sample pieces of the fabrics sent free. Combinations sent C. O. D., with privilege of examining before paying. Or, if price of combination in cash is sent, with 60c. additional for postage and registering (age, weight, height of boy and size of hat), we will forward the outfit and guarantee satisfaction or return the money and charges.

Also, ask for samples of confirmation suits, ages, 10 to 19.
Boys' Long Pants Suits, ages, 11 to 19.
Boys' Long Pants, ages, 12 to 19.
Boys' Knee Pants, ages, 4 to 15.

PUTNAM CLOTHING HOUSE, 113 Madison St., Chicago, Ill.

10% SUNSHINE.
90% SUFFERING.

There are men and women nine-tenths of whose lives are made up of silent suffering because (1) their ailment forms a disagreeable subject to talk about, and (2) because neither doctors nor medicines have brought relief or cure.

We mail free particulars of our legally protected Discovery (which embodies *an entirely new principle*), by which any one can without inconvenience, without pain, without fail, cure himself of any form of Piles, Hemorrhoids, Fissures, Fistula. Your case may have baffled doctors and defied ointments, salves, suppositories, liniments, washes and instruments; it doesn't matter. *Our discovery*, which differs from all these as pleasure differs from pain, *will bring relief and cure.* Particulars and proofs free. A dollar for the Discovery, postpaid. Address,

Komchacin Caloric Co. Lincoln St., Boston, Mass.



The Greatest Invention of the Century for Woman's Comfort.

SOUTHALL'S "SANITARY TOWELS"

Antiseptic, Absorbent and of Downy Softness.
Entirely Superseding the Old Fashioned Diaper.

SOLD AT COST OF WASHING ONLY.

Southall's "Sanitary Towels" can be obtained in most of the leading Dry Goods Stores (Corset, Ladies' Underwear or Notion Dep't.) If your Dry Goods House does not keep them, they can obtain them for you by addressing

MANAGERESS, 364 Broadway, N. Y. City.

Patentees and Manufacturers, SOUTHALL BROS., & BARCLAY, Birmingham, England.

1895 High Grade Bicycles

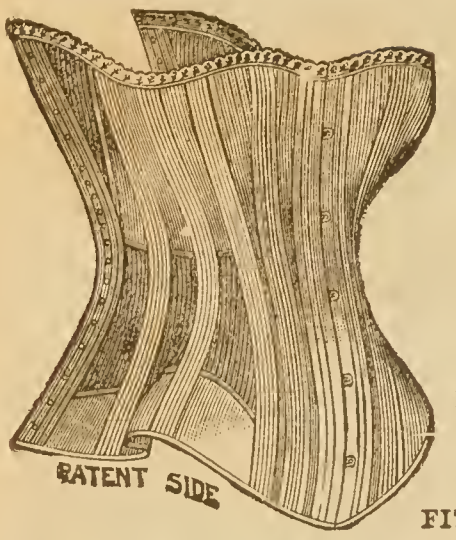


Shipped anywhere C.O.D. Saving you dealers profit.

$100	'Oakwood' for	$62.50
$85	'Arlington' "	$45.00
$65	" "	$37.50
$20	" "	$10.90

Latest models, wood or steel rims; pneumatic tires; weight 17½ to 30 lbs.; all styles and prices. Large illustrated catalogue free.

Cash Buyers' Union, 162 W. Van Buren St. B 6, Chicago



Armorside CORSET.

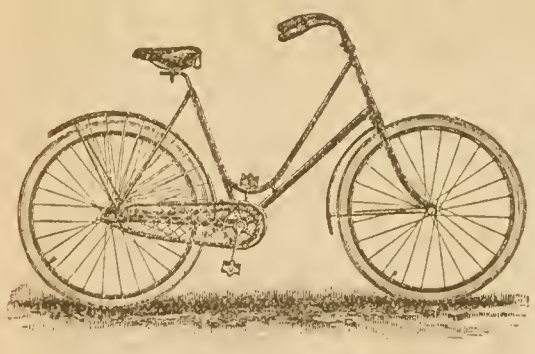
THE GREATEST INVENTION OF THE CENTURY.

Never Breaks Down on the Sides.

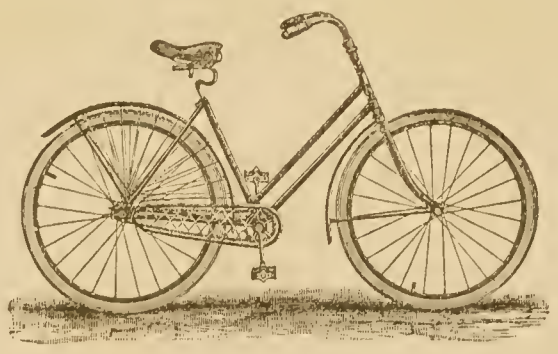
If not in stock at your retailer's, send for a Corset, free by mail, to **$1.00**

BRIDGEPORT CORSET CO.

FITZPATRICK & SOMERS, Sole Agents, 85 Leonard Street, New York.



Crescent No. 4, $75.00.



Crescent No. 5, $50.00.

CRESCENT BICYCLES

HIGHEST GRADE. LOWEST PRICES.

We have Demonstrated that First-Class Bicycles can be Made and Sold at the Following Prices:

$75 No. 1 (for Men), 28-in. wheels, 23 lbs. No. 4 (for Ladies), 26-in. wheels, 22 lbs.

$50 No. 2 (for Youths), 26-in. wheels, 21½ lbs No. 5 (for Misses), 26-in. wheels, 24 lbs.

$40 No. 3 (for Boys), 24-in. wheels, 21 lbs. No. 6 (for Girls), 26-in. wheels, 23 lbs.

We would call the attention of Ladies to our Crescent No. 4, weighing 22 lbs. This wheel is fitted with small rubber pedals, saddle specially designed for Ladies' use, up-curved handle bars, and high frame. It is, without doubt, the daintiest Ladies' Wheel on the market. Illustrated Catalogue FREE.

CHICACO..... WESTERN WHEEL WORKS. NEW YORK.



A "CHAUTAUQUA" ROCKER AND RECLINING CHAIR FREE,

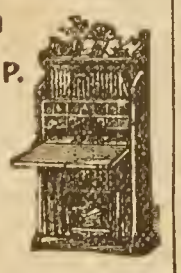
BUILT OF OAK, POLISHED ANTIQUE FINISH, WITH BEAUTIFULLY GRAINED THREE-PLY VENEER BACK. THE SEAT, HEAD AND FOOT RESTS ARE UPHOLSTERED WITH SILK PLUSH.



OR A "CHAUTAUQUA" OIL HEATER FREE,

CENTRAL DRAFT ROUND WICK BURNER. ABSOLUTELY ODORLESS. HEIGHT, 3 FEET, DIA. OF DRUM 8½ INCHES; WEIGHT, 30 POUNDS. ONE GALLON KEROSENE LASTS 12 HOURS.

OR A "Chautauqua" DESK FREE, WITH A COMBINATION BOX OF "SWEET HOME" SOAP.



MOST POPULAR DESK EVER MADE. SOLID OAK THROUGHOUT, HAND-RUBBED. 5 FEET HIGH, 2½ FEET WIDE, 10½ INCHES DEEP. THE LAUNDRY AND TOILET SOAPS, "BORAXINE" AND "MODJESKA" TOILET ARTICLES, BOUGHT AT RETAIL WOULD COST, - - - - - - $10.00 } You Get All For $10.00. We will
EITHER PREMIUM, WORTH AT RETAIL, 10.00 }
SEND BOX AND EITHER PREMIUM ON THIRTY DAYS' TRIAL; IF SATISFACTORY, YOU CAN REMIT $10.00
IF NOT, HOLD GOODS SUBJECT TO OUR ORDER.

See DELINEATOR, Sept., Oct., Nov., Dec.

THE LARKIN SOAP MFG. CO. BUFFALO, N.Y.



"A" Grade, $45. Write to-day.

CARRIAGES, BUGGIES, HARNESS

and **Bicycles, at Factory Prices.** Work guaranteed and 20 to 40 per cent saved. Our goods received the highest awards at the World's Fair. Our 1895 Mammoth Illustrated Catalogue is free to all. It shows all the latest styles and improvements and reduced prices. It has 200 pages and is the largest and most complete catalogue ever issued. Send for it. *It's free.* **Alliance Carriage Co., Cincinnati, Ohio.**



"A" Grade, $67.50. Write to-day.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

BOG OAK:—A stylish mourning gown may be made of black Henrietta trimmed with armure silk. Black-and-white checked French gingham will launder well. Black lawn may be washed in tepid salt water, and sponged on the wrong side with a solution of gum arabic to stiffen it. Iron on the wrong side while damp. A black armure silk cape trimmed with dull jet may be worn with the gown above suggested. A comfortable travelling dress may be made of serge, camel's-hair, sacking, cashmere, wool armure, etc.

KITTIE:—A list of natal stones and the flowers connected with them was given "Constant Reader" in the March DELINEATOR.

MAMIE S.:—Melted cocoa butter well rubbed in is said to improve the growth of the eyebrows.

M. J.:—"Gotham" is a popular name for the city of New York, first given it in "Salmagundi," a humorous work by Washington Irving, William Irving and James K. Paulding, because the inhabitants were such wiseacres.

BISHOP:—For any kind of visiting or wedding cards write to Robt. Sneider, 145 Fulton street, New York City. A lady does not present her card after an introduction.

ANNIE LAURIE:—The thirtieth anniversary of wedded life is termed the pearl wedding.

THE DELINEATOR does not often treat of such subjects as Life Insurance. It is, however, one which cannot be ignored in the home, and so many letters like the one below have come to us, that it seems eminently proper to give the advice needed, not only by this correspondent, but by thousands of others.

ANXIOUS WIFE:—Your anxiety is not uncalled for, or undue. If, as you say, your husband is kindly, generous and devoted to his family, he ought to see that it is a fundamental duty for him to provide against your coming to want in the event of his death. If the home is not yet paid for, he should at least insure his life for enough to complete the payment. Your fear lest he might think you desirous of benefitting by his death is unreasonable. It cannot benefit you to lose him, but he can save you from the worst poverty by securing the home to you. If, however, you hesitate to urge him personally, send word to a Life Insurance Agent to call on him. Then, if you are even moderately tactful, you can do much to help the Agent indirectly. The one thing to be cautious about is the choice of a company from which the policy of insurance is to be obtained. The best is the Mutual Life Insurance Company of New York. ***



Send $1.75 for RUG

One of our finest quality, high pile, Oriental design Japanese Rugs, size 3x6 feet. **Retail Price $3.00.**

Don't Pay Retail Prices for

CARPETS

We sell the newest, prettiest patterns and best quality at

LOWER PRICES THAN ANY RETAIL OR WHOLESALE DEALER.

We pay the freight on all orders amounting to $15 or over. Send for our illustrated booklet, "Carpet Information," mailed free.

THE RUSSELL CARPET CO.,

254 Market Street. - - Chicago, Ill.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

BEATRICE:—Infants' dresses measure from a yard to a yard and a quarter in length, including the hem at the bottom. The under-skirt measures about one yard without the hem. Infant boys' first short dresses may be suitably worn by infant girls. A pretty dress for a little boy may be cut by pattern No. 7577, which costs 10d. or 20 cents, and is illustrated in the April DELINEATOR.

M. L. W.:—Your novelty suiting will make up stylishly by costume pattern No. 7511, which costs 1s. 8d. or 40 cents, and is illustrated in the March DELINEATOR. The tailor finish is most approved for such materials.

DAISY AND VIOLET:—Your mother or guardian is the proper one to consult if your feelings do not dictate a course of action. A miss of fourteen may arrange her hair in a Catogan braid. It is not good form to appear at table in a hotel in a tea-gown.

J. B. N.:—A celebrated physician prescribes the following for checking undue perspiration: "Place three or four ounces of oak bark in a pint of boiling water and boil ten minutes. Add half of this to a basinful of hot water, to which also add a dessert-spoonful of powdered borax and the same quantity of fine starch. Sponge the affected parts night and morning." Fine veils are least injurious to the eyes, and black, white or brown may be safely chosen.

ILL-TEMPERED BABIES

are not desirable in any home. Insufficient nourishment produces ill temper. Guard against fretful children by feeding nutritious and digestible food. The Gail Borden Eagle Brand Condensed Milk is the most successful of all infant foods.

Mrs. Van Style



and little Marie are both dressed in the beautiful "**Toile du Nord.**"

This fabric comes in such a great variety of styles that it is suitable for all ages.

Checks from tiny pin heads to the very large plaids for young ladies' wear; new designs for shirt waists, and many original effects which are shown only in the Parkhill Goods for '95.

These fabrics outwash and outwear all others. The standard wash goods of the country. Sold by all dry goods dealers. For samples, address

"Toile du Nord"

Parkhill Zephyrs
27 inches

Clitheroe Zephyrs
32 inches

Parkhill Mfg. Co.,

Fitchburg, Mass.



Great Physical Strength

is not necessary to the enjoyment of perfect health, yet life is incomplete without the possession of strong, healthy organs and faculties, for these give rise to the most delightful sensations of existence. Health is essential to the accomplishment of every purpose; while sickness thwarts the best intentions and loftiest aims.

Exercise common sense and ordinary precaution and you need never be very sick. When you find your stomach troublesome, your bowels inactive, your nerves sensitive—look out! When your weight is decreasing, when your energy is waning, when exertion seems impossible and sleep does not give rest—look out!

Serious illness has its beginnings in neglected little things. Even dread consumption comes on by degrees, and may begin with a very slight derangement. Taken in time, 98 per cent. of all cases of consumption can be cured. Taken in time, no disease need be really serious. The best safeguard against disease is an active, healthy liver. That means good blood and good blood means good, solid healthy flesh.

The germs of disease seek out the weak spots in the body. Don't have any weak spots. If you have them now, clear them out, tone them up, make them strong. Dr. Pierce's Golden Medical Discovery will do it. It searches out all poisonous matter and disease-germs of whatever character. It regulates the action of the organs of the whole body. It forces out impure matter, makes the blood rich and puts new life into every fiber. It makes, good, firm healthy flesh—doesn't make fat. It gives you flesh that you can work with—the flesh that means health and strength. Fatness doesn't necessarily mean health, but a reasonable plumpness is essential to the best bodily condition.

Dr. Pierce's Golden Medical Discovery is pleasant to take and you don't have to take an ocean of it to get well either.

COUPON 2

The People's Common Sense Medical Adviser, a book of over 1000 pages and 300 colored and other illustrations, can now be had, in strong paper covers, ABSOLUTELY FREE, on sending this Coupon and 21 cents in one-cent stamps, for packing and postage. Over 680,000 copies of this complete Family Doctor Book already sold, in cloth binding, at regular price of $1.50. Address: WORLD'S DISPENSARY MEDICAL ASSOCIATION, 663 Main Street, Buffalo, N. Y.

HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON

QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

÷ MODENE ÷

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST * * * * * * INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits—Used by people of refinement.

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, **$1.00** per bottle. Send money by letter, with your full address written plainly. ☞Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED.

MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A.
Manufacturers of the Highest Grade Hair Preparations.
You can register your letter at any Post-office to insure its safe delivery.

We Offer $1,000 FOR FAILURE OR THE SLIGHTEST INJURY. ☞EVERY BOTTLE GUARANTEED.



FREDERIC W. ROOT.

If You Can't Pay $5.00 per Half Hour, Perhaps You Can Pay What We Charge.

No less a personage than FREDERIC W. ROOT, the highest authority, and the best voice teacher in the United States, is teaching a new system of voice culture, and directing the practice of thousands of pupils through "The Musical Messenger." The lessons furnish the people in their homes the instruction and exercises that Mr. Root personally uses. The directions are so plain that every reader can understand them, and their practice will surely cultivate the voice to a high state of perfection. The cost of *The Musical Messenger* is $1.00 per year.

FILLMORE BROTHERS,

Bible House, New York. Sixth Street, Cincinnati.



ENGLISH DECORATED
Dinner and Tea Set No. 65.
Premium with a Tea and Coffee Order of $18.00.
Packed and delivered at depot for $7 cash.

We do the largest business in this country ***direct with consumers*** in ***Tea, Coffee, Baking Powder, Spices*** and ***Extracts.*** We are importers of all the goods we handle. We offer ***Premiums*** or give ***liberal discounts*** and send the best values of ***any*** house in the United States.

We want ***YOU*** to send for our 170-page illustrated ***Price and Premium List.*** It tells the whole story. Costs you nothing. Will interest and pay you. We have hundreds of other sets ***Plain*** and ***Decorated,*** and a Host of other Premiums.

THE LONDON TEA COMPANY,
189 CONGRESS ST., BOSTON, MASS.

Tailor-Made Suits, Silk Waists, Capes, Skirts, Jackets.



Do you wish to dress stylishly at moderate cost? If so you should write for our new Spring and Summer catalogue of Tailor-Made Suits, Capes, Jackets, Waists, etc. We make every garment to order, thus insuring a perfect fit, and pay all express charges.

Capes, $4 up; Jackets, $5 up;
Crepon Skirts, Silk Skirts,
Cloth and Mohair Skirts, $7 up;
Duck Suits, $4.00 up;
Tailor-Made Suits, $10 up;
Silk Waists, $4.50 up;
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FIFTY SAMPLES

of the materials from which we make our garments to select from, on receipt of four cents postage. Among our samples are all the latest cloths for Spring and Summer Tailor-Made Suits and Wraps; also samples for Duck Suits, Silk Waists, Shirt Waists, Skirts, etc. You may select any style, and we will make it to order for you from any of our materials. We also sell cloth by the yard for Tailor-Made Suits and Wraps at from 90 cents to $5 per yard, 52 inches wide. We invite ladies living in or near New York to visit our salesroom.

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ANSWERS TO CORRESPONDENTS,
(Continued).

ROSE-BUD:—Consult a physician about the fulness under your eyes.

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LUCILE:—In The American Academy of the Dramatic Arts all the details of dramatic art are carefully taught.

JENNIE:—Read the articles on "Fashionable Dress Goods" in the March, April and May DELINEATORS for exhaustive information regarding new and popular colors and textures.

SUBSCRIBER:—As you did not give your address, we could not answer by mail. Perhaps your trouble is due to nervousness, which could be corrected by a good physician. Benzoin can be used daily; put in a basinful of tepid water just enough to turn the water a milky white.

MODEST:—"Beauty" is a cloth-bound book of 528 pages, with gilt title, and is sent securely tied in a wrapper of heavy paper. Its price is 4s. or $1.00.

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ANSWERS TO CORRESPONDENTS,
(Continued).

MARION:—It is asserted that bromo-chloralum is an efficacious disinfectant for the breath regardless of the physical cause of the odor. Dilute a little of the chloralum with eight or ten parts of water and gargle with it, also swallowing a few drops.

GEORGIANA C.:—Regarding the laundering of black lawn, see answer to "Bog Oak" elsewhere in these columns.

RUBY:—Follow advice given "Anxious Awaiter" regarding the removal of superfluous hair.

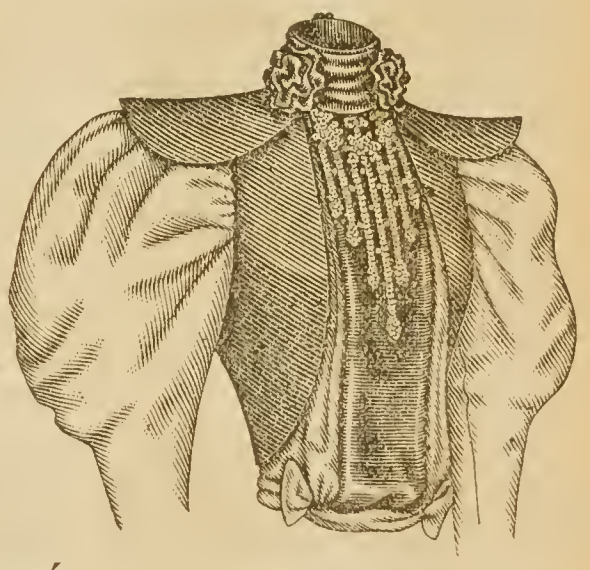
A FUTURE BRIDE:—The bride's family supply all refreshments served at the wedding.

EVA:—Mourning for a parent is worn at least a year, and afterward circumstances and individual convictions determine how soon the black shall be lightened. Misses of sixteen wear their dresses to the ankle.

X. Y. Z.:—Write to John Woodbury, 127 West 42nd Street, New York City, regarding protruding ears. A good antiseptic tooth-wash may be made of the following:

Glycerine of borax,.....1 drachm.
Water,.....1 pint.

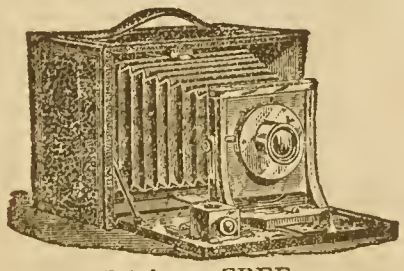
AN OLD SUBSCRIBER:—To dry-cleanse white or cream lace, spread it on wrapping-paper, sprinkle calcined magnesia over it carefully, place another paper over it, put away between the leaves of a book for two days, and then shake to scatter the powder.



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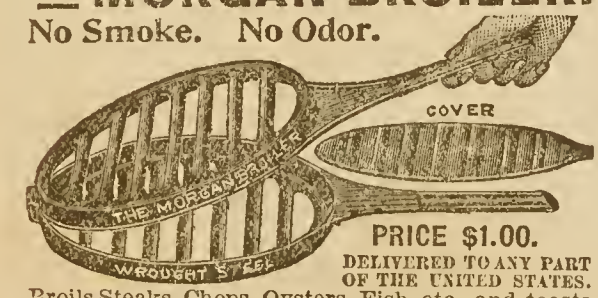
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STOPS IT QUICK It clears the stopped-up head and dry husky throat.
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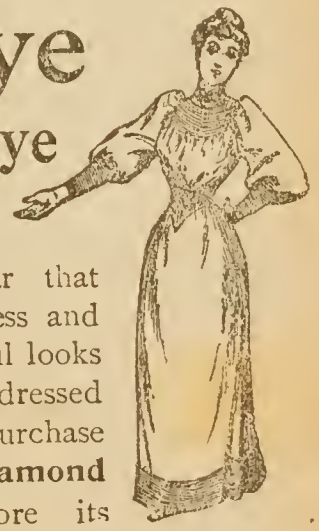
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for Ladies' and Misses' Wear, an inspection of which by our readers is invited. The Patterns can be had from either Ourselves or Agents for the sale of our Goods.

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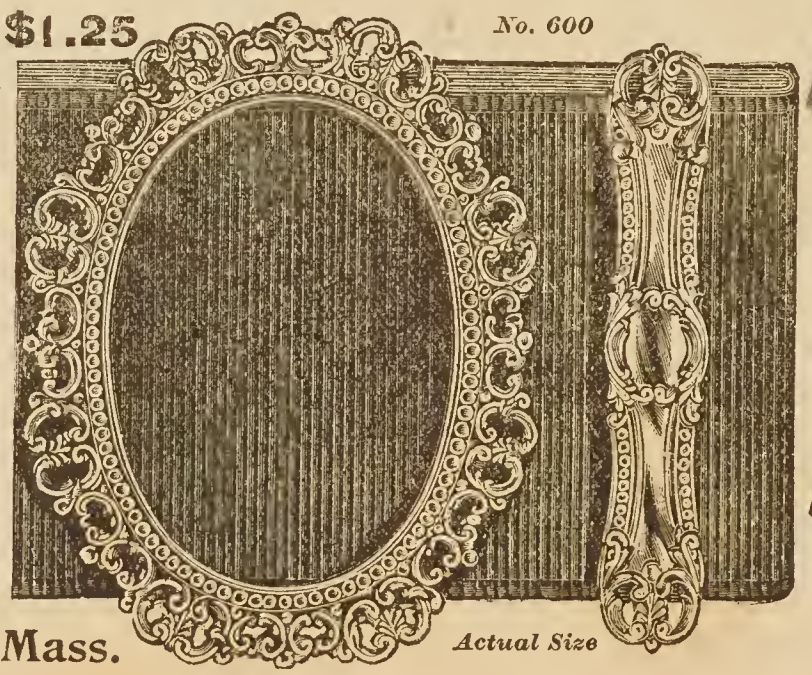
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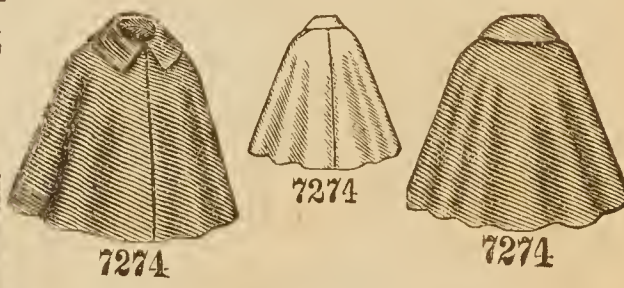
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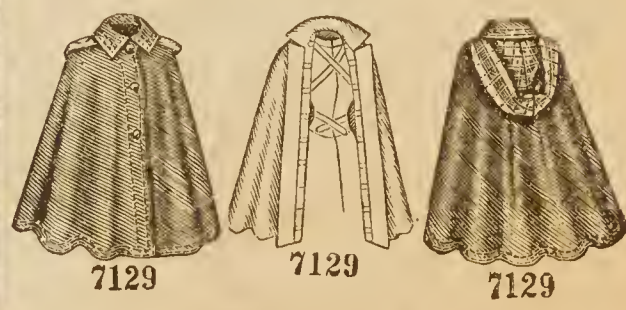
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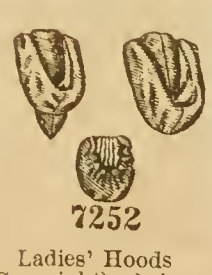
Misses' Double Cape (The Upper Cape to be Made with Square or Round Corners) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.







Misses' Circular Double Cape (Copyright): 5 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

TULBY:—A barley paste which was highly prized as a beautifier by Roman ladies is made as follows:

Ground barley,.....3 ounces,
Honey,.....1 "

Mix with the white of an egg to a paste, which spread quite thickly over the forehead, cheeks and nose just before going to bed, placing bits of linen or lawn over the paste. In the morning wash off the paste with a sponge and warm water. For three or four weeks this treatment should be continued nightly; but after that once a week will be sufficient. A lady and gentleman can correspond in a friendly manner with perfect propriety.

S. T. S.:—It is impossible to predict what height any person will attain. A wash for removing tan, and which also makes the skin and lips look fresh and prevents wrinkles, is composed of the following:

Rose-water,.....3 ounces.
Tincture of benzoin,.....1 table-spoonful.

Apply to the face after exposure and before washing.

POLLY:—We think it would be more practicable to have the tent for camping purposes constructed by a tent-maker, who would make it perfectly water-tight.



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601	High Neck and Square Neck.	White Twill.		Whole Back. Boned Front.	2.00
603		White Twill.		Laced in Back.	2.25
603C	Square Neck.	Drab Twill.			2.50
603B		Fast Black.	No Lining	Boned Front and Back.	3.00
603V	Extra Low Neck.	White Ventilated.			2.50
603XLN		Fine White Twill.			3.00
615		Pongee Silk.			4.00
Misses. 611	High and Square Neck.	White Twill. Lined.		Whole Back. Boned.	1.75

Give Waist measure OVER DRESS, length UNDER ARM, and STYLE NUMBER. Remit by P. O. Order or draft on N. Y. Further particulars in our book (mailed free), entitled A MODERN HYGEIAN.

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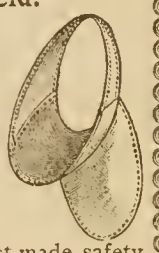
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Answers to Correspondents,

(Continued).

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Tincture of camphor,	1 ounce.
" " benzoin,	½ "
Cologne water,	2 "

A few drops poured into the water used for washing the face, neck and hands will soften and whiten the skin.

A Questioner:—Kid gloves are always stylish. A neat travelling costume for Summer could be made of blue-and-white striped Galatea or Teviot suiting by pattern No. 7475, which is illustrated in the March Delineator and costs 1s. 8d. or 40 cents. Tan slippers will be worn.

Mrs. J. D. F.:—A Chinese costume could be made of plain yellow satin and yellow satin brocaded in black. Have a full, short waist of the plain material finished with a flaring, rolling collar of brocade, and a brocade skirt trimmed at the lower edge with a plain band and made in front with very scanty fulness. Add a broad sash of plain satin, extending it well up under the arms, and tying it in a huge bow at the back; and have plain, flowing sleeves of enormous width extending in a deep point at the bottom at the back of the arm. Carry a large yellow fan bordered with black, and dress the hair high in Chinese fashion, decorating it profusely with fancy pins. Less expensive materials could be used, if desired.



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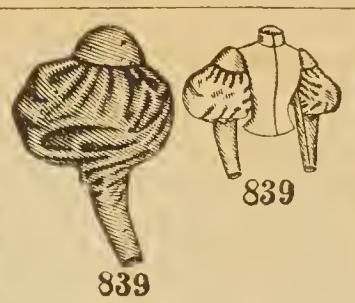
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☞**To Measure for a Lady's Sleeve:** — Put the Measure around the Muscular Part of the Upper Arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—not too tight.

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839

Ladies' Dress Sleeve (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7095

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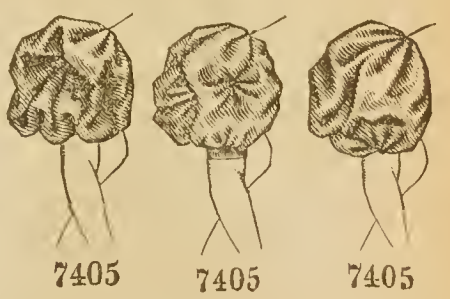
7340

Ladies' Draped Two-Seam Leg-o'-Mutton Dress Sleeve (With Fitted Lining) (To be Made in Venetian or Bell Style at the Bottom) (Copyr't): 8 sizes. Arm measures, 9 to 16 inches. Any size, 5d. or 10 cents.



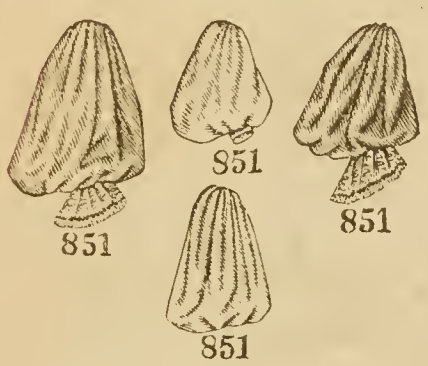
7008 7008

Ladies' Medium-Size Two-Seam Leg-o'-Mutton Dress Sleeve, with Slight Fulness at the Elbow (To be Made with Gathers or Box-Plaits at the Top and With or Without a Fitted Lining) (Copyright): 7 sizes. Arm measures, 9 to 15 inches. Any size, 5d. or 10 cents.



7405 7405 7405

Ladies' Short Balloon-Puff Dress Sleeve (To be Draped or Not and to be Made With or Without the Band and Fitted Lining) (Copyright): 8 sizes. Arm measures, 9 to 16 inches. Any size, 5d. or 10 cents.



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7236 7236

Ladies' Two-Seam Leg-o'-Mutton Sleeve (with Lining) (To be Gathered or Plaited at the Top) (For Outside Garments) (Copyright): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.



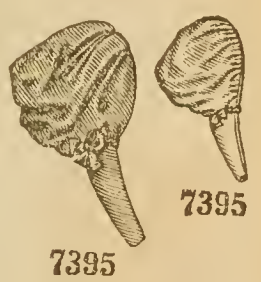
7055 7055

Ladies' One-Seam Large Leg-o'-Mutton Dress Sleeve, with a Puff or Balloon Effect in the Upper Part and a Fitted Lining (Copyright): 7 sizes. Arm measures, 9 to 15 ins. Any size, 5d. or 10 cents.



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7516 7516 7516

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850

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6703

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843

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844

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6896



6896

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7520 7520

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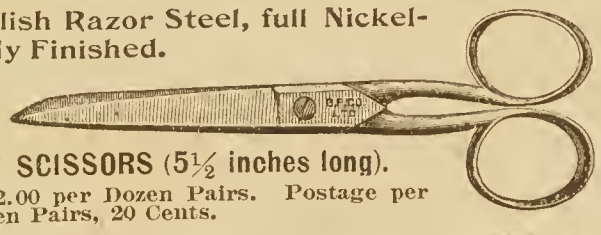
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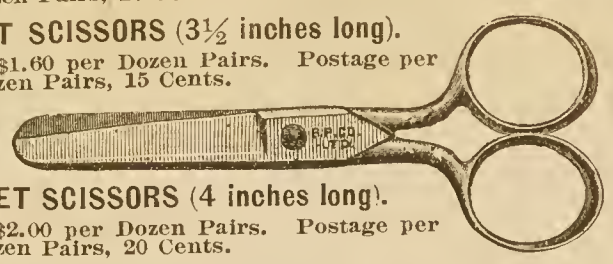
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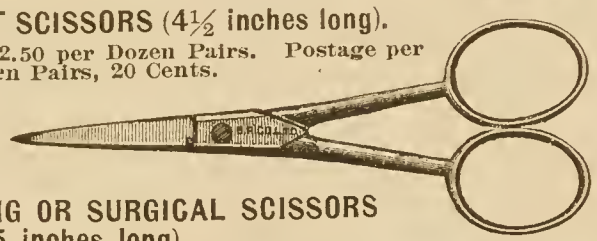
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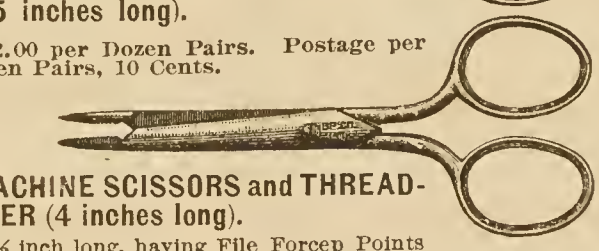


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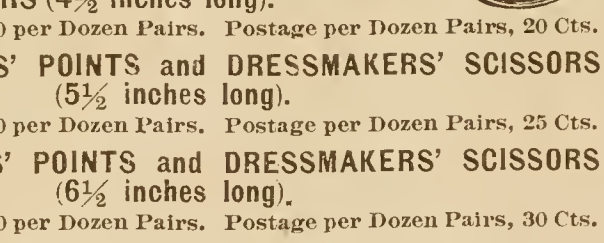
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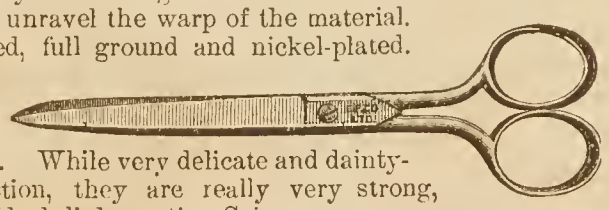
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These Scissors are made of the finest English Razor Steel, and are designed especially for Cutting Silk and other fine fabrics in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated. Being extra hard-tempered, they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, they are really very strong, which makes them Ideal light-cutting Scissors.



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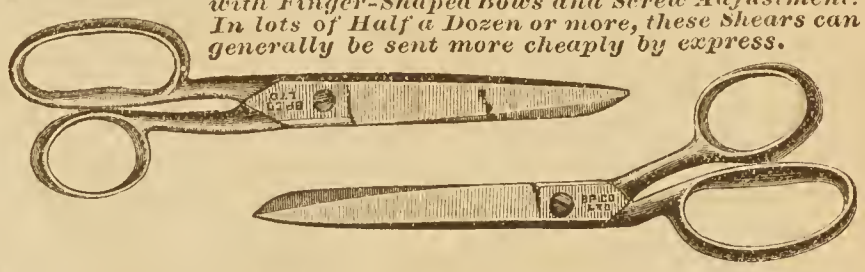
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These various Cutters are of Solid Steel throughout and full Nickel-plated.



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No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
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No. 2.—These Cutters are of English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching* in the goods when in use.



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No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

If the above Cutlery cannot be obtained from the nearest Butterick Pattern Agency, send your Order, with the Price, direct to Us, and the goods will be forwarded, prepaid, to your Address.

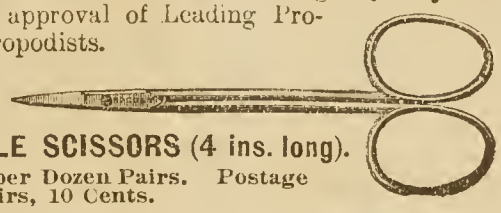
THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th Street, New York.

THE BUTTERICK CUTLERY.

(CONTINUED.)

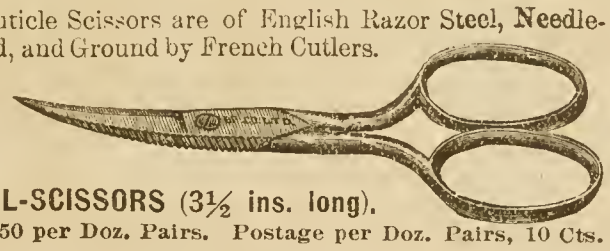
The Butterick Manicure Implements.

The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.



No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.



No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
50 Cts. per Pair; $4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.

No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; $3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Solder under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long).
35 Cents per File; $3.00 per Dozen. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; $4.50 per Dozen. Postage per Dozen, 10 Cents.

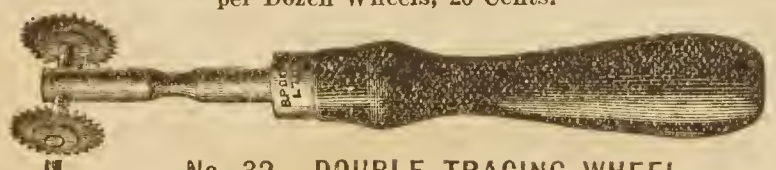
No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

TRACING WHEELS.

☞ These Articles we Specially Recommend as of Superior Finish and Quality.



No. 31.—SINGLE TRACING WHEEL.
15 Cts. per Wheel; $1.00 per Dozen Wheels; $10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



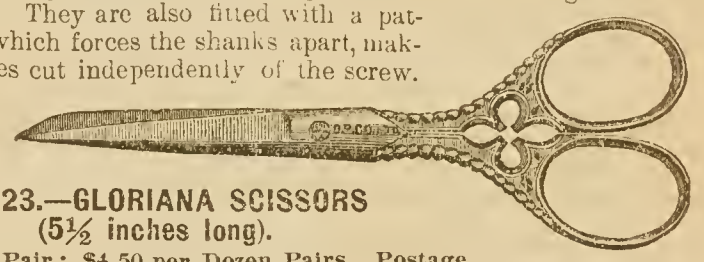
No. 32.—DOUBLE TRACING WHEEL.
20 Cts. per Wheel; $1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; $1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

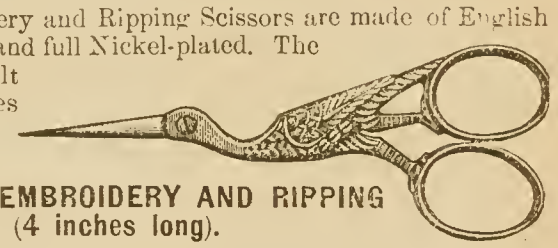
Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickelled Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



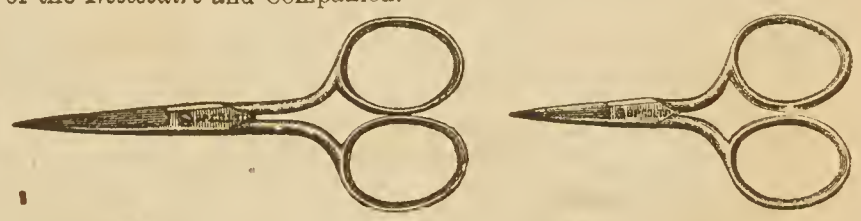
No. 23.—GLORIANA SCISSORS (5½ inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS (4 inches long).
50 Cents per Pair; $4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

The Embroidery Scissors are made of English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion.



No. 9.—EMBROIDERY SCISSORS (3½ inches long).
20c. per Pair; $1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).
15c. per Pair; $1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades so as to fold when not in use. The inside of the Handle contains a phosphor-bronze Spring, which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The Blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an Imitation Morocco case.



No. 24.—Open (4 inches long). Closed (2¼ inches long).
30 Cents per Pair; $2.50 per Dozen Pairs.
Postage per Dozen Pairs, 15 Cents.

Rates by the gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).
35 Cts. per Pair; $3.00 per Doz. Pairs. Postage per Dozen Pairs, 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine Steel, full Nickel-plated and neatly finished.

☞Order by Numbers, Cash with Order. Ordered at the retail or single-pair rate, these Goods will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering. If the party ordering desires a mail package registered, 8 cents extra should be sent with the order. Rates by the gross furnished on application. Dozen Rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

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Most women have a natural dread of winter—the cold winds and dampness roughens and chaps their skin. Many have gained knowledge by experience and now apply a little

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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SUBSCRIBER:—Your little girl's dresses may reach to her ankles or only to her knees, whichever fashion is most becoming; both lengths are stylish. With the short dresses may be worn socks that do not quite meet the dresses.

A. N. R.:—Pleasant employment is offered one person in each locality to manage distributing fine samples, soaps, picture cards, &c. Do correspondence for the Sylvan Co., 727 Wood. Ave., Detroit, Mich. The position pays well and the firm is reliable. Sent 10 cts. for specimen samples, soap, &c., receiving New Art Booklet, and special offer to you. ***



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MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The Blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife,

25 Cents per Knife; $2.00 per Dozen Knives; $21.00 per Gross. Postage per Dozen Knives, 15 Cents.

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For having freckles, blackheads, tanned, red, spotted, mothy, ugly or muddy skin, pimples, tetter, eczema, rashes, etc., when

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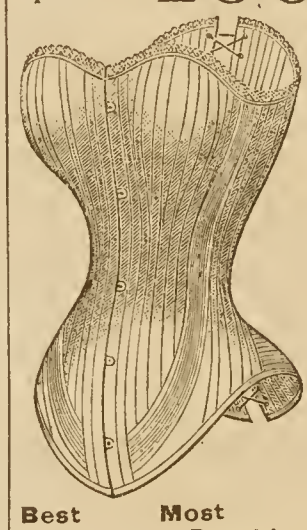
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MODE BUST FEATURES: Long-waisted; interlined, retaining shape *at all times*. No "hollowing in" to that portion of garment above the bust.

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ANSWERS TO CORRESPONDENTS,
(*Continued*).

MAYFLOWER:—The emerald is the birth-stone for May. A weekly shampoo with a lather of Castile soap or the yolk of an egg, well rubbed in to the scalp, will keep the head free of dandruff. A stylish Summer gown may be made of checked gingham by pattern No. 7493, which costs 1s. 8d. or 40 cents, and is portrayed in the March DELINEATOR.

L. K.:—To whiten or bleach ivory: Rub with finely powdered pumice-stone and water, and expose to the sun while still moist, placing over it a glass shade to prevent dessication and cracking. Repeat this treatment until the proper hue is produced. Keeping a piano open on fine days so the sun's rays will fall directly on the keys, will keep the latter from turning yellow.

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Cures Headache, Neuralgia, Falling Hair, Dandruff, and diseases of the scalp. Prices, $1.00, $1.50, $2.00, $2.50 and $3.00. Quality the same in all; the price differs only according to size and power.

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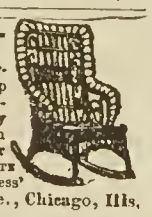
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Liberal inducements to live agents. Ft. Wayne, Ind.

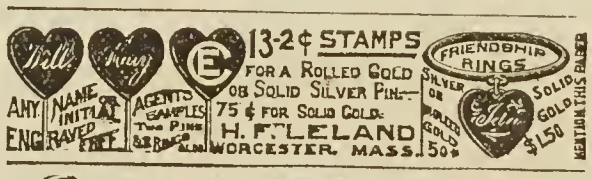


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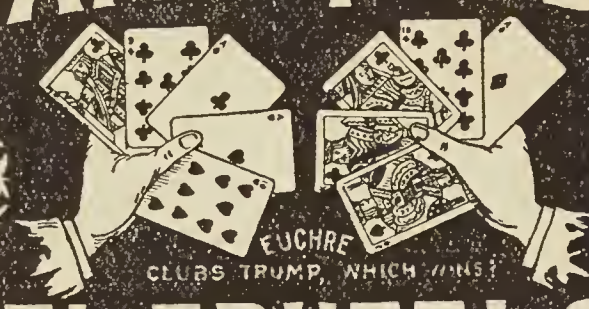
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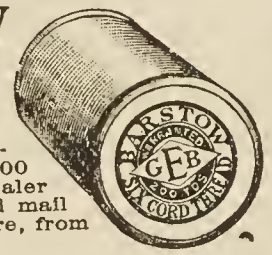
The times are hard, but there always seems to be opportunities for those who are willing to work. In the past month I have made $175 above all expenses, selling Climax Dish Washers, and have attended to my regular business besides. I never saw anything that gave as general satisfaction. One should not complain where they can make over $6 a day, right at home. I have not canvassed any, so anxious are people for Climax Dish Washers, that they send after them; any lady or gentleman can do as well as I am doing, or anyone can sell what everyone wants to buy. I think we should inform each other through the newspapers of opportunities like this, as there are many willing to work if they knew of an opening. For full particulars, address the Climax Mfg. Co., Columbus, Ohio. After you have tried the business a week, publish the results for the benefit of others.



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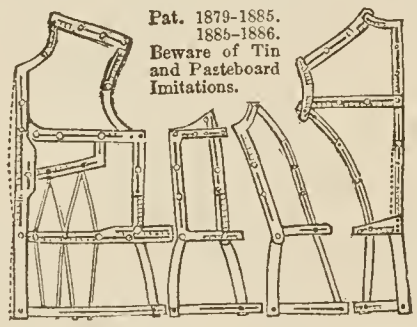
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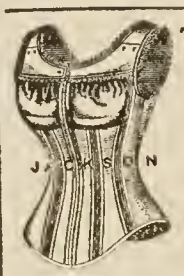
Pat. 1879-1885. 1885-1886. Beware of Tin and Pasteboard Imitations.

Madam, show this to your Dressmaker; it is just what she has always wanted.

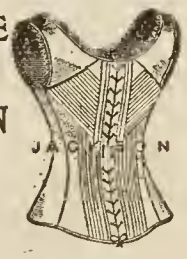
Easy to Learn. Rapid to Use. Follows Every Fashion.

All first-class Dressmakers are adopting this Wonderful Garment-Drafting Machine.

ITS SUCCESS HAS NEVER BEEN EQUALLED.
You can test it at your own house for 30 days Free. Write now for Illustrated Circular and Liberal Offer.
The McDowell Garment-Drafting Machine Co., 6 West 14th Street, New York.



THE GENUINE JACKSON COMBINATION CORSET WAIST.



Pat. Feb. 23, 1886.

IMITATIONS ARE ON THE MARKET.

This is the only Corset Waist made under patent that permits your figure to develop naturally, gives your hips perfect freedom, frees you from the annoyance of broken stays, and over which you can have your best gown made. Look inside of each waist for red patent stamp.

LADY CANVASSERS WANTED.

Send us $1.50 money-order with waist measure, stating color: White, Black, Drab, Old-Gold. Mailed prepaid on receipt of price if your dealer hasn't them. Manufactured only by the

JACKSON CORSET CO., - Jackson, Mich.



SPECIAL RATES FOR PACKAGES OF PATTERNS.

On orders for PACKAGES OF PATTERNS the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

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Patterns furnished at Package Rates will be sent, Transportation Free, to any part of the world.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

APPLE BLOSSOM:—The wedding cake is a fruit cake and may be decorated as elaborately as desired. Slices of it are put in small dainty boxes and presented to the guests before their departure. The custom of the groom kissing the bride after the ceremony has long been abandoned.

ORANGE BLOSSOM:—You failed to state the color of your wedding gown, so we cannot suggest the shade of gloves to wear with it. At a day wedding the groom wears kid gloves of any street shade. If a bride wears a hat, a veil is not necessary.

ARKANSAS:—An article on mourning customs and etiquette will appear in the series on "The Social Code," by Mrs. Roger A. Pryor. Your sample is crépon.

HAYSEED:—We know nothing personally of the merits of the preparation you refer to; we would suggest writing to the manufacturer for references, and using your own judgment on the information received.



Hair Cloth Skirts

are going to be very popular this Summer to wear with **Washable Dresses** which need stiffening and are too light in weight to be lined.

These skirts can be made in such widths as will make them suitable for any gown, a saving which every woman will appreciate.

Hair Cloth Crinoline

is the best and only material for this purpose. It can be procured in grey, black, or white, in light, medium, and heavy weights. The Weft is all Hair, and not part Cotton, which is worthless for dress stiffening. Sold in the best establishments throughout the country.

Beware of shams. See that the Weft is all pure Hair.

We do not sell at retail.

Manufactured by

AMERICAN HAIR CLOTH COMPANY
PAWTUCKET, R. I.
CHARLES E. PERVEAR, Agent.

THE FAULTLESS ★ QUAKER
DISH WASHER



Will make your wife smile, your daughters rejoice, your home happy & bright. You don't have to wait. It washes, rinces, dries and polishes dishes at once. No chipping or breaking, no scalding hands, you don't touch them—so simple a child can use it, lasts a lifetime. Honest agents, women or men wanted to introduce this humane device. A good paying business offered if you write at once.

The Quaker Novelty Co. Salem, O.



"PARTED BANG."

Made of natural CURLY HAIR, guaranteed "becoming" to ladies who wear their hair parted. $6 up, according to size and color. Beautifying Mask, with preparation, $2; Hair Goods, Cosmetics, etc., sent C.O.D. anywhere. Send to the manufacturer for illustrated Price-Lists.

E. Burnham, 71 State St. (Central Music Hall), Chicago.

You will admit that it is quite as **indispensable to comfort** that a **stocking should fit** and be without bunches and perceptible seams as it is that a **shoe should fit** and be without protruding pegs and rough counters.

THEN WHY NOT WEAR THE

Shawknit TRADE MARK. **STOCKINGS? THEY FIT**

and there are no bunches or perceptible seams in them. They are the only stockings constructed in accordance with the shape of the human foot.

Sold by the trade generally. :: ::
Descriptive Price-List to any applicant.

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NO CHIMNEYS TO WASH OR BREAK!



THE HITCHCOCK LAMP



Burns open like gas, **ten hours for one cent,** giving an exceedingly white and brilliant light. Saving on chimneys and oil will soon pay for lamp. Delivered to any address in the United States, carriage paid, for **$4.** Send for catalogue. **Hitchcock Lamp Co., 25 Factory St., Watertown, N.Y.**



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Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY! NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

No.		Each.	Per Doz.
1,	Linen, Stitched,	5c.	40c.
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☞ Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates will be sent by mail, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

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OVER 50 ILLUSTRATIONS. Gives Instructions for HONITON LACE WORK. Tells the COLORS to use in embroidering VIOLETS, WILD ROSES-ALTHEA, FORGET-ME-NOTS, NASTURTIUMS-NARCISSUS, APPLE BLOSSOMS, HOLLY, MISTLETOE, ARBUTUS, SNOWDROPS, TULIPS, FERNS, ASTERS, SWEET PEAS, BUTTERCUPS, PANSIES, Etc.

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Allows healthy, natural development of the body.

PRICE, $1.00.

Made of finest Satteen in White, Gray and Black, and Summer Netting. Sizes, 18 to 30, *waist measure.* At all leading dealers, or sent to any address on receipt of price, post-paid.

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Easter gown, you won't have a bit of trouble in matching the shade as the

"S. H. & M." Bias Velveteen Skirt Binding

is made in all dress shades."

A set of the "S. H. & M." miniature figures showing the latest Parisian costumes, with Booklet on How to Bind the Dress Skirt, mailed for 10 cents in stamps. Address

The S. H. & M. Co., P. O. Box 699, New York.

"S.H.& M." Dress Stays are the Best.

Yes,

There are many makes of perfume, and all of them have a more or less pleasant odor, but, if you wish those that are true to the fragrance of the flowers, and suited to a cultivated, refined taste,

Buy Lundborg's

Try **EDENIA.** *Anywhere and everywhere.*

LADD & COFFIN,
New York.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

M. J. M.:—When a gentleman takes a lady to drive he calls for her at her home and escorts her from the door to the carriage. A man takes care of his own hat in church. A lady takes a gentleman's arm; the reverse is vulgar. A gentleman always raises his hat on meeting a lady acquaintance.

M. F. E.:—We do not know of any sentiments attached to the different shades of sealing-wax. Highly perfumed note-paper is not good form.

MRS. IDA H.:—Any trimming which is cut out and applied to a fabric is appliquéed. There is a Woman's Exchange at 1648 California Street, Denver, Colorado. Table linen embroidered in white is very tasteful. "Needle Craft: Artistic and Practical," published by us at 4s. or $1.00, contains comprehensive instructions for decorative needle-work of every variety.

MRS. E. G. T.:—We have a pattern for a Japanese kimono. It is No. 4237, price 1s. 8d. or 40 cents. The most appropriate material for it is soft silk or wool goods stamped with a Japanese design. The coiffure should be rolled high in typical Japanese style. Directions for so arranging the hair are given "A New Subscriber" elsewhere in these columns. To impersonate a Turkish lady, wear Turkish trousers of pale-blue satin striped with silver embroidery; drapery of silver and blue trimmed with silver fringe; pale-yellow blouse-bodice of satin, with white chiffon frills; Turkish zouave jacket of crimson velvet; over-gown of dull-red cloth; veil of white chiffon; ropes of pearls wound about the head and body; and deep-red Turkish slippers. The face, hands and arms should be made up to resemble the deep, rich tint of an Oriental complexion.



WARREN'S SKIRT BONE.

A New Thing in Skirt Stiffening.

Used also in Revers, Collars and Sleeves, insuring perfect curves. Gives wonderful effects not to be obtained by the use of any other material.

Ask your dealer for it, or a 12-yards sample sent post-paid for 65 cents.

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PATENT FINGER-TIPPED SILK GLOVES,

The kind that don't wear out and have a Guarantee Ticket in each pair that is good for a new pair FREE if the "Tips" wear out before the gloves.

If your dealer hasn't them, write to
Julius Kayser & Co., New York.



740 740

Boys' Continental Costume (Copyr't): 7 sizes. Ages, 4 to 16 years. Any size, 1s. 3d. or 30 cents.



4716 4716

Little Boys' Fauntleroy Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



4717 4717

Little Boys' Russian Suit: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



2340 2340

Little Boys' Costume (In Louis XV. Style) (Copyr't): 5 sizes. Ages, 2 to 6 years. Any size, 1s. or 25 cents.

The Patterns on this and the succeeding page represent some

STYLISH GARMENTS For Boys' Wear.

Among them you may find just what you want.

The Patterns can be had in all Sizes from Ourselves, or any of our Agents. In ordering, please specify the Numbers, Sizes and Ages desired.

The Butterick Publishing Co. (Limited),
171 to 175, Regent Street, London, W.; or
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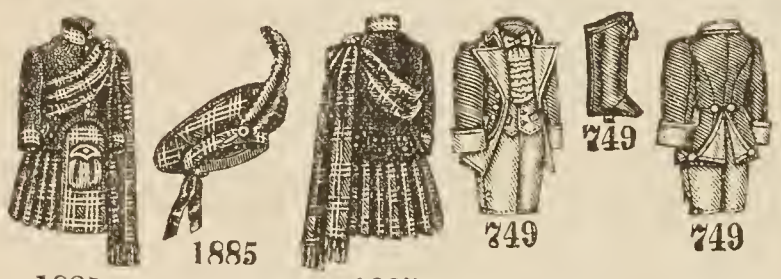


7322 7322 6713 6713 6713 6714 6714

Little Boys' Middy Suit (Copyright): 6 sizes. Ages, 3 to 8 years. Any size, 1s. or 25 cents.

Little Boys' Suit (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.

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1885 1885 749 749

Little Boys' Highland Costume: 5 sizes. Ages, 3 to 7 years. Any size, 1s. or 25 cents.

Boys' George Washington Costume (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 1s. 3d. or 30 cents.



6074 6074 6074 6922 6922 6005 6005

Little Boys' Suit (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.

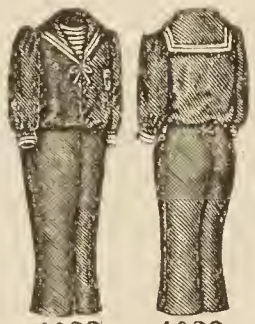
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6712 6712 6712

Little Boys' Tuxedo Suit (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.



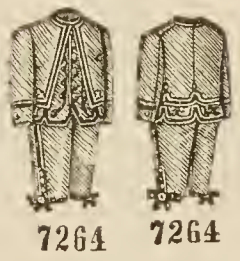
4032 4032

Boys' Sailor Suit (Copyright): 9 sizes. Ages, 4 to 12 years. Any size, 1s. or 25 cts.



6003 6003

Little Boys' Suit, with Vest Buttoned in At the Shoulders and Under the Arms (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 1s. or 25 cents.



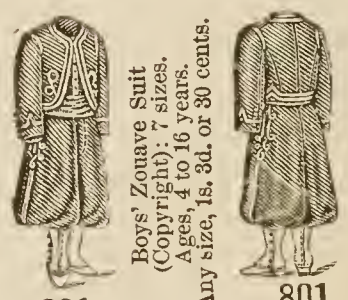
7264 7264

Little Boys' Suit, Consisting of a Jacket, Vest and Short Trousers: 6 sizes. Ages, 3 to 8 years. Any size, 1s. or 25 cents.



7575 7575

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801 801

Boys' Zouave Suit (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 1s. 3d. or 30 cents.

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ONLY GENUINE WATER-PROOF SERGE

Makes a handsome and serviceable rainproof dress for any use, a bicycle suit or riding habit, and preferable to a mackintosh at half the cost, and none of the objectionable features.

None genuine without Trade Mark "PLUETTE" on back of goods every five yards. Pluette is guaranteed. Take no other, and beware of other so-called rainproof serges, which are sure to cockle after being wet. FOR SALE AT ALL DRY GOODS STORES.



4415 4415 4415

Little Boys' Blouse-Dress (Copyright): 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cts.



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4460 4460

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7446 7446

Little Boys' Norfolk Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.


6921 6921

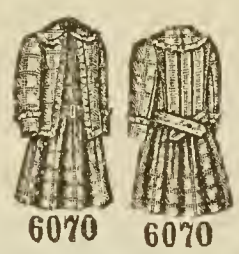
Little Boys' Costume (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.


6476 6476

Little Boys' Dress (Copyright): 5 sizes. Ages, ½ to 4 years. Any size, 10d. or 20 cents.


6138 6138

Little Boys' Dress (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.


6070 6070

Little Boys' Dress (Copyright): 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents.


3896 3896

Little Boys Dress (Copyright): 5 sizes. Ayes, 1 to 5 years. Any size, 10d. or 20 cents.


6361 6361

Little Boys' Dress or Apron, with Diagonal Closing (Copyr't): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.


7577 7577

Little Boys' Dress (Copyright): 5 sizes. Ages, 1 to 5 years. Any size, 10d. or 20 cents.


6867 6867

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who read this must blame themselves if they are ever again annoyed by

Broken Corsets



This advertisement tells how to "*double the life of your corset.*" It is by wearing that clever idea, the **Improved**

Pearl Corset Shield

If in your *new* corset, it cannot break *over the hips* or in *front.* It will make your *broken corset as comfortable as when new*, and *not* enlarge the size of your waist. Thousands wear and praise them.

Mrs. Frank Leslie says: "I have found them of great use in preventing the breaking of corset bones and also in keeping them in shape."

Try Them! **Sold Everywhere.** Ask your corset dealer; if he hasn't them send his name, your corset size and 25 cents for sample pair to EUGENE PEARL, 23 Union Square, New York. Agents wanted. Send for circular.


6974


6974

Little Boys' Blouse (Copyright): 7 sizes. Ages. 2 to 8 years. Any size, 7d. or 15 cents.


3781


3781

Little Boys' Blouse, with Removable Jacket (Copyr't): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.


6868


6868

Little Boys' Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 7d. or 15 cents.


6569


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Boys' Blouse: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.


3779


3779

Boys' Blouse, with Tucked Front: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


7200


7200

Boys' Sailor Blouse-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

Fit And Misfit

The corset that fits costs no more than the corset that doesn't. Dr. Warner's Coraline Corsets are fitted to living models.


7202


7202


7202

Little Boys' Blouse, with Removable Jacket (To be Worn with Trousers or Kilt): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.


6360


6360


6360

Boys' Sailor Blouse, with Removable Shield (To be Made With or Without a Supporting Under-Waist): 10 sizes. Ages, 7 to 16 years. Any size, 10d. or 20 cents.


7268


7268

Boys' Blouse-Waist, with Yoke Back (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


7449


7449

Boys' Sailor Blouse: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


7578


7578

Little Boys' Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.

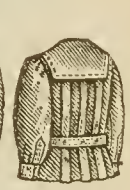

6570


6570


6570

Boys' Shirt-Waist, with Standing and Turn-Down Collars: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


7450


7450

Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


4458


4458

Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.


4440

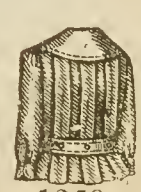

4440


4440


4440

Boys' Shirt-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 7d. or 15 cents.


1250


1250

Boys' Shirt-Waist: 10 sizes Ages, 3 to 12 years. Any size, 10d. or 20 cents.

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bringt die neuesten Moden für Damen, Mädchen und Kinder. Es besteht aus acht Seiten 28x41 cm. gross, und ist ein Verzeichniss aller herrschenden Moden. Nach Erhalt einer Postkarte werden wir Jedem eine Probe-Nummer **gratis und franco** zustellen. Jedem der auf dieses Blatt zu abonniren wünscht,werden wir gern gegen Einsendung von Freimarken oder Geld, für welches wir 25 Cents (Geld der Vereinigten Staaten) oder 1 Mark erhalten können, monatlich für zwölf auf einander folgende Monate eine Nummer zuschicken.

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Muestra las Ultimas Modas para Señoras, Señoritas y Niños. Consiste de ocho páginas, 11x16 pulgadas en tamaño, y es un índice muy conveniente de los últimos estilos. Envíenos una Tarjeta Postal por una copia muestra, la cual surtiremos **LIBRE DE GASTO.** Si desea V. suscribirse á la publicaeión, tendremos sumo gusto en enviarle un número mensual, por doce meses succsivamente, al recibo de sellos ú otros fondos sobre los cuales podamos realizar 25 centavos, dinero de los Estados Unidos, ó un shilling Inglés.

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Illustrating the Latest Fashions for Ladies, Misses and Children, can be obtained, **FREE OF CHARGE,** by ordering the same from the nearest Agency for the Sale of our Patterns, or directly from Ourselves.

We do not accept Subscriptions to the METROPOLITAN FASHION SHEET, but are always pleased to furnish, Free of Charge to Any One applying for the same, a Copy of the Current Issue, as above stated.

THE METROPOLITAN FASHION SHEET consists of eight pages, 11 x 16 inches in size, and is a handy index of the latest styles of Patterns issued.

If there is no Agency for our Patterns in your vicinity, send a Postal to us for the Fashion Sheet. If you desire it sent to any of your friends, we shall be pleased to fill such orders.

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"WHICH GIVE NO TROUBLE"
Handsome catalogue free at Rambler agencies
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Chicago, Boston, Washington, New York, Brooklyn, Detroit, Coventry, England

ANSWERS TO CORRESPONDENTS,
(*Continued*).

MRS. C. B. O.:—Platonic love is the friendship of man and woman without mixture of what is usually called love. Plato strongly advocated this pure affection, hence its name.

MISS M. K.:—"Book News" is still published by John Wanamaker, of Philadelphia.

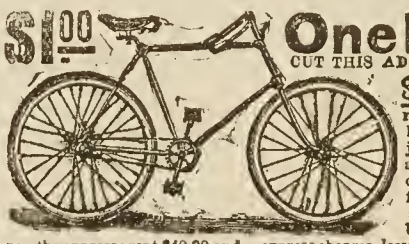
YOUNG DRESSMAKER:—Insert new sleeves of green Henrietta in your green silk dress. Try applying zinc ointment to the nose for blotches.

SUBSCRIBER:—Pattern No. 7536, which costs 1s. 3d. or 30 cents, and is shown in the April DELINEATOR, is suitable for the development of a basque for a stout lady, as it has two underarm gores. Sateen may be satisfactorily laundered. Appliqué work is couched on.

NOBODY:—A nail powder which will give a delicate roseate hue is made of emery dust tinged with vermilion or carmine. Muriate of ammonia lozenges are said to clear the voice wonderfully. Try the "Schweninger system" of reducing flesh described in "Beauty," published by us at 4s. or $1.00.

KITTIE B.:—A cherry satin basque covered with black chiffon will be pretty for Spring, and a black grosgrain skirt may be worn with it.

SUBSCRIBER:—A bridesmaid should not wear a low-necked dress of light shade when the bride is to be attired in a dark, high-neck gown. We would advise white satin in preference to crépon for the bride.



One Dollar

CUT THIS AD OUT and send us with **$1.00** and we will send you this regular $100 Bicycle by express C.O.D. subject to examination; examine it at the express office and if found perfectly satisfactory and as represented A REGULAR $100.00 WHEEL pay the express agent $48.90 and express charges, less amount sent with order 3 PER CENT DISCOUNT if cash in full accompanies your order, when $47.40 pays for wheel. DESCRIPTION: HIGH GRADE, LATEST 1895 MODEL, 28 inch wheels, MORGAN & WRIGHT pneumatic tire, full ball bearing, very latest and best of everything, weight 28 pounds, gear 64 inches. ONE YEAR BINDING GUARANTEE WITH EVERY WHEEL. Will last a lifetime. IF OVER 500 MILES FROM CHICAGO SEND $5.00 WITH ORDER. WE SELL BICYCLES from $10.95 to $69.00. Send for our big 464 page Catalogue of everything the consumer uses. Address SEARS, ROEBUCK & CO., CHEAPEST SUPPLY HOUSE ON EARTH. 173-175 W. Adams St., Chicago, Ills



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To introduce this treatment and prove beyond doubt that it will cure Deafness, Catarrh, Throat and Lung Diseases, I will, for a short time, send MEDICINES for Three Months' Treatment FREE. Address, J. H. MOORE, M. D., Cincinnati, Ohio.

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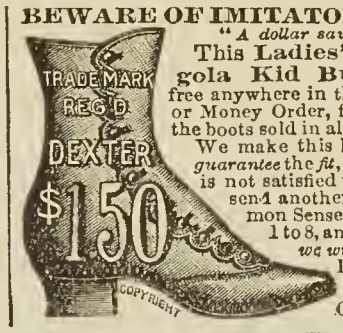
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We make this boot ourselves, therefore we *guarantee* the *fit, style and wear*, and if any one is not satisfied we will refund the money or send another pair. Opera Toe or Common Sense, widths C, D, E, & EE, sizes 1 to 8, and half sizes. *Send your size; we will fit you.* Illus. Cat. FREE. Est'd 1880. Capital, $1,000,000.

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The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of $100, as advertised herewith, to the party or parties entitled to the same.

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THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, New York.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

C. J. M.:—A mourning gown of dull Henrietta cloth made and trimmed as illustrated at figure No. 264 L. in the March DELINEATOR, would be very pretty.

COOTS:—The natural or unbleached tints are most satisfactory for silk underwear, for the good reason that upon a sensitive skin dyes produce distressing effects. The grade of such underwear can usually be determined from the price. It is advisable to purchase a good quality, as the garments will not shrink, and can, therefore, be worn as long as they last. Low shoes may be worn on the street with perfect propriety. New styles of underwear were described in a special article in the February DELINEATOR.

SUBSCRIBER:—Advertisements for ladies to do writing at their homes appear each month in the DELINEATOR. You might obtain the employment you desire by answering them. Searching the advertising columns of newspapers might also prove profitable.

SEWING MADE EASY.

The ... **Lightning**  **Needle.**

TRADE MARK

LIGHTNING NEEDLES are tapered from centre to eye, one push is sufficient to pass the entire needle through the fabric. Try it once and you will use no other. The eyes of Nos. 8, 9 and 10 are as large as those in 5, 6 and 7 of other makes. If you cannot get them from your merchant, send 5 cents for each paper desired to

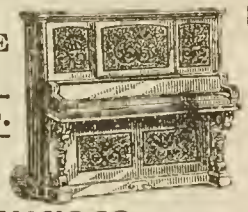
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EMERSON PIANOS
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43 YEARS BEFORE THE PUBLIC.

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MODERATE PRICES, TERMS REASONABLE.

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$2.98 **Box of 50 Cigars**
AND AN
18k GOLD FINISHED
Watch, Charm and Chain.



Cut This Advertisement Out and send it to us with your name and address and we will send to you by express for examination this genuine 18k gold plated watch (equal in appearance to solid gold) and a box of 50 of our very finest cigars. You examine them at the express office and if satisfactory pay the agent $2.98 and they are yours. This is a special offer to introduce our cigars, and only one watch and one box of cigars will be sent to each person ordering at this price. The watch is a beauty and would cost you in a retail store twice as much as we offer the cigars and watch together for. Mention in your letter whether you want gents' or ladies' size watch and write to-day as this will not appear again. Address

THE NATIONAL MFG. & IMPORTING CO.,
334 Dearborn Street, Chicago, Ill.



CARD PRINTER FREE

Sets any name in one minute; prints 500 cards an hour. YOU can make money with it. A font of pretty type, also Indelible Ink, Type Holder, Pads and Tweezers. Best Linen Marker; worth $1.00. Sample mailed FREE for 10c. stamps for postage on outfit and large catalogue of 1000 Bargains.

R. H. Ingersoll & Bro. 65 Cortlandt St. N.Y. City

HENRIETTA CURLINE.



A French preparation, perfectly harmless. Warranted to keep the hair in curl from two to five days. The best Curline in the market.

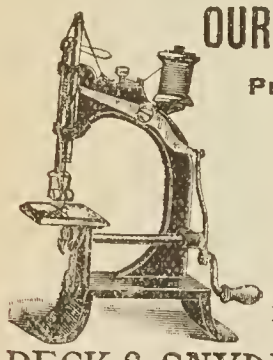


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NORTHWESTERN DRUG CO., 331 Jackson St., St. Paul, Minn.

OUR "BABY" MACHINE.



Price, $2.50, Prepaid.

A perfect little Sewing Machine, and warranted to do good sewing; has a perfect finger protector; uses a regular needle and cannot get out of order. Sent complete with thread, needles and everything ready for operation.

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Non-Breakable Corset Waists and Corsets.









The finest in the World. Small investment leads up to a good business. Lady Agents wanted in every city and town. Price Lists and Art Journal free.

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GIRLS FOR YOU LOOK AT THESE RINGS!! FREE!



Ever Read a Better Offer? Why not try for one? They are Absolutely Free to all who will do a few hours work showing our new goods to your friends. Takes very little time. No Money Required. All rings Solid Gold; No. 1 set with Genuine Diamond; No. 2 with Pearl; No. 3, Richly Engraved Band Ring; No. 4 with Colored Stones. Send NOW. We want one girl in each neighborhood. A Bright Boy or a Few Married Ladies can take advantage of this offer. We gave away 20,000 rings in past two years. State size. Address

I. M. ASSOCIATION, 269 Dearborn St., Chicago, Ill.

OLD CLOTHES MADE NEW. We clean and dye the most delicate shades or fabrics. No ripping required. Guarantee no smutting. We pay expressage both ways to any point in the U. S. Write for Catalogue. Repair gents' clothing to order. Aldred's Steam Dye Works and Cleaning Establishment, Nashville, Tenn.

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Can qualify for situations in Architects' Offices by the home study of *Architecture and Drawing*. Students make rapid progress in learning to DRAW and DESIGN. Twenty Technical Courses. Send for FREE Circular, stating subject you wish to study, to

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HAIR REMOVED

Permanently, root and branch, in 5 minutes, without pain, discoloration or injury with "Pilla Solvene." Sealed particulars, 6c. Wilcox Specific Co., Phila., Pa.

WALL PAPER 3 cts. to 50 cts. a roll. Send 8 cts. for 100 fine samples. $1 will buy handsome paper and border for a large room. Paper Hangers' large, complete sample books, $1.00.

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BABY CARRIAGES Delivered Free anywhere in U.S. Why pay dealers' profit? Buy direct from factory; save 60 per cent. Catalogue Free.

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IF YOU ARE **RUPTURED** WE HAVE WHAT YOU WANT.

We have treated successfully 100,000 cases. Send us your address, and we will mail you particulars.

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Hall's Bazar Forms

INDISPENSABLE IN THE HOUSEHOLD AND INVALUABLE TO DRESSMAKERS.

Send for Catalogue showing large assortment and giving full particulars. Prices from $2.00 to $7.00.

Complete Form, as shown in this advertisement, adjustable to any size, and when not in use folds like an umbrella, sent on receipt of $5.00.

The R. R. Appleton Co., 78 Franklin St., New York.

Complete Form, $5.00. Mention Delineator.



Linden Bloom Souvenir Booklet.

"How To Choose and Use Perfumes"

By Mail, 4 cents. Interests and instructs in TOILET CULTURE.

New edition for 1895 includes additional recipes for Care of Complexion, also Sample Face Powder FREE.

One ounce Perfume (see cut), 50 cents. By Mail or of Druggists.

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FREE

A Sample of DR. WHITEHALL'S

ME-GRIM-INE

(ME-GRIM—A Half Headache.) the only pleasant, prompt, perfect relief and permanent cure for all forms of HEADACHE and NEURALGIA.

Send address on postal. Mention this paper.

Sold by all Druggists. 50c. per box.

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FREE BEAUTY

For a Postal Card.

Your name and address on a postal card, mailed to Wright & Co., Chemists, Dept. "H," Detroit, Mich., will bring you a sample box, free, of Wright's Antiseptic Myrrh Tooth Soap, and if you don't look better in a week it's your own fault. No soapy taste. Large box sent on receipt of 25c. in stamps. Gives elegant lustre, preserves the enamel, cures sore gums, and is delightful and refreshing to the mouth. Take no substitute.



Improved DEWEY ACME Corset and Dress Protector

A COMPLETE GARMENT which can be worn under the corset or flannels, protecting the clothing from perspiration. Better and Cheaper than dress shields, one pair doing the work of six.

Bust measure, 28-33, $.80
" " 34-39, 1.00
" " 40-46, 1.25

Send money by Post Office Order. Catalogue Free.

AGENTS WANTED.

M. DEWEY, Mfr.
1397 West Monroe St., Chicago



WALL PAPER

If you are going to paper your House or any part of it, you can save **money**—at least 50 per cent.—by sending us descriptions of rooms you wish to paper and about what price you desire, and we will mail you the largest selection of the most suitable and beautiful new samples, with our guide goods you design, how to paper, and economy in home decorations. We are the largest dealers of Wall Papers in the U. S. One good Agt. or paper hanger wanted in every town to sell from large sample books—price $1.00.

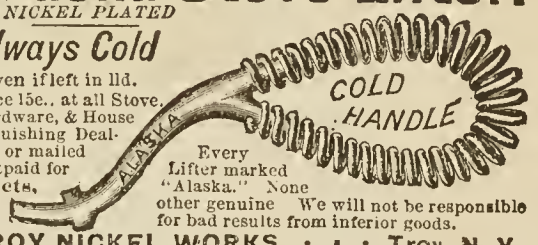
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Alaska Stove Lifter.

NICKEL PLATED

Always Cold even if left in fire. Price 15c., at all Stove, Hardware, & House Furnishing Dealers, or mailed postpaid for 30 cts.



Every Lifter marked "Alaska." None other genuine We will not be responsible for bad results from inferior goods.

TROY NICKEL WORKS, · · · Troy, N. Y.

FEATHERBONE CORSET WAISTS

Latest Model. Gives Support and Shape to the Form. Button or Clasp Front. Best Sateens.

White, Drab, Ecru or Fast Black

Only $1.00



For Sale by all First-Class Retailers, or sent post-paid on receipt of price. Twenty different styles of Corsets and Waists. Send for Price List.

Featherbone Corset Co., Sole Mfrs., Kalamazoo, Mich.

ANSWERS TO CORRESPONDENTS, (*Continued*).

LEONIE:—If a gentleman wishes to correspond with a lady, the request should be made to her parents or guardian, whose judgment must be formed according to circumstances. Girls with mothers to advise them can have no better friend to consult when the propriety of establishing such a correspondence is in question.

A LEARNER:—A lady who sends a "P. P. C." card need not enclose her husband's card if he does not leave town. The envelope may be addressed to "Mr. and Mrs. Dash."

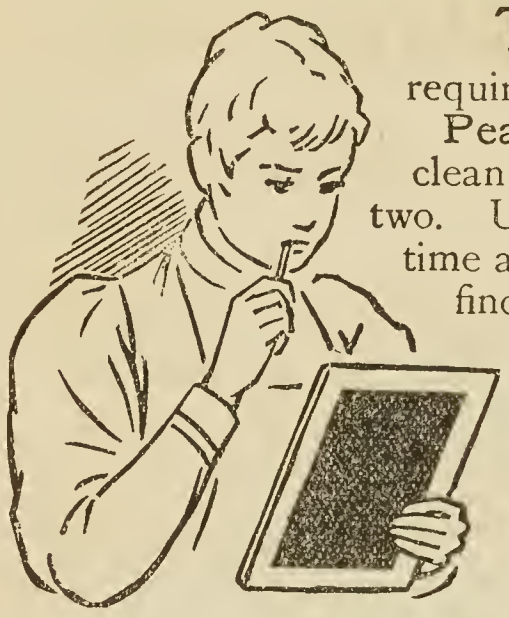
SUSIE:—If you wish to be married in a travelling dress, why not choose one of the pretty figured mohairs? They have a high lustre and are very stylish and especially desirable for travelling. Read the article entitled "The Home—Laying and Serving the Table," in this DELINEATOR.

MRS. G. E. NEBLETT:—Your letter came too late to be answered in the last number. Ink stains may usually be removed by applying oxalate of potash to the stained article; or, if the stain is of long standing, oxalic acid will prove efficacious. Moisten the spot well with water and apply the acid in a powder, and after the stain disappears, rinse thoroughly in pure water.

TACOMA:—Gifts of silver for a bride should be marked with the initials of her maiden name. For information regarding menu, see "Housekeepers' Department," in the April DELINEATOR.

JOSEPHINE:—Common yellow laundry soap is used for washing the hair to bring out its light hues. *Etoile* is pronounced a-twahl.

LIZZIE H.:—We have no reason to doubt the responsibility of the college you mention, but would suggest that you write to the faculty for references.



To find the time

required to clean your house with **Pearline**, take the time required to clean it last with soap, and divide by two. Use **Pearline**, and save half your time and half your labor—then you can find time to do something else besides work.

Pearline will clean your carpets without taking them up. It will clean **everything**. From the kitchen floor to the daintiest bric-a-brac, there's nothing in sight that isn't cleaned best with **Pearline**. It saves **rubbing**.

465

Millions NOW USE Pearline

AN EXTRAORDINARY OFFER!!

We want 1000 more active agents before July 1st. We will guarantee $20 to $30 per day can be easily made in any locality; our goods sell themselves; we furnish a large roll of samples entirely **FREE** and allow 50 per cent. commission on all sales. Send to-day for full particulars, or we will send with same a **Valuable** sample of our goods in **Solid Silver** upon receipt of 10 cents in silver or stamps. Established in 1882. Address, **STANDARD SILVERWARE CO., Boston, Mass.**



LADIES! If you wish your hair dressed in the latest Paris fashion, use the SARAH BERNHARDT HAIR WAVER. Sent anywhere on receipt of 25 cents.

THE "BEST HAIR-BRUSH" in the World. English manufacture, Siberian bristles on *air cushion*, it will promote the growth of your hair and positively remove dandruff. Sent on receipt of $1.00.

Send for Catalogue.

G. BUNOUT, Hair Importer,
27 UNION SQUARE, - - NEW YORK.

To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING CO. (Limited):
"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with August, 1894, desires her address changed to Manchester, Delaware Co., Iowa."

To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. A convenient form for such a complaint is as follows:

"THE BUTTERICK PUBLISHING CO. (Limited):
"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the December number of the DELINEATOR, for which she subscribed commencing with the number for August, 1894. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator.

To secure the filling of orders for DELINEATORS of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing the DELINEATOR for June will be certain to secure copies of that Edition by sending in their orders by the Tenth of May.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

Bank Drafts or Checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West Thirteenth Street, New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

LILIAN FAIR:—Salt of tartar is pure carbonate of potash, and any druggist can supply it. Peroxide of hydrogen is considered the least harmful bleach for the hair, and it will impart the golden hue you desire.

ELISE:—Your sample is grenadine and will make a pretty Spring gown. High noon is still the fashionable hour for weddings, and our pamphlet entitled "Weddings and Wedding Anniversaries," price 6d. or 15 cents, will give you ideas on the subject of attire for the bride and bridesmaids.

T. O. B.:—Lustreless black goods are properly mourning fabrics. Henrietta cloth, crépon, tamise, wool armure and vailing are suitable standard goods, and others appear with the seasons which are also permissible. Widows usually wear their mourning about two years without lightening it, although there is really no fixed length of time. After this period the street attire is plain black, either silk or wool, and the next gradation is black-and-white, after which a quiet toilette of any sombre color is in order.

If your dealer is not supplied, we send sample lots post paid on receipt of 10 cts. per card. Sizes, 3 and 5.

It's the Eye.



Loops of Thread are Slouchy. Don't Use Them.

TRADE MARK REGISTERED.



This EDGE EYE is better than old kind, and prevents gaping.

FRANCIS HOOK and EYE, EASILY ADJUSTED AND MOVED WHILE FITTING. THE NEATEST SPRING HOOK MADE.



This FLAT SURFACE EYE better than thread loops, and you can hook them yourself.

FRANCIS MFG. CO., NIAGARA FALLS, N. Y.

SHEET MUSIC FREE.

Your address sent to-day to the White-Smith Music Publishing Co., Boston, Mass., will bring you 7 of their latest sheet music publications. Don't confound this with the ordinary cheap music offers. This music is printed on fine paper, from lithograph stones, and is the latest copyrighted music, not cheap reprints. Every piece retails at 40 to 60 cents each. You really get over $2.80 worth of new sheet music free. Include stamp for postage.

HOW TO MAKE WOMEN BEAUTIFUL



Many women with fair faces are deficient in beauty, owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

It is impossible to give a full description in an advertisement; send 6c. in stamps, and a descriptive circular, with testimonials, will be sent you sealed, by return mail.

ADIPO-MALENE.

L. E. MARSH & CO., Madison Sq., Phila., Pa.



L. SHAW,

The Largest Human Hair and Toilet Bazaar. Established 38 Years.

Elegant Assortment of Ideal Wigs, Waves, Skeleton Bangs, and beautiful Natural Wavy Marie Antoinette Switches. Extract of Turkish Rose Leaves for the Lips and Face; cannot be detected. $1.00 and $1.50 a bottle. Monte Christo beautifying preparations and Hair Dyes. Book, "How to be Beautiful," mailed Free on request.

54 West 14th St., near Sixth Ave., New York.



Pelatae Embellissant

BEAUTIFYING PELLETS

Removes

Blackheads, Pimples, Wrinkles, Crowsfeet, Moth Patches and all other blemishes of the skin. A perfect Complexion secured and preserved by its use. Guaranteed absolutely non-injurious. Send 2c. stamp for valuable information and sample of an elegant Toilet preparation.

H. S. HIGBY, NEW HAVEN, CONN.

ARE YOU DEAF?

DON'T YOU WANT TO HEAR?

THE AURAPHONE will help you if you do. It is a recent scientific invention which will restore the hearing of any one not born deaf. When in the ear it is invisible, and does not cause the slightest discomfort. It is to the ear what glasses are to the eye—an ear spectacle. Enclose stamp for particulars. Can be tested FREE OF CHARGE at the NEW YORK AURAPHONE CO.'S Offices, 716 Metropolitan Building, Madison Square, New York, or 607 Masonic Temple, Chicago.

WORK FOR WOMEN

Any lady, young or old, can get a splendid cash return for her time and work by selling the

France Skirt Supporter,

an article which sells at sight. No woman who once sees it will refuse to buy. You can devote all or part of your time to good advantage.

Address, F. W. FRANCE & CO., Rochester, N.Y.

FREE An Elegant Upright

SOHMER PIANO.

Will be given to the one sending in the most subscribers to "At Home and Abroad" the great musical monthly, before October 1, 1895. For full particulars send name and address to

HUBBARD PUBLISHING COMPANY,
57 West 28th Street, New York City.

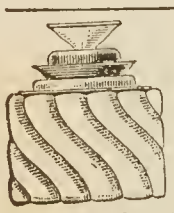
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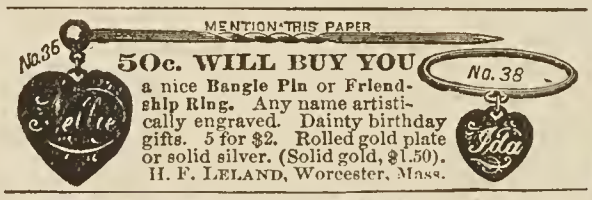
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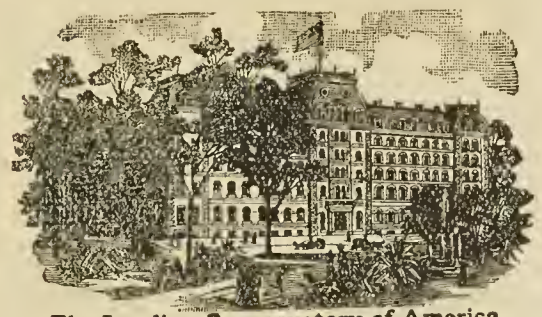
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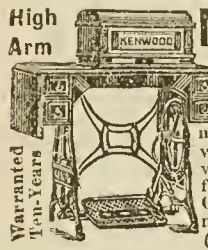
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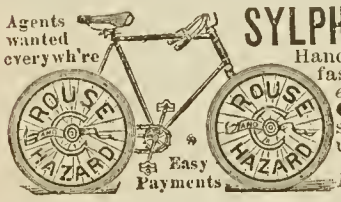
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(Continued).

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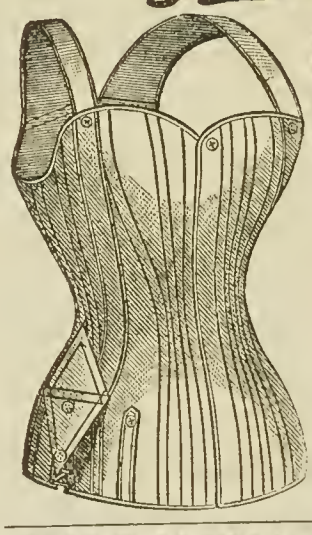


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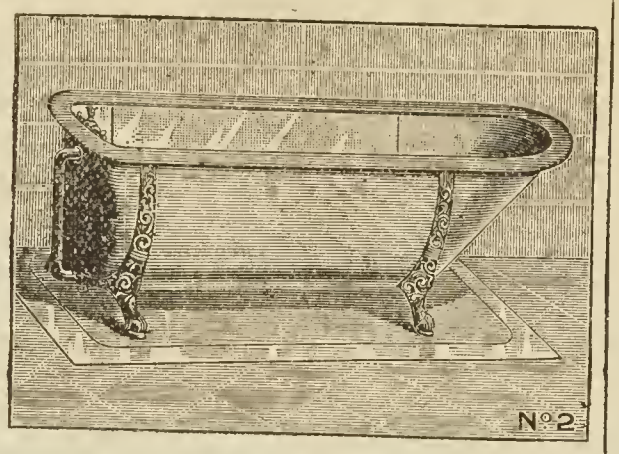
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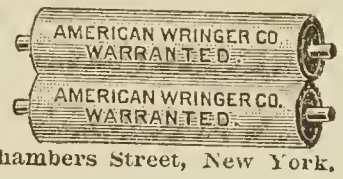


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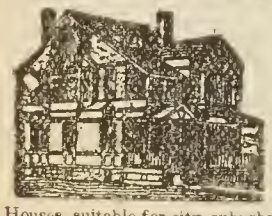
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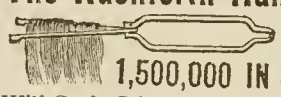
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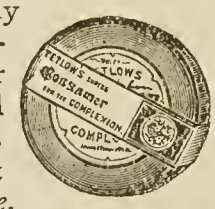


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(*Continued*).

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A NEW SUBSCRIBER:—Anointing the palms of your hands nightly with good oil may soften them, though we think the dryness is constitutional. Arrange a Japanese coiffure as follows: Comb the hair up to the crown, coil a French twist, and then form a roll all across the head, bringing it rather far forward. In this roll adjust small fans and slender pins, such as are worn by Japanese women.

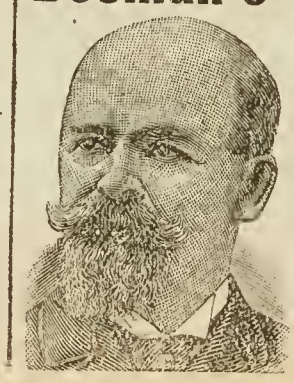
A READER:—The top and bottom of sheets are hem-stitched about two inches and a half.

DYSPEPSIA:—In various portions of our publication, "Beauty," price 4s. or $1.00, the importance of proper diet and perfect digestion has been placed before the reader, with the general instruction to eat such food as agrees with the stomach. The book contains a time-table of digestion, which we would advise you to study, so that you may be able to discover by experiment which foods best agree with you.



If tired, aching, nervous mothers knew the comfort, strength, and vitality in **Cuticura Anti-Pain Plasters,** they would never be without them. In every way the sweetest and best made.

Beeman's— THE ORIGINAL Pepsin Gum



CAUTION.—See that the name **Beeman** is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Remedy for Indigestion and Sea Sickness.

Send 5c. for sample package.

Beeman Chemical Co.
1 Lake St., Cleveland, O.

Originators of
Pepsin Chewing Gum.

FREE! SAVE MONEY!

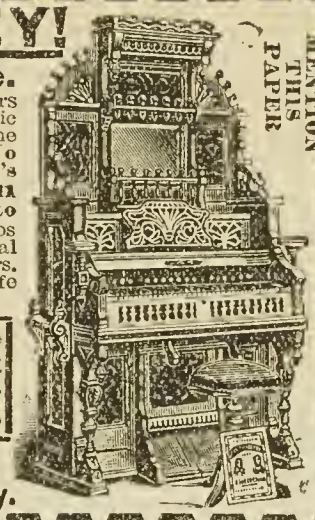
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We are the only firm of manufacturers selling exclusively to the public direct at factory cost. You get the Exact Value for your money. No Agents', Dealers' or Middlemen's Profits Added. **CASH or on EASY PAYMENTS,** to suit your circumstances. Pianos and Organs shipped on 30 days' trial under special warrant for 25 years. No cash required in advance. Safe delivery guaranteed.

Note.—As an advertisement we will sell the first purchaser in a place one of our fine PIANOS for only $169—or one of our PARLOR ORGANS FOR **$25**



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FREE! 33 GREAT STORIES!

Here is the big Literary Bargain. This list of 33 Great Stories by Famous Authors is comprised in nice Compact Books, each well printed with clear type. Such stories as **Sign of the Four, Haunted Man, Study In Scarlet, Death of Sherlock Holmes,** etc., by the celebrated CONAN DOYLE, have caused a tremendous sensation in the literary world and are known as the greatest stories of their kind ever written. We now offer to give you the **33 Stories Absolutely Free.** Books of Detective Exploits, Love, War, Adventure, the Sea, etc. We send them all neatly wrapped in one package. Read the offer below:

1. Study in Scarlet.	12. A Hero's Act.	23. Key to the Mystery.
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4. A Newsboy's Romance.	15. The Armless Hero.	26. A Strange Story.
5. The Quick Bridge.	16. Tale of a Scout.	27. A Chance Meeting.
6. Three Diamonds.	17. Quelling a Mutiny.	28. How was She Killed.
7. Field of Fredericksburg.	18. Sign of the Four.	29. It was Not Murder.
8. Battle of Life.	19. A Woman's Love.	30. The Tramp's Story.
9. Colonel's Surprise.	20. Death of Sher. Holmes.	31. Freight Car Adventure.
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11. The Haunted Man.	22. Betrayed by a Dog.	33. To the Jury.

OUR OFFER: In order to get you to give our new and charming magazine a trial and to help introduce it into thousands of homes where it will be appreciated we will send you the above named 33 FAMOUS STORIES (all in Book Form), post-paid, ABSOLUTELY FREE, if you send us only 10c silver or 12c. stamps to pay for 3 mos. trial subscription to our popular monthly magazine, together with the names of three or four persons who may be persuaded to subscribe after we send sample copies. 3 Subscriptions and 3 Sets of Books (99 stories) for only 25c. We Guarantee Satisfaction. Address plainly,

D. L. CUSHMAN & CO., Publishers, 7 Water Street, Boston, Mass.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

ZARA:—For books on gymnastics write to Messrs. Dick & Fitzgerald, 88 Ann Street, New York City.

VIOLET:—Dark gingham dresses are not appropriate for children a year old; all-white is the proper thing.

SUBSCRIBER:—You will find the address of a teacher's bureau in a city directory, which can be seen at almost any public library.

EXPERIENCE:—Unless you have more material, we would not advise you to remodel your tan dress made with a bell skirt. In order to have it fashionably wide, you would be compelled to insert a front-gore of some contrasting material, and the effect would not be good.

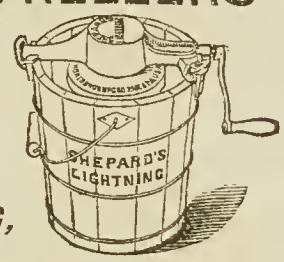
KAS.:—At a day wedding the groom wears gloves in tan, gray, mahogany or any other street shade. He does not wear full dress, but a dark frock or cutaway coat, lighter trousers, a puff or four-in-hand scarf and patent-leather shoes. The bride may, however, wear a white or light-colored wedding dress. Lorgnettes are used on the street by those who require them. Eau de Cologne is a perfumed spirit originally prepared at Cologne. The most famous maker was Jean Maria Farina.

G. HOFFMANN, 407 6th AVENUE, NEW YORK.

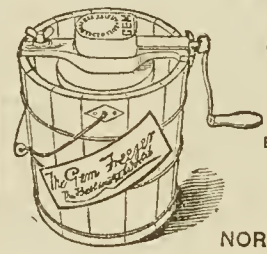
Accordion-Plaiting done from 1 to 75 inches depth in any goods and width without injuring the color. Orders by mail or express completed within 24 hours.

THE BEST FREEZERS

HAVE WHITE CEDAR PAILS WITH ELECTRIC WELDED WIRE HOOPS. THEY ARE STRONGER AND LAST LONGER. HOOPS GUARANTEED NOT TO FALL OFF CANS OF HEAVY TIN WITH DRAWN-STEEL BOTTOMS, THAT DO NOT LEAK, BREAK OR FALL OUT.



USED ONLY IN *LIGHTNING,*



GEM and BLIZZARD.

THEY HAVE EVERY QUALITY TO MAKE ICE CREAM AT HOME SUCCESSFULLY. EASY RUNNING, QUICK FREEZING, ECONOMY, DURABILITY, CONVENIENCE. NOTHING "JUST AS GOOD" MADE. ASK YOUR DEALER ABOUT THEM. CATALOGUE SENT ON APPLICATION TO

NORTH BROS. MFG. CO. PHILA. PA.

LADIES, If you have superfluous

HAIR ON THE FACE

send for new information how to remove it easily and effectually without chemicals or instruments. Correspondence confidential in plain sealed envelope **Mrs. M. N. PERRY, box 93, Oak Park, Ill.**

☞ Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR. ☜

FREE 18K. GOLD PLATED WATCH



WATCH AND BOX OF 50 CIGARS C.O.D. $2.95

AN EXTRAORDINARY OFFER! NO MONEY REQUIRED IN ADVANCE.
BOX OF 50 CIGARS AND WATCH FOR $2.98. 100,000 TESTIMONIALS RECEIVED.

CUT THIS OUT and send it to us with your name and address, (no money required in advance) and we will send to you by express, same day we receive your order, one box containing **50 of Our Celebrated 10c. Cigars,** and in the same package a genuine **Heavy Gold-Plated Watch,** stem winder and setter, enamel dial, oil tempered, unbreakable mainspring, finely finished train, jeweled balance, dust proof, finely polished case, a splendid timekeeper. A written guarantee for **5 Years** sent with every watch. You examine the goods at the express office and if satisfactory, pay the express agent **$2.95** and express charges, and the box of **50 Cigars and Gold Plate Watch, are yours.** As this offer is made solely to introduce our famous **10c. Cigars,** to protect ourselves against dealers and speculators ordering in large quantities, we will not sell more than 3 boxes and 3 watches to any one person. Write to-day.

Western Union Mfg. Co., 281 Wabash Ave., Chicago, Ill.

The—

Latest Food Remedy

Prepared from Hempseed and Malt-Sugar, from which it has its name

MALTOS-CANNABIS.

It is used by such world-famed physicians in Europe as **Professor Leyden,** known from the death-bed of H. I. M.

Czar Alexander III.

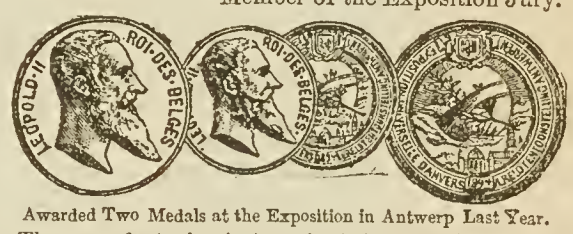
of Russia, and **Prof. Senator,** of the famous CHARITY HOSPITAL IN BERLIN, and numerous other medical authorities in different countries. *MALTOS-CANNABIS* is an excellent substitute for coffee, tea and cocoa, is easily assimilated, and fattening, besides being an invaluable remedy in sickness, when it is necessary that the patient gain flesh, as for instance in cases of chest and lung trouble. It is used in the European Hospitals for persons suffering from

Consumption, Anæmia, Dyspepsia, Indigestion,

scrofula, nervous persons and convalescents.

"I, the undersigned, M. D., testify that I have with great success prescribed *MALTOS-CANNABIS* for persons suffering with *Dyspepsia, Consumption* and anæmia. I have found it to be a very easily assimilated and excellent nourishing remedy which in a short time gives very good results.

"ANTWERP, July 4th, 1894. **"Dr. Freilsen,**
"Member of the Exposition Jury."



Awarded Two Medals at the Exposition in Antwerp Last Year.

The manufacturing in America is inspected by the city of Chicago's Department of Milk, Food and Drug Inspection.

Dr. Adolph Gehrmann, Chicago, Supt. Food Inspection, says: "The analysis shows that the preparation contains the substances necessary for a *perfect* food, and that the substance, *MALTOS-CANNABIS,* is prepared, showing an even uniform composition. The combination of fat, proteid (nitrogen) and carbohydrate is in such proportion that the substance contains the essential food constituents in their most easily assimilated form. I consider *MALTOS-CANNABIS* a highly nutritious and stimulating food remedy."

"The taste is pure, strong and in my opinion agreeable." **H. Berg, M. D.**

"One patient gained *14 pounds in that many weeks.*"

H. Wimmermart, M. D., Chicago.

This is no patent medicine, but a nourishing remedy patented in America July 11th, 1894.

Price Only 75 Cents a Can.

Write for pamphlets and see what prominent doctors say concerning the very best

Fattening Food.

AMYCOSE

the very best *Toilet Water* used for the complexion, teeth and mouth. It is also used for diseases of the skin and as a disinfectant. Taste and flavor are excellent.

It is the favorite of the European Ladies. Awarded several gold medals and testimonials from world-famed physicians.

The price in America is $1.50 a quart, but as our intention is to place it on the American market on a grand scale, will give away during the months of April and May *2,000,000 Quarts of Concentrated Amycose.*

With every can of *MALTOS-CANNABIS* one quart, postage 17 cents, two cans, two quarts, postage prepaid.

RED CROSS CHEMICAL WORKS,

Stockholm, St. Petersburg, Brussels, Utrecht, etc. (in Europe), and

327 Elm St., CHICAGO, ILL.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

J. B. M.:—Suggestions for keeping and cleaning furs may be found in "Preservation and Renovation," in the April DELINEATOR.

NATHALIE:—Refer to the article on "Fashionable Hair-Dressing," which appeared in the December DELINEATOR of 1894.

INQUISITIVE:—The sentence, "I, who am a spirit, have come from the grave," is grammatically correct. Say "these preserves," not "this preserves."

A SUBSCRIBER:—You will find suggestions for furnishing a reception-room in the article entitled "Artistic House Furnishing and Decoration," in this DELINEATOR. A reception-room is what its name implies—a room in which guests are received. The gloss is imparted to photographs by passing them through an arrangement of heated rollers known as a burnishing machine.

Y. Z.:—The whitening lotion given to "Mabel P." in the March DELINEATOR is applied to the skin with a linen cloth. Elder-flower water may be made at home with fresh elder-flowers.

LAURA W.:—Beethoven is pronounced bay-toe-ven; Chopin, sho-panh; and Récamier, ra-kam-e-ay. *The Memoirs and Correspondence of Madame Récamier*, also *The Life of Madame de Stäel*, are from the press of Roberts Brothers, Boston, Mass. In writing to these publishers, please mention the DELINEATOR.

WILD GIRLS:—Your sample is réséda cashmere. A lady always precedes a gentleman in entering church. As soon as you are helped at table begin to eat; the custom of waiting until one's neighbors are served is obsolete. Yosemite is pronounced Yo-sem-mi-tee.

WAS GOULD INSANE?

Financial Worry and Physical Exertion Not the Greatest Destroyer of Human Life.

For Humanity's Sake, After Thirty-six Years of Nerve-Creeping Slavery, He Tells How He Was Set Free.

Caldwell, N. J., May 25, 1895.–(Special.)–Since one of our prominent citizens who suffered so terribly from tobacco tremens, has made known his frightful experience in behalf of humanity, the ladies here are making tobacco-using husbands' lives miserable with their entreaties to at once quit tobacco.

The written statement of S. J. Gould is attracting wide-spread attention. When interviewed to-night, he said: "I commenced using tobacco at thirteen; I am now forty-nine; so, for thirty-six years I chewed, smoked, snuffed and rubbed snuff. In the morning I chewed before I put my pants on, and for a long time I used two ounces of chewing and eight ounces of smoking a day. Sometimes I had a chew in both cheeks and a pipe in my mouth at once Ten years ago I quit drinking whisky. I tried to stop tobacco time and again, but could not. My nerves craved nicotine and I fed them 'till my skin turned a tobacco-brown, cold, sticky perspiration oozed from my skin, and trickled down my back at the least exertion or excitement. My nerve vigor and my life was being slowly sapped. I made up my mind that I had to quit tobacco or die. On October 1 I stopped, and for three days I suffered excessive tortures. On the third day I got so bad that my partner accused me of being drunk. I said, 'No, I have quit tobacco.' 'For God's sake, man,' he said, offering me his tobacco box, 'take a chew; you will go wild,' and I was wild. Tobacco was forced in me and I was taken home dazed. I saw double and my memory was beyond control, but I still knew how to chew and smoke, which I did all day until towards night, when my system got tobacco soaked again. The next morning I looked and felt as though I had been through a long spell of sickness. I gave up in despair, as I thought that I could not cure myself. Now, for suffering humanity, I'll tell what saved my life. Providence evidently answered my good wife's prayers and brought to her attention in our paper an article which read: 'Don't Tobacco Spit and Smoke Your Life Away!'

"What a sermon and warning in these words! Just what I was doing. It told about a guaranteed cure for the tobacco habit, called No-To-Bac. I sent to Druggist Hasler for a box. Without a grain of faith I spit out my tobacco cud, and put into my mouth a little tablet upon which was stamped No-To-Bac. I know it sounds like a lie when I tell you that I took eight tablets the first day, seven the next, five the third day, and all the nerve-creeping feeling, restlessness and mental depression was gone. It was too good to be true. It seemed like a dream. That was a month ago. I used one box. It cost me $1, and it is worth a thousand. I gained ten pounds in weight and lost all desire for tobacco from the first day. I sleep and eat well, and I have been benefitted in more ways than I can tell. No, the cure was no exception in my case. I know of ten people right here in Caldwell who have bought No-To-Bac from Hasler, and they have been cured. Now that I realize what No-To-Bac has done for me and others, I know why it is that the makers of this wonderful remedy, the Sterling Remedy Company, of New York and Chicago, say: 'We don't claim to cure every case. That's Fraud's talk, a lie; but we do guarantee three boxes to cure the tobacco habit, and in case of failure we are perfectly willing to refund money.' I would not give a public indorsement if I were not certain of its reliability. I know it is backed by men worth a million. No-To-Bac has been a God-send to me, and I firmly believe it will cure any case of tobacco-using if faithfully tried, and there are thousands of tobacco slaves who ought to know how easy it is to get free. There's happiness in No-To-Bac for the prematurely old men, who think as I did that they are old and worn out, when tobacco is the thing that destroys their vitality and manhood."

The public should be warned, however, against the purchase of any of the many imitations on the market, as the success of No-To-Bac has brought forth a host of counterfeiters and imitators. The genuine No-To-Bac is sold under a guarantee to cure, by all druggists, and every tablet has the word No-To-Bac plainly stamped thereon, and you run no physical or financial risk in purchasing the genuine article. ***

Millinery taught by Mail

by expert milliner. Send 20c. for sample lesson and circular, to Milliner, 15 W. 24th Street, New York.



DEAFNESS

and Head Noises relieved by using Wilson's Common Sense Ear Drums.

New scientific invention; different from all other devices. The only safe, simple, comfortable and invisible Ear Drum in the world. Helps where medical skill fails. No wire or string attachment. Write for pamphlet.

WILSON EAR DRUM CO.,

Offices: 117 Trust Bldg., Louisville, Ky. 1122 Broadway, New York.

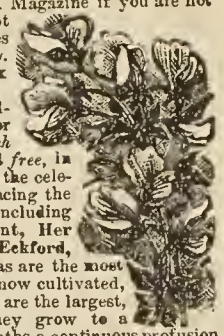


OUR NEW 1895 FLOWER SEED OFFER.

A Magnificent Collection of FLOWER SEEDS 200 Varieties, FREE!



An Unparalleled Offer by an Old and Reliable Publishing House! THE LADIES' WORLD is a large 20-page, 80-column Illustrated Magazine for ladies and the family circle. It is devoted to stories, poems, ladies' fancy work, home decoration, housekeeping, fashions, hygiene, juvenile reading, etiquette, etc. To introduce this charming ladies' paper into 100,000 homes where it is not already taken, we now make the following *colossal offer: Upon receipt of only* **12 cents** *in silver or stamps, we will send* **The Ladies' World** *for* **Three Months** and to each subscriber we will *also send* **Free** *and postpaid, a large and magnificent* **Collection of Choice Flower Seeds,** *200 varieties*, including Choice Pansies, Verbenas, Chrysanthemums, Finest Asters, Phlox Drummondii, Cyprus Vine, Digitalis, Double Zinnia, Marguerite Carnation, Fairy Queen Godetia, Nugget of Gold Marigold, Striped Petunia, Golden Gate Poppy, Rose of Heaven, Youth of Old Age, etc., etc. Remember twelve cents pays for the Magazine three months and this entire magnificent Collection of Choice Flower Seeds, put up by a first-class Seed House and warranted fresh and reliable. No lady can afford to miss this wonderful opportunity. We guarantee every subscriber many times the value of money sent, and will refund your money and make you a present of both seeds and Magazine if you are not satisfied. *This offer is reliable.* Do not confound it with the catchpenny schemes of unscrupulous persons. *Write to-day.* Don't put it off! Six subscriptions and six Seed Collections sent for 60 cents.



SPECIAL OFFER! To any lady sending us 12 cents for above offer, *and naming the paper in which she saw this advertisement*, we will send *free*, in addition to all the above, one packet of the celebrated **Eckford Sweet Peas,** embracing the very newest and all named varieties, including **Countess of Radnor, Dorothy Tennant, Her Majesty, Ignea, Lemon Queen, Lottie Eckford, Waverly, Mrs. Sankey, etc.** Sweet peas are the most popular and fashionable bouquet flowers now cultivated, and the Eckford Varieties which we offer are the largest, finest and most celebrated known. They grow to a height of 6 feet, and produce for three months a continuous profusion of fragrant blooms of the most brilliant coloring. This packet of seeds is alone worth the price charged for the entire combination.

ANOTHER GREAT OFFER! Upon receipt of **Thirty-five Cents** (our regular subscription price) we will send **The Ladies' World** for **One Year,** together with our magnificent **Collection of Choice Flower Seeds** above described, likewise one packet of the extensively advertised and justly celebrated **Eckford Sweet Peas.** Address:

S. H. MOORE & CO., 27 Park Place, New York.



SEE! SEE! $1.50.

This Ladies' Solid Button Boot, made from the celebrated Vici Kid, sent prepaid anywhere in the U. S. on receipt of **$1.50** Cannot be bought at retail stores less than $2.50. If not satisfied return and will refund the money or send another pair. **We can fit you.** Opera toe or common sense, with or without patent leather tip—widths C, D, E and EE, and half sizes. Catalogue free.

PLYMOUTH SHOE CO.
89 and 91 Bedford St., Boston, Mass.

LADIES!! Why Drink Poor Teas?

THE GREAT AMERICAN TEA COMPANY

Send this advertisement and 15c. in stamps, and we will mail you a ¼ lb. Sample Best T Imported, any kind you may select. Big Premiums, Good Incomes made by getting orders for our celebrated goods. For full particulars, address

The Great American Tea Co. (D),
31 and 33 Vesey St., N. Y.

P. O. Box 289.

NEW FLOWERS, Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only **10c.** ALFRED F. CONARD, Box 5, West Grove, Pa.



MITTEN and Dauber will polish stoves, furniture, silver better than brush or rag, without soiling the hands. For cleaning bicycles or polishing shoes it has no equal.

AGENTS make $5 to $10 a day selling them, as every lady buys one. Sample, **25 cents** a set. Address,

Handy Mitten Mfg. Co. 122 M. Pearl St., Boston.

BICYCLES HIGHEST GRADE 1895 MODELS CHEAP FACTORY PRICES

WINDSORS run faster, are built stronger, look handsomer, are better than any other make, and cost $25 to $50 less. Send stamp for catalogue. SPECIAL INDUCEMENTS TO AGENTS NOW.

SIEG & WALPOLE M'F'G CO., CHICAGO.

AGENTS, $300.00

In Premiums and 100 per cent. profit to the most successful agents selling our new **Automatic Reversible Revolving Hair Curler.** Sales absolutely guaranteed. Sample 35c. Particulars free.

W. H. KERMAN & CO., Napoleon, Ohio.

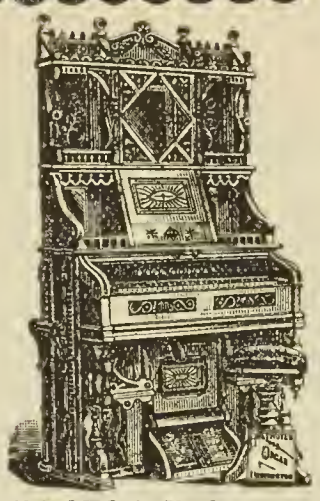
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Our 24-page catalogue of Organs, also our new and elegant catalogue of Pianos, containing 16 pp. We have the largest manufactory in the world, from which we sell direct to the consumer at wholesale prices thus saving the profits of the dealer and the commissions of the agents. We furnish a first-class Organ, warranted 25 years, with stool and book, for only **$25.00**

No money required until instrument has been thoroughly tested in your own house. Sold on instalments. Easy payment.

We positively *guarantee* every Organ and Piano 25 *years*. Send for catalogue at once if you want to obtain the greatest bargain on earth. Write *name and address plainly*, and we will send by mail same day letter is received. As an advertisement, we will sell the first Piano of our make in a place for only **$169** Stool, book and cover free. Regular price, $350.



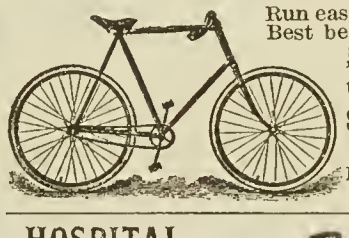
BEETHOVEN PIANO & ORGAN CO., P. O. Box 801 WASHINGTON, N. J.

A CHANCE TO MAKE MONEY.

I am out of debt, and thanks to the Dish Washer business for it. In the past five weeks I have made over $500, and I am so thankful that I feel like telling everybody, so that they can be benefited by my experience. Anybody can sell Dish Washers because everybody wants one, especially when it can be got so cheap. I believe that in two years from now every family will have one. You can get full particulars by addressing the Iron City Dish Washer Co., E. E. Pittsburg, Pa., and you can't help but make money in this business. I believe that I can clear over $3,000 the coming year, and I am not going to let such an opportunity pass without improvement. We can't expect to succeed without trying. MRS. B.

PHŒNIX BICYCLES

Always Satisfactory.



Run easier than other wheels. Best bearings, very light but strong. New styles for '95. Send for free illustrated catalogue, B.

STOVER BICYCLE MFG. CO.,
Freeport, Ill.
Eastern Branch, 575 Madison Ave., New York, N. Y.

SUPERFLUOUS HAIR,



MOLES, WARTS and all Facial Blemishes destroyed forever without pain by electrolysis—the electric needle operation. Book and consultation free. The

New York Electrolysis Co.,
1118 Masonic Temple, Chicago, Ill.

HOSPITAL WHEEL CHAIRS VEHICLE



To propel one's-self in, *comfortably, reliable* sort. Send with cut prices on

or be pushed about *easily*, and of the stamp for catalogue all styles and sizes.

Quote THE DELINEATOR.

SMITH WHEEL CHAIR CONCERN, 120 William St., New York.

A FREE

sample of ZINCUTA, for affections of the skin, to any one sending name and address within 30 days, to
PECONIC M'F'G CO., Peconic, N. Y.
Kindly send a Stamp.

OLD RAGS

Colored with "PERFECTION" Dyes will make beautiful carpets and rugs, and are *guaranteed* not to fade. We will send you a package each of "PERFECTION" Turkey-Red, Green, Orange, Medium-Brown, Old Rose, and Yellow Cotton Dyes for 40 cents in stamps; single package, 10 cents. New color cards and catalogue sent FREE.
W. CUSHING & CO., Box 27 FOXCROFT, MAINE.

MUSIC SALE.

To close out our stock, we send by mail 70 pieces, full sheet music size, vocal and instrumental, all parts complete, FOR 12c., or 4 lots 35c. Money back if not suited. "After the Ball" and 100 Songs with Music, 5c. 500 pieces of Violin Music, 50c.
D. HATHAWAY, 339 Wash. St., Boston, Mass.



Marshall's Catarrh Snuff

has never been equaled for the instant relief of Catarrh, Cold in the Head and Headache. Cures Deafness, restores lost sense of smell. Sixty years on the market. All Druggists sell it. 25c. per bottle. F. C. KEITH, Mfr., Cleveland, O.

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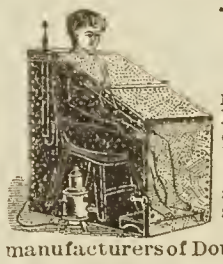


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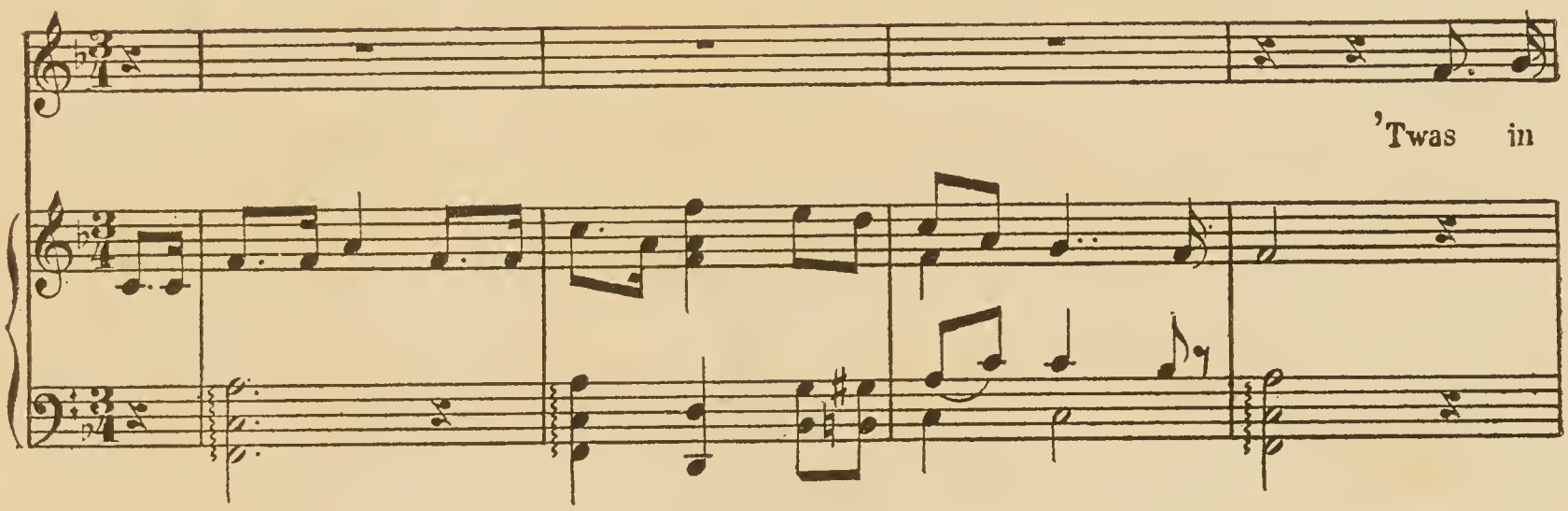
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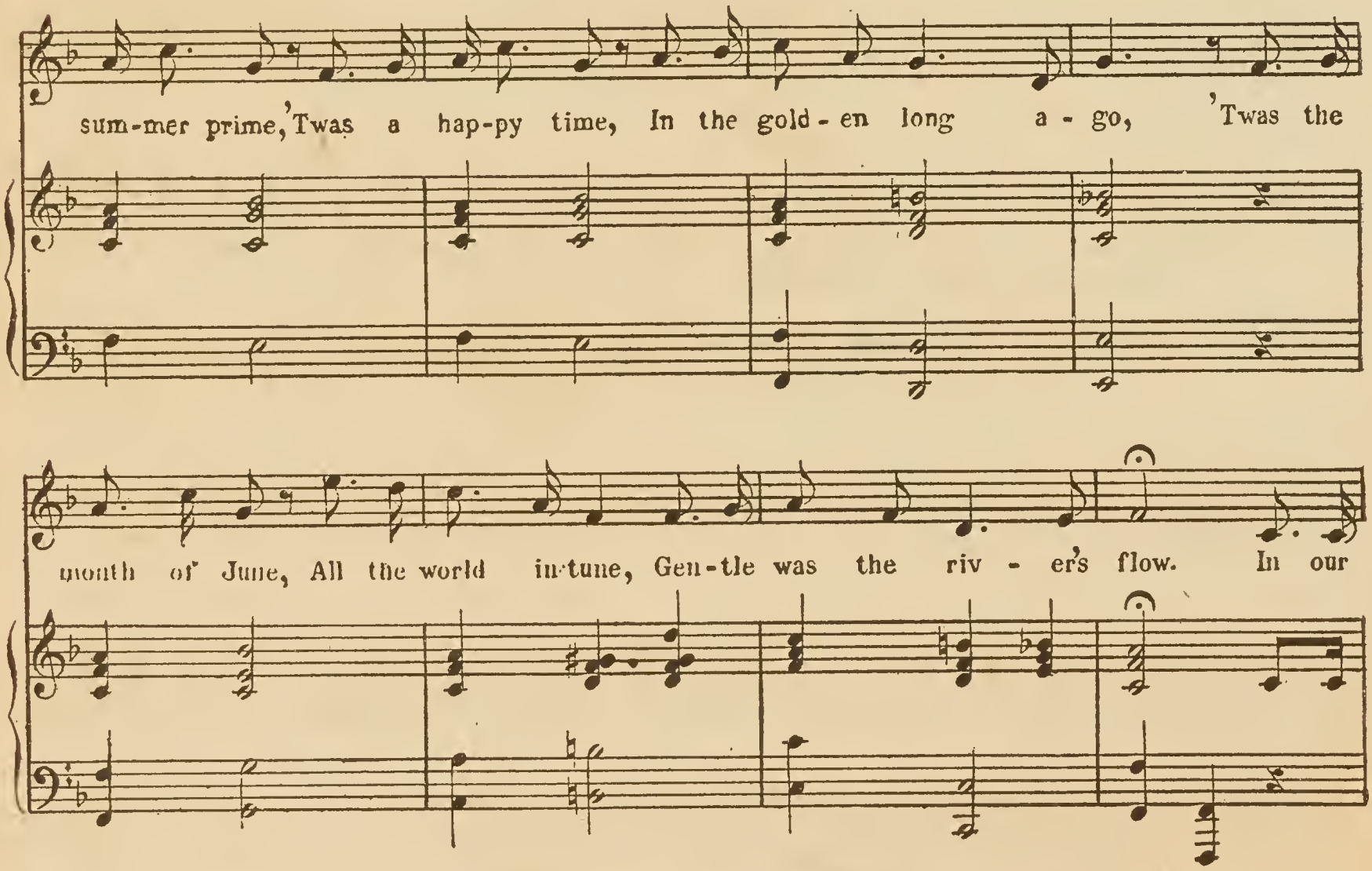
PAST AND PRESENT.

SONG

Words and Music by JULIAN JORDAN

Composer of "The Song That Reached My Heart."





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fair - y boat, down the stream we'd float, Stem the tide so swift and strong, List! a-

- gain, I hear, dost thou not my dear, hear the strain of that sweet

song, that ma-gic song. Row gen-tly my Gon - do-lier

o - ver the rip - pling tide, ... Row gen-tly my Gon - do-lier

my love is by my side. . .

O that song so sweet, O the hours so fleet, Ah 'tis like a hap-py dream, 'Till I

look at you, in your eyes so blue, and I see the love - light gleam, The dear

love of old, which was fond - ly told As we drift - ed thus a - long, In our

boat so light, In the moon - lit night, and to - geth - er sang this

song, this ma - gic song. O. . . . . that song so sweet,

cadenza

'Tis like a dream to me, ... O. . . . . that song so sweet,

trea - sured for aye 'twill be. . . . . Row gen - tly, my

Gon - do - lier, ov - er life's chang - ing tide. . . . . Row on then for -

- ev - er, My love is by my side. . . . . Row on then, for -

- ev - er, my love is by my side. . .

FIGURE No. 1 S A. FIGURE No. 2 S A. FIGURE No. 3 S A. FIGURE No. 4 S A. FIGURE No. 5 S A. FIGURE No. 6 S A.

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(For Descriptions of these Styles see Article on Pages 842 and 843.)



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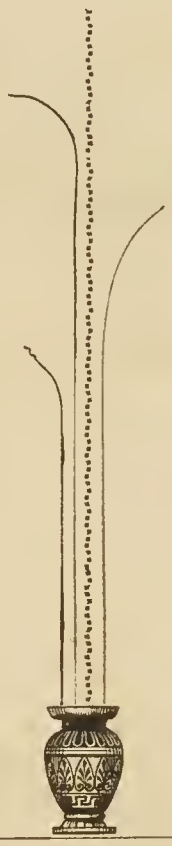
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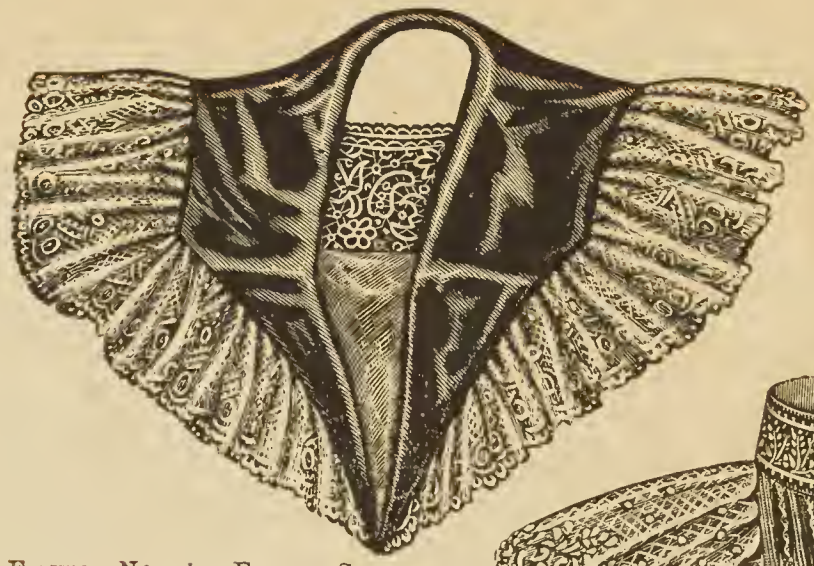


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FIGURE NO. 2.—STYLISH PLASTRON.—(Included in Pattern No. 744; 3 sizes; small, medium and large; price 10d. or 20 cents.)

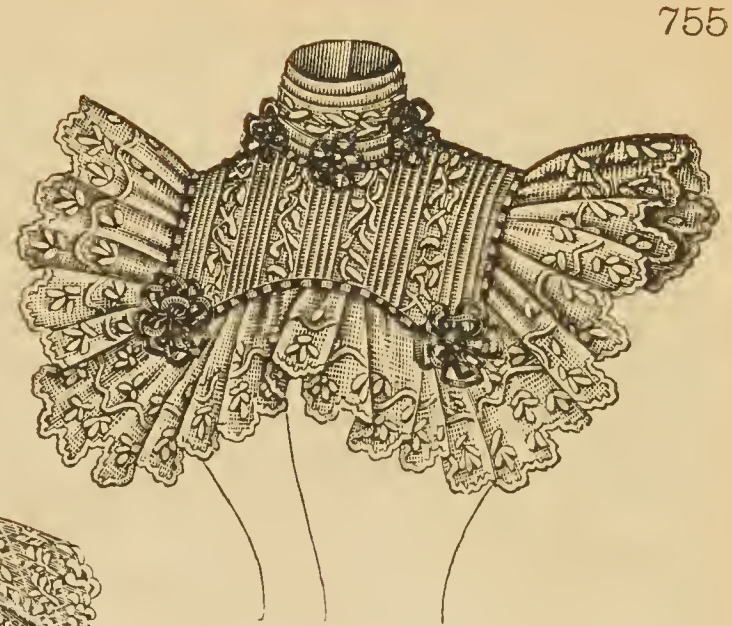


FIGURE NO. 3.—LADIES' FANCY COLLAR.—(Cut by the Yoke Pattern in Costume No. 7619; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

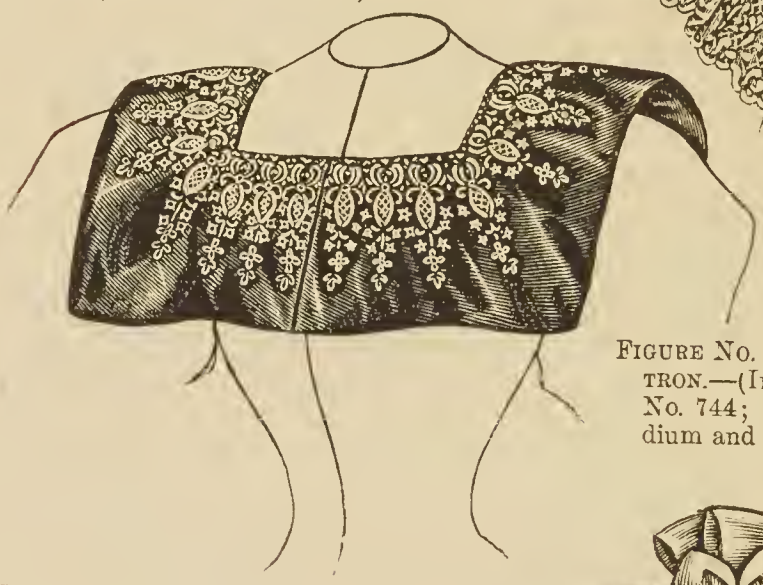


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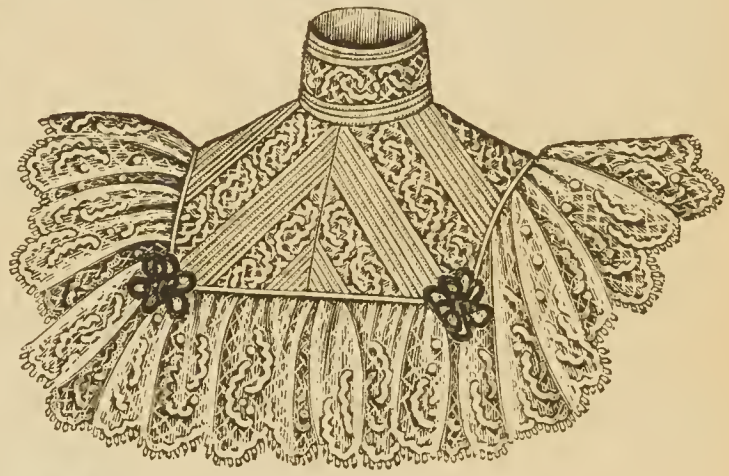


FIGURE NO. 5.—LADIES' SQUARE YOKE.—(Included in Pattern No. 794; 3 sizes; small, medium and large; price, 7d. or 15 cents.)



FIGURE NO. 7.—LOW-NECK GARNITURE.—(Included in Pattern No. 7067; 3 sizes; small, medium aud large; price 5d. or 10 cents.)



FIGURE NO. 6.—LADIES' SAILOR COLLAR.—(The Sailor Collar is included in Pattern No. 7020; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE NO. 9.—LADIES' YOKE.—(Included in Pattern No. 7039; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE NO. 8.—HANDSOME YOKE-DECORATION.—(Cut by the Yoke Pattern in Blouse-Waist No. 7312; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

STYLISH LINGERIE.

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ist eine, in spanischer, deutscher und englischer Sprache gedruckte Wiederhervorbringung der unter dem Namen „Popular Edition" bekannten Ausgabe dieser Publication, darum für Leute, welche diese Sprachen verstehen, recht wünschenswerth. Derselbe ist 38 x 48 cm. gross, und enthält auf 125 bis 150 Seiten schön gedruckte, grosse Illustrationen, welche die neuesten und herrschenden Moden für Damen, Mädchen und Kinder darstellen. Er erscheint halbjährlich und zwar im Februar und August, nebst zehn monatlichen Beilagen. Die Letzteren bringen die neuen Moden, welche zwischen der Ausgabe eines Bandes und der seines Nachfolgers modern geworden sind.

Abonnements-Preis der Cosmopolitischen Ausgabe, wie oben angegeben zwei Bände enthaltend, - - - - M. 2.40
Einzelne Exemplare, - - M. 1.

Abonnenten bekommen die Ausgabe franco zugesandt. Einzelne Exemplare, per Post, **M. 1.20.**

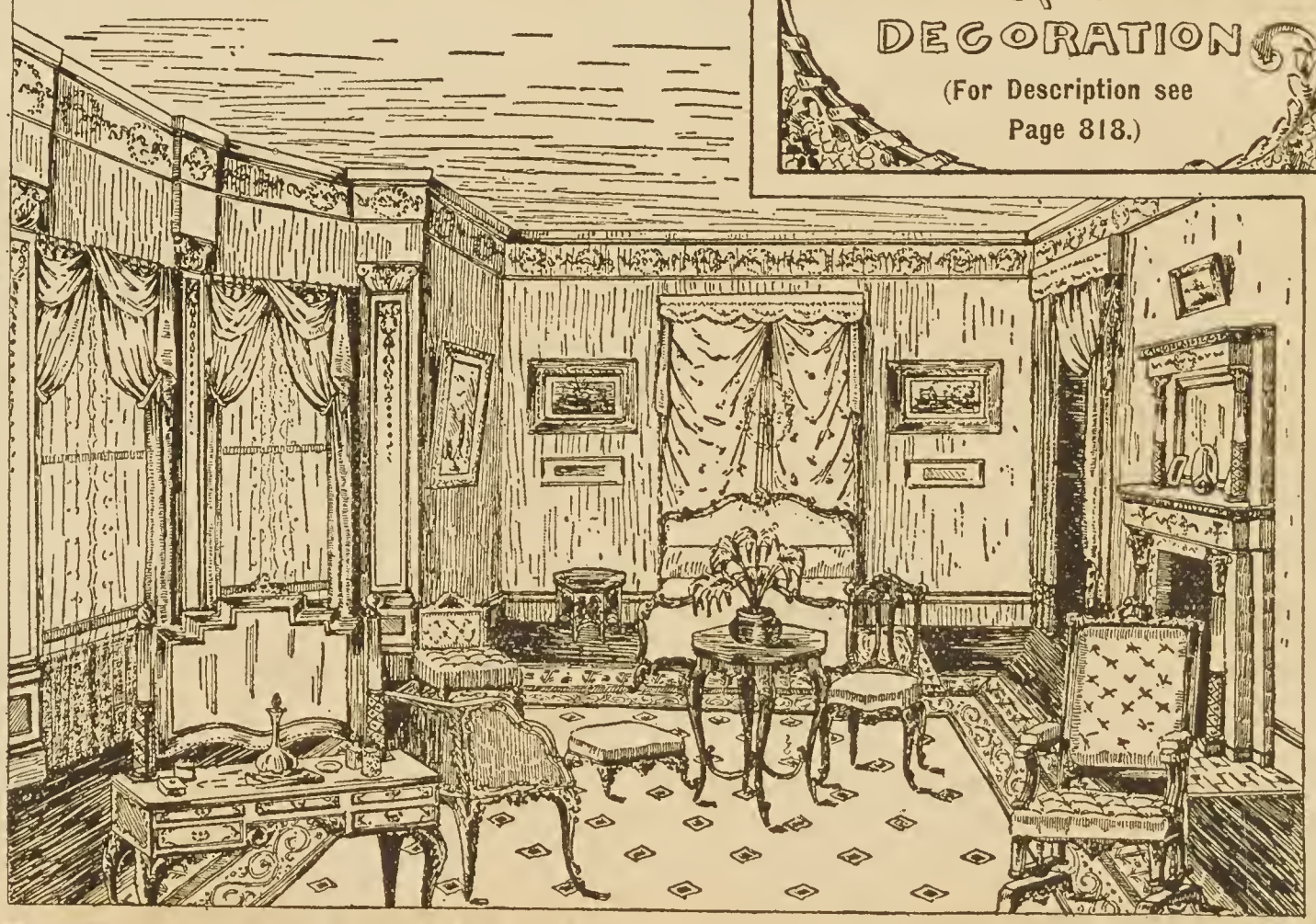
THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th St., New York.





ARTISTIC HOUSE FURNISHING AND DECORATION

(For Description see Page 818.)



Walter Baker & Co.,

The Largest Manufacturers of

PURE, HIGH GRADE COCOAS AND CHOCOLATES

On this Continent, have received

HIGHEST AWARDS

from the great

Industrial and Food EXPOSITIONS IN EUROPE AND AMERICA.



Unlike the Dutch Process, no Alkalies, or other Chemicals or Dyes are used in any of their preparations. Their delicious

BREAKFAST COCOA,

is absolutely pure and soluble, and *costs less than one cent a cup.*

SOLD BY GROCERS EVERYWHERE.

WALTER BAKER & CO., Dorchester, Mass.

Cleveland's Baking Powder,

manufactured originally by Cleveland Brothers, Albany, N. Y., now by the Cleveland Baking Powder Co., New York,

has been used by American housewives for twenty-five years, and those who have used it longest praise it most.

It is perfectly pure and wholesome.
Its composition is stated on every can.
It is always uniform and reliable.
It does the most work and the best work.
It is the strongest of all pure cream of tartar powders, as shown by the U. S. and Canadian Govt. Reports.
All the leading teachers of cookery and writers on domestic science use and recommend it.

Cook book free. Send stamp and address.

RELIEF FOR FAT PEOPLE IS FOUND BY THE USE OF DR. EDISON'S OBESITY PILLS AND FRUIT SALTS. . . . . .

You can reduce from 40 to 50 pounds of extra fat before hot weather comes.

Everybody has read or heard of that charming new book, "So Fair, So Frail," by Edna Chandler Tulley. She believes in Dr. Edison's treatment for Obesity and Complexion.

Everybody has read or heard of that charming new book, "So Fair, So Frail," by Edna Chandler Tulley, whose picture is given below, which is now in its eleventh edition and is still selling more than well. Mrs. Tulley worked very hard as a writer for some years, and in so doing contracted habits of eating, which, with more obscure troubles, increased her weight from an attractive 124 pounds to an unhealthy and unattractive aggregate of 171 pounds. She says in a recent letter from her lovely Washington, D. C., home:



"I did not want that flesh, and I was bound to get rid of it. I tried in several ways to do so, but I succeeded only after I began to use Dr. Edison's Obesity Pills and Fruit Salts. The first month I lost 14 pounds, the second month 21, the third month I used half a bottle of pills and lost only 8, the fourth month on a few I lost 4. My weight was then 124 pounds. I ceased using the remedies and have not varied 5 pounds from my natural weight since and have always been perfectly healthy. After such pronounced success with the Pills and Fruit Salts I can easily understand why it is that so large a number of testimonials are given by people of prominence in the highest walks of life. The remedies are grand and will soon become better known everywere. They are the best of all Summer medicines."

Emily Mason Longfellow is one of the happiest of all the leading writers in the field of royal portraiture. Her third volume of the life of Queen Elizabeth has proven such a success in England and America that it has gone already into its fifth edition. Writing to Loring & Co., American agents for Dr. Edison's Obesity remedies, she says: "At the age of 30 I weighed 135 pounds; during the next ten years I gradually gained unhealthy fat until I turned the scales at 168 pounds. The surplus fat caused a terrific strain upon my internal organs. After trying well-known English methods for reduction of my surplus fat I gave up in despair. Soon after my arrival at Boston I was induced to use Dr. Edison's treatment for Obesity, his Pills and Band. Happily I succeeded, as my friends told me I would. I wore an Obesity Band and took the Pills regularly, and had the satisfaction and comfort of getting rid of 33 pounds of life torturing dangerous fat in about seven weeks. Your Dr. Edison's harmless, simple method of reduction is far superior to several I tried in London and Paris. I heartily commend it to all who have suffered as I have. My dyspepsia and stomach trouble quickly disappeared after using the Pills."

Mrs. Mary Burton Leonard, a professional nurse at the Chicago city hospitals, writes: "Please send me by bearer one 42-inch Obesity Supporting Band. The others give perfect satisfaction in reduction of obesity, often reducing 40 to 50 pounds in a few months. I must say that your supporting bands used by patients after surgical operations are the best that physicians can obtain."

Mrs. Evelyn Stone Adams, president of the Ladies' Bostonian Literary Society, and owner of one of the rarest and most valuable private libraries in Chicago, writes to Loring & Co., as follows:

"I have a good report to make on Dr. Edison's Obesity Pills and Fruit Salt. Before taking them I was regarded as an invalid. I had to remain indoors, could not walk a block away from my home—internal fat oppressed me terribly—I had been told of so many wonderful cures by your Obesity Pills that I concluded to try them.



The first bottle relieved my heavy breathing, made walking or any exertion less painful. I suffered much less from dyspepsia and stomach trouble, but my weight was not reduced more than five pounds. The second bottle produced a greater change. The troubles gradually lessened—I began to feel more like my former self. The rolls of fat over my abdomen grew smaller; at the end of the third bottle I was almost well. The scales showed that I had lost over 31 pounds. I then used three bottles of Dr. Edison's marvelous Fruit Salt and improved fast, and was soon entirely well and free from the dangerous fat. I had a better skin and complexion and lost over 23 pounds more, making a total loss of about 55 pounds of extra fat, leaving solid, healthy flesh. It is a grand treatment for the unfortunate victims of extreme obesity."

OBESITY CORSETS.

We manufacture corsets to order, also obesity and regular corsets.

Fleshy ladies can have a corset 6 to 8 inches longer than usual over back and hips. Send for a measuring blank.

Dr. Edison's Obesity and Supporting Bands should be used by fleshy men and women.

Obesity Fruit Salt reminds you of champagne. One tea-spoonful in a tumbler of water makes a delicious soda. The best and most delightful remedy in the world for summer complaints. Every body uses it—men, women and children.

OBESITY SALT $1.00 PER BOTTLE.

The Bands cost $2.50 each; up to 36 ins., add 10c. for each additional inch.

Pills $1.50 a Bottle, or three Bottles for $4.00, enough for one treatment. We will forward goods promptly by mail to any locality.

Note our three stores below. We are perfectly reliable. Avoid quacks. They have no store. We invite you to call on us.

LORING & CO.

THREE STORES:

BOSTON, No. 3 Hamilton Place, Dep. J.; CHICAGO, 113 State Street, Dep. No. 14; NEW YORK CITY, 40 West 22d Street, Dep. L.

Cut this out and keep it and send for our New Full-Page (8 column) Article on Obesity.



FIGURE NO. 1.—LADIES JET BONNET.



FIGURE NO. 4.—LADIES' FANCY STRAW HAT.

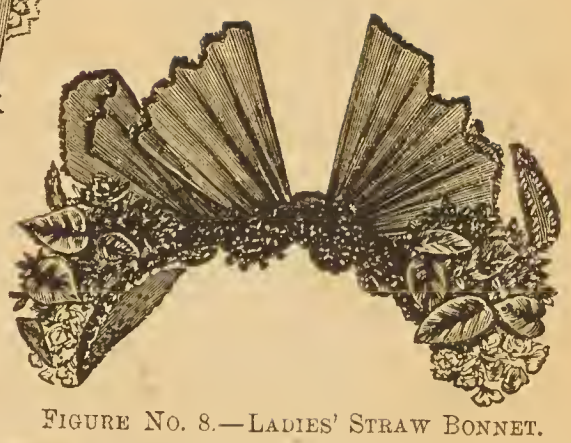


FIGURE NO. 8.—LADIES' STRAW BONNET.



FIGURE NO. 5.—LADIES' LARGE HAT.

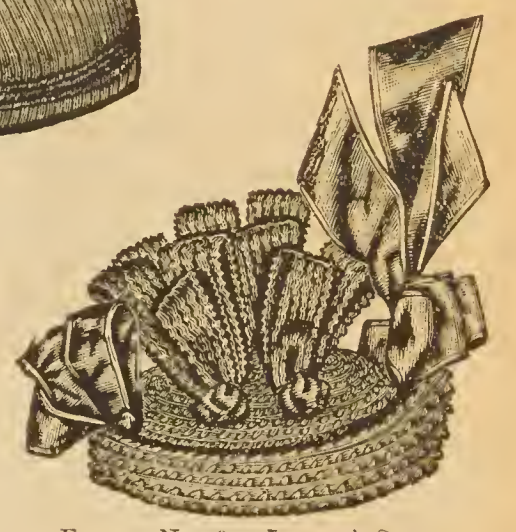


FIGURE NO. 9.—LADIES' STRAW TURBAN.

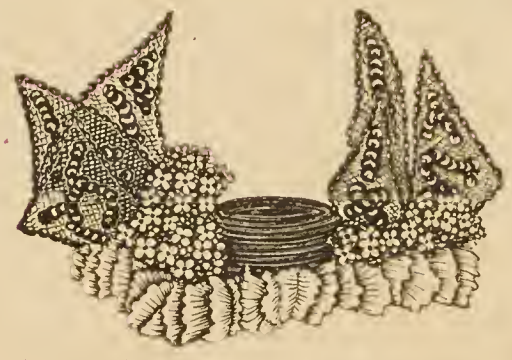


FIGURE NO. 2.—LADIES' ROUND HAT.



FIGURE NO. 6.—LADIES' LEGHORN HAT.



FIGURE NO. 10.—LADIES' DRESS HAT.



FIGURE NO. 3.—YOUNG LADIES' ROUND HAT.

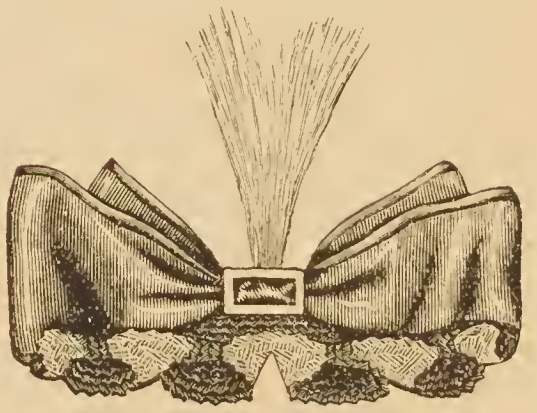


FIGURE NO. 7.—LADIES' FANCY STRAW HAT.

FASHIONABLE MILLINERY.

(For Descriptions see Page 833.)

The Quarterly Report of Metropolitan Fashions



INCLUDES A COLLECTION OF BEAUTIFUL COLORED PLATES ILLUSTRATING THE INCOMING STYLES FOR LADIES AND CHILDREN,

And is a Work which no Milliner, Dressmaker or other Manufacturer of Ladies' or Children's Clothing can afford to be without.

The times of Issue of the QUARTERLY REPORT are in the months of February, April, August and October, the intention being to have it faithfully reproduce the colors and shapes of the most elegant models of each ensuing season. Each number includes a handsome Chromo-Lithographic Plate, 24 x 30 inches in size, illustrating Fashions for Ladies and printed in Fine Colors upon richly finished Plate Paper, forming a work of art without a superior in Chromo-Lithography.

Three small Plates of Ladies' Figures convenient for use on Dress Goods, Trimming and Millinery Counters, and a Plate of Misses' and Girls' Figures equally desirable in Departments devoted to Children's Wear, printed in either Chromo-Lithographic or Etched effects, also form part of each issue. With the Plates is a Magazine containing descriptions of the Plates and reports of Millinery and other Modes for the ensuing Season. The Pamphlet is in itself a *Complete Milliners' Guide* and *Dressmakers' Assistant*, the Styles of Costuming and Millinery illustrated on the Plates and described in the Book being accurate, timely and elegant, representing the latest and best productions of our Artists in Europe and America.

Notwithstanding the great expense at which the QUARTERLY REPORT is now issued, which is only warranted by its large and increasing circulation, the Rates at which the Publication is furnished remain as heretofore:

Subscription Price of the Quarterly Report, as described above,	**$1.00 a year.**
Single Copy of the Quarterly Report, comprising all the Plates and the Descriptive Book,	**35 Cents.**
Any One of the Small Plates,	**10 Cents.**
Single Copy of the Misses' and Girls' Plate,	**15 Cents.**

THE QUARTERLY REPORT, sent by mail to any part of the United States, Canada, Newfoundland or Mexico, is post-paid by us. When the Publication is ordered to be sent on Subscription to any other country, 20 cents extra for postage must accompany the Subscription Price.

We have no Club Rates on Subscriptions to the QUARTERLY REPORT. Subscriptions will not be received for a shorter term than one year, and are always payable in advance.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

The Report of Juvenile Fashions.



THE REPORT OF JUVENILE FASHIONS is a Publication comprising a handsome Plate, and a Book containing Descriptions and Illustrations of the LATEST STYLES of Juvenile Clothing. It is invaluable to Children's Outfitters and Clothiers generally, inasmuch as it gives them an intelligent idea of the New Styles for Young People's Clothing in advance of their time of sale each season. To the Dressmaker who has frequent or occasional calls for Styles for Misses or Little Folks, this Report entirely meets her needs.

Illustrating also, as it does, a nice assortment of Boys' as well as Girls' Styles in each issue, it is of much service to the practical Tailor in these days when modes for Boys are given equal attention with those for their elders. To the Home Dressmaker, with a family of Boys and Girls to provide for, this Report is an assistant as handy for consultation as the thimble is for use.

In view of the increased circulation of THE REPORT OF JUVENILE FASHIONS, we are now issuing it quarterly, in February, April, August and October, instead of semi-annually as formerly.

The Plates accompanying the issues for Spring and Autumn are in Chromo-Lithographic Colors, while those for Summer and Winter show Tinted or Etched Effects.

The Terms on which the Publication is now furnished are as follows:

Subscription Price, - 50 Cents. Single Copy, - - 20 Cents.

Comprising the Plate and Descriptive Book.

Postage prepaid by us to any address in the United States, Canada, Newfoundland or Mexico. When the Publication is ordered to be sent on Subscription to any other country, 20 Cents extra for postage is charged in addition to the Subscription Price.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

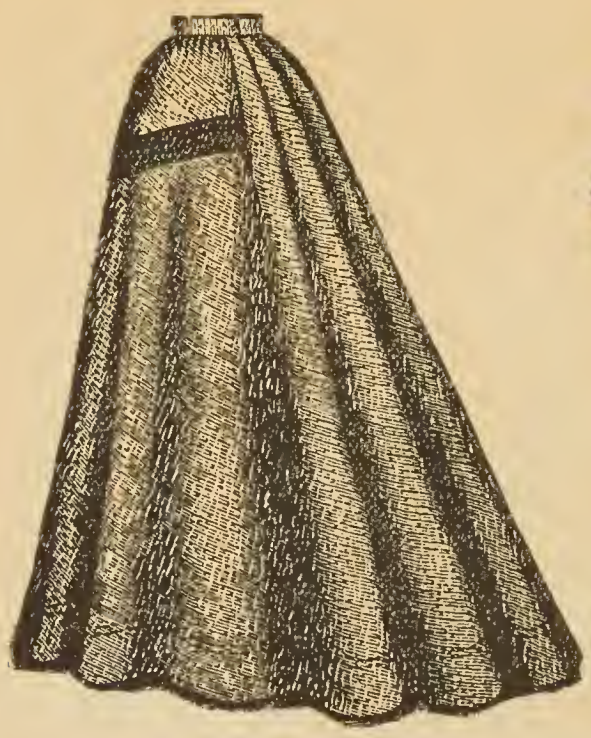


FIGURE No. 1



FIGURE No. 4.



FIGURE No. 6.



FIGURE No. 2.



FIGURE No. 5.



FIGURE No. 7.



FIGURE No. 3.

FASHIONABLE

SKIRTS

....AND....

COSTUMES.

(For Patterns, Descriptions, etc., see Pages 826 to 828.)



FIGURE No. 8.



FIGURE NO. 399 L.—BRIDES' TOILETTE.—This consists of Ladies' Square-Yoke Fancy Waist No. 7696 (copyright), price 1s. 3d. or 30 cents; and Seven-Gored Skirt No. 7698 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 764.)

The Delineator

VOL. XLV. June, 1895. No. 6.

Fashions of To-Day.

A sectional yoke, which is extended to form a high Medici collar, and long stole-like tabs are pleasing and original features of a Bertha cape in the designing of which the old-time Bertha cape is suggested.

A collar describing very sharp points at the front and back ends gives a distinctive appearance to a new ripple cape.

Either a severely fashioned coat-collar or a collar in the more picturesque sailor shape may be arranged upon the smart Eton jacket.

A novel idea is expressed in an exceptionally trim jacket by the introduction of side-fronts; and strapped seams and very pronounced godets further enhance the good style of the garment.

As its name implies, the box coat, though shapely, is not close-fitting.

The Puritan cape is a quaint but rather severe style of top garment that is dressy and only slightly protective.

Either a pointed or a rounding lapel-collar may be provided for a short, double-breasted jacket having a fluted back.

A lapped seam on the upper side of a *gigot* sleeve gives an air of novelty to a familiar style.

The new bishop sleeve has greater amplitude than that lately worn, and for it are provided several styles of cuffs that heighten its attractiveness.

A French front is embodied in a box-plaited basque-waist, with very gratifying results.

Both side-plaits and box-plaits are arranged in a pretty shirt-waist, the design of which includes a variety of collars and cuffs.

One of the lately devised fancy blouse-waists owes much of its attractiveness to a full vest.

Very dainty indeed is a full, square-necked bodice with puff sleeves that break out in countless puckers and folds.

Draped puff sleeves, soft, fanciful revers, and a French front that droops low over a belt are associated in a notably artistic basque-waist.

A series of lengthwise puffs in a modish basque-waist gives an appearance of fulness above the waist-line that will be especially appreciated by slender women.



FIGURE NO. 400 L.



FIGURE NO. 401 L.

FIGURES NOS. 400 L AND 401 L.—LADIES' MATINÉE.—These two figures illustrate the same Pattern—Ladies' Matinée No. 7686 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 765.)

The blouse idea is carried out very prettily in a basque-waist that is cut in round Empire outline at the neck and completed with graceful bournous puff sleeves.

Great formality is attained in a closely fitted waist by means of applied double box-plaits.

The box-plait in triple folds is again in evidence in the French front of a basque-waist that has jabotted zouave-fronts and frilled epaulettes.

Either rolling or standing collars afford an approved finish for shirt-waists.

Entered according to Act of Congress, in the year 1895, by the Butterick Publishing Co. [Limited], in the Office of the Librarian of Congress, at Washington.

FIGURE No. 399 L.—BRIDE'S TOILETTE.

(For Illustration see Page 762.)

FIGURE No. 399 L.—This consists of a Ladies' square-yoke fancy waist and seven-gored skirt. The waist pattern, which is No. 7696 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 789 of this magazine. The skirt pattern, whieh is No. 7698 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is shown differently developed on page 792.

An ideal toilette for a Summer bride is shown at this figure, made of white dotted Swiss over white taffeta, and white India silk, the India silk and fine embroidered insertion assisting in the charming decoration, which is contributed chiefly by apple-blossoms. The skirt is a graceful mode consisting of seven gores; it is quite smooth at the top at the front and sides and is stylishly fluted below the hips, the flutes becoming more pronounced toward the back. The gores at the back are gathered at the top forming four stylish godets, and the skirt presents the distended, flaring effect at the foot. About the lower edge of the skirt is a doubled ruehe of the Swiss adorned at effective intervals with sprays of lovely apple blossoms and buds that spring artistieally upward.

The fancy waist has a square yoke overlaid with rows of embroidered insertion that meet in points at the center of the back and front. The full back and full fronts are shaped at the top to accommodate the yoke, and the fulness in the fronts is prettily disposed over the bust by gathers at the upper edge, while the fulness below is drawn to the center and collected at the lower edge in forward-turning plaits. The back is gathered at the top, and the fulness is laid at the lower edge in overlapping plaits. Under-arm gores separate the fronts and back, and a carefully fitted lining supports the waist. The yoke is outlined by a puff of India silk caught on the shoulders and at each front corner beneath clusters of the blossoms. A wrinkled stock of India silk closed at the back under a broad loop-bow covers the standing collar and the ends of a crush belt, also of the India silk, meet at the back under a larger loop-bow. The fashionable pose of the huge, draped sleeve-puffs is maintained by an interlining; the puffs are arranged over coat-shaped sleeves which may extend to the wrists or terminate, as in this instance, at the elbow. The puffs are trimmed at their lower edges with a wrinkled band of India silk ornamented at the back of the arm with a cluster of blossoms, and they are met by long, white Suéde gloves. The tulle veil is secured beneath a small band of apple-blossoms.



FIGURE No. 402 L.—LADIES' COSTUME.—This illustrates Pattern No. 7695 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 765.)

For a Summer bridal toilette nothing could be daintier than the materials pictured, although more elaborate gowns are preferred by many for the all-important ceremony. Brocades, *poult de soie* and satin are among suitable fabrics of handsome weave, upon whieh rich laee and passementerie prove handsome trimmings. Charming effects may be produced when simple fabries are used by tastefully arranging clusters of daisies or other field flowers upon the skirt and bodice.

FIGURES NOS. 400 L AND 401 L.—LADIES' MATINÉE.

(For Illustrations see Page 763.)

FIGURES NOS. 400 L AND 401 L.—These two figures represent the same pattern—a Ladies' matinée or tea-jacket. The pattern, which is No. 7686 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also depicted on page 790 of this DELINEATOR.

The full vest-fronts, which show just a suspicion of the popular French droop, are an especially attractive feature of the jacket, which is shown in a front view at figure No. 400 L made of ivory-white brocade, Valenciennes edging and rose-pink satin, with an elaborate decoration of Valenciennes edging and insertion and rose-pink satin ribbon. The back of the garment is accurately fitted, and below the waist-line handsome flutes that result from the shaping of the parts are seen. The fronts, which are gracefully rounded at their lower front corners, separate widely over the vest fronts all the way; they are rolled back in revers that taper to points at the waist-line and are edged with a frill of lace and further decorated with a band of ribbon starting from beneath a rosette-bow at the upper corner and passing diagonally across the revers. The short vest-fronts are disposed over fitted lining-fronts and pass into the under-arm seams; they are decorated with rows of insertion meeting in downward-turning points at the closing, which is made at the center. Ribbons arranged along the lower edge are tied in a drooping bow over the closing. The standing collar is covered with a wrinkled ribbon stock decorated at the back with a loop bow. The pretty three-quarter length double-puff sleeves are finished with dainty lace frills that are deepest at the back of the arm. The sleeves may extend to the wrists, if desired.

Figure No. 401 L shows a back view of the matinée, the materials represented being white lace and maize taffeta showered with sage-green dots. The lace was employed for the sleeve frills, and an effective decoration is arranged with sage-green ribbon, bands of which are drawn forward in a pretty curve from a bow at the center of the collar to the waist-line, terminating in a bow over the closing in front.

Elaborate matinées are made of plain and figured *gros de Londres*, or taffeta, moiré antique or rich brocades, frequently in conjunction with chiffon or some other delicate tissue which will be used for the vest fronts. Fine lace and satin or velvet ribbon may be used as decoration, and handsome passementerie is also an appropriate garniture. If simplicity and coolness are desired, challis and India silk may be satisfactorily used.



FIGURE NO. 403 L.—LADIES' TOILETTE.—This consists of Ladies' Fancy Blouse-Waist No. 7678 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7571 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 766.)

FIGURE NO. 402 L.—LADIES' COSTUME.

(For Illustration see Page 764.)

FIGURE NO. 402 L.—This illustrates a Ladies' costume. The pattern, which is No. 7695 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 778.

The costume is unusually graceful, and the union here pictured of pale-blue figured chambray, India silk to match and all-over embroidery is entirely appropriate to both the design

and the season. The skirt comprises seven gores, the four at the back being gathered closely to fall in soft, rolling folds; and the side-gores show pretty flutes below the hips that result from their shaping. The front-gore falls smoothly, and a frill of white embroidered edging encircles the skirt at the lower edge, being arranged in festoon fashion across the front. A rosette of blue satin ribbon covers each point of the festoon, and above two similar rosettes are set at becoming distances on the side-front seams.

The waist, which is worn beneath the skirt, has the fulness of the lower part drawn to the center at the waist-line both front and back by two rows of shirring, the fulness in the front drooping ever so slightly; and gathers at the neck produce soft folds in the front above the bust, while the back is smooth across the shoulders. The full front is closed along the left shoulder and under-arm seams. A trim effect is produced by under-arm gores between the full front and full back and a fitted lining which is closed at the center of the front. At the neck is a wrinkled stock disposed over a standing collar, the stock being ornamented at the back with a broad loop-bow. A fancy flat collar of all-over embroidery falls over the shoulders, extending with tab effect at the front and back; it is in two sections and is decorated at its lower edges with a frill of embroidered edging, and a loop bow of ribbon is placed at each lower front corner. Two smaller collars of similar outline are also included in the pattern. The coat sleeves have enormous puffs that reach below the elbow and stand out with balloon effect. A wrinkled section of the silk passes about the waist and is closed at the back.



FIGURE NO. 404 L.—LADIES' AFTERNOON COSTUME.—This illustrates Pattern No. 7667 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 767.)

Charming costumes of this description for wear at fêtes and similar functions will be made of dotted Swiss, dimity, linen batiste, lawn or Japanese silk in combination with all-over embroidery or lace. Ribbon is the most appropriate and tasteful trimming.

The large straw hat is adorned with ostrich plumes and blue-and-white striped ribbon.

FIGURE NO. 403 L.—LADIES' TOILETTE.

(For Illustration see Page 765.)

FIGURE NO. 403 L.—This consists of a Ladies' fancy blouse-waist and skirt. The blouse-waist pattern, which is No. 7678 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 788 of this magazine. The skirt pattern, which is No. 7571 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on its accompanying label.

Sage-green and pale-rose taffeta here achieve a handsome effect in the toilette, and cream-white lace insertion of a heavy variety provides stylish trimming. The blouse-waist is very fanciful in design and is supported by a closely adjusted lining closed at the center of the front. It is worn under the skirt, and the back is uniquely disposed in a box-plait that is broadest at the top; the effect of a double box-plait is produced in the lower part by a forward-turning plait at each side, the latter plaits flaring prettily upward. Gathers at the shoulder edges and at the waist-line produce soft fulness in the fronts, which separate to reveal in V-shape a full vest-front that is closed

at the left side and is prettily wrinkled by gathers at the neck and overlapping plaits at the waist-line. Each of the fronts is decorated near its front edge with a row of insertion that is passed beneath the pretty crush belt of rose silk and falls over the skirt in suggestion of a fob. The crush stock is formed in a loop at each side and arranged over a standing collar. The coat-shaped sleeves are of dark taffeta, and over them at the top are disposed great puffs of the lighter silk.

The skirt has a wide circular portion that fits smoothly at the top and spreads into flutes below, and at the back are three gores that are arranged to fall in three stately godets. The lower edge is attractively decorated with an encircling band of insertion.

The best effects will be produced in this toilette by combining silks of light weave with zephyr gingham, organdy, batiste, dimity, plain or dotted Swiss or any other seasonable fabric, with decorations of ribbon, insertion or edging. It is not necessary that a large quantity of silk be used, the introduction of it in the vest front or crush belt and collar being sufficient to give a stylish, artistic touch.

The tiny bonnet is almost completely hidden by a decoration consisting of a loop-bow of ribbon and an aigrette.

FIGURE No. 404 L.—LADIES' AFTERNOON COSTUME.

(For Illustration see Page 766.)

FIGURE No. 404 L.—This represents a Ladies' costume. The pattern, which is No. 7667 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. It is otherwise pictured on page 780 of this DELINEATOR.



FIGURE No. 405 L.—LADIES' AFTERNOON TOILETTE.—This consists of Ladies' Waist No. 7675 (copyright), price 1s. or 25 cents; and Skirt No. 7560 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 768.)

The costume is characterized by a gratifying good taste that will make it a general favorite. Cloth in a light tone of beige and light-green taffeta effect the pleasing combination here illustrated. The skirt is circular at the front and sides where it clings closely to the figure over the hips and breaks into rolling flutes below; and at the back it has three godets, which will usually be interlined with haircloth to give them firmness. Just above the lower edge the skirt is eyeletted in leaf design, a band of the taffeta placed underneath gleaming richly through the eyelets.

The basque-waist is of the short, round variety, and its lower outline is followed by a twist of the taffeta. The waist is fitted by the usual seams and double bust darts and closed at the center of the front. It has fanciful fronts that extend to the bust and flare in V-shape. The fanciful fronts are turned under at the top and shirred to form puff frills, and the resulting fulness is plaited to a point at the bottom at each side of the closing. Fanciful backs are arranged to correspond with the fanciful fronts, and the visible parts of the plain front and back are all-over trimmed with dark-green ribbon to produce a plaid effect. A corresponding decoration of ribbon is applied to the coat-shaped sleeves below great puffs that are eyeletted in a design similar to that on the skirt, an underlying band of taffeta showing prettily through the eyelets. About the bottom of the standing col-

lar which closes at the throat is a wrinkled section of taffeta knotted at the front and closed at the back under an artistic bow.

The mode is one in which individuality can be agreeably expressed in the choice of combinations as well as in the decoration. Challis, soft silk, satin, novelty suiting, crépon, zephyr gingham, fine grass linen, Swiss and light-weight cloth are effective made up in this way in conjunction with all-over embroidery, lace or some contrasting color or material.

The large, fanciful hat of straw shows a stylish decoration of velvet ribbon and fine blossoms.



FIGURE NO. 406 L.—LADIES' EMPIRE HOUSE-GOWN.—This illustrates Pattern No. 7665 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE NO. 405 L.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 767.)

FIGURE NO. 405 L.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 7675 and costs 1s. or 25 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is shown again on page 788 of this magazine. The skirt pattern, which is No. 7560 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again seen on its accompanying label.

The toilette, which is characterized by a trimness that will be especially pleasing to conservative women, is here shown made of fawn serge, with trimmings of black mohair braid and cut-jet buttons. The skirt is novel in design, introducing a front-gore that is extended across the sides to form a yoke to which the side-gores are joined. The side-gores fall in pretty flutes, and the back of the skirt consists of three godets. The trimming emphasizes the shaping of the front-gore, consisting of a row of braid arranged along the lower edge of the yoke at each side and continued in a series of loops down the side-front seam nearly to the bottom. Three buttons are placed diagonally across the top of the highest loop at each side, and the lower ends of the braid are pointed.

Double bust darts and the customary seams adjust the waist closely, and the closing, which is made at the center of the front, is concealed by an applied double box-plait that tapers slightly toward the lower edge. A similar box-plait covers the center seam of the back. The belt that passes about the waist is covered with a row of braid, and its closing is made at the center of the front with a silver buckle. The fronts are trimmed at each side of the plait with braid arranged in two loops and ending in a point at the bust, and the standing collar is decorated with an encircling row of braid disposed at each side of the front in a loop and pointed end, a row of buttons being set directly at the center. The trimming on the bouffant mutton-leg sleeves consists of an encircling row of braid at the wrist that is formed in a loop and pointed end at the upper side of the arm.

Chambray, linen batiste, dimity, challis and striped and plaid gingham will make dainty toilettes of this style, and ribbon will be a handsome trimming. Light-weight cheviot is also seasonable and stylish.

The light straw hat is trimmed with black braid, light ribbon and flowers.

FIGURE NO. 406 L.—LADIES' EMPIRE HOUSE-GOWN.

(For Illustration see this Page.)

FIGURE NO. 406 L.—This illustrates a Ladies' house-gown. The pattern, which is No. 7665 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 781 of this magazine.

A tasteful combination of pale-pink challis figured in moss-green, plain white challis and white lace edging is here pictured in a gown which possesses the charming quaintness of the Empire styles. The gown may be made with or without a close-fitting lining of basque depth. It falls in graceful folds about the figure

from a yoke-shaped body of white challis sewed in fine tucks, the lower outline of the body showing a pretty, upward curve toward the center. The pattern provides for both a tucked and a plain yoke-shaped body. A charming decoration is arranged upon the front of the body with moss-green satin ribbon, sections of which start from the shoulders and under-arm seams and meet under a large, drooping bow at the lower edge of the body over the closing, which is made invisibly at the center. Wider ribbon is folded about the standing collar and arranged in a broad bow at the back. The elbow puff sleeves are daintily finished with deep frills of lace headed by ribbon bowed at the inside of the arm. The sleeve may extend to the wrists, if desired.

The picturesque Empire modes are especially well liked for house-gowns, the flowing folds peculiar to them being generally becoming. Soft white fabrics, such as India silk, cashmere, challis, crêpe, crépon and various woollen textures, are made up into dressy house-gowns of this kind, with ribbons in delicate hues and cream or pure white lace for decoration. Many pretty cotton goods are also used, nainsook, Swiss, gingham, lawn, etc., making up very daintily.



FIGURE NO. 407 L.—LADIES' EVENING TOILETTE.—This consists of Ladies' Basque-Waist No. 7669 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7677 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 407 L.—LADIES' EVENING TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 407 L.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 7669 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 786 of this DELINEATOR. The skirt pattern, which is No. 7677 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also portrayed on page 793.

Plain chiffonette over pale-green taffeta was here chosen for making the toilette, with a decoration of cream-white insertion and green satin ribbon several shades darker than the silk. The skirt has two circular sections with bias front edges seamed at the center of the front, and the effect of striped goods is attractively produced by an all-over decoration of ribbon applied diagonally, the rows nearest the center meeting in upturning plaits at the seam. The front and sides of the skirt fit smoothly at the top and fall in deep, rippling folds below, and the four godets at the back stand out in stately fashion.

The picturesque basque-waist is shaped in round Empire outline at the top to reveal the neck prettily, but when a high neck is desired for ordinary occasions the lining is extended to the neck and a smooth, round yoke and a standing collar are used. The back of the waist has pleasing fulness collected at the bottom in a cluster of plaits that flare prettily upward, and the fronts show a box-plait over the closing, the plait being made at the front edge of the right front. The fronts are gathered at the upper and lower edges at each side of the box-plait, the gathers at the lower edge drawing the fulness well toward the center where the fronts droop in French style; and under-arm gores produce a perfectly smooth effect at the sides. The box-plait is trimmed with a band of insertion, and narrower insertion covers a smooth band arranged



FIGURE NO. 408 L.—LADIES' JACKET.—This illustrates Pattern No. 7659 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

along the upper edge of the waist. The immense elbow-puff sleeves, which are met by long Suéde gloves, show two-seamed bournouses that are effectively trimmed along the seam and a short distance below with a row of narrow insertion. The sleeves may extend to the wrist if desired. A wrinkled section of the chiffonette is daintily arranged about the lower edge of the waist.

The elegance of the mode adapts it quite as well to rich brocades, moiré and satins as to more simple fabrics such as challis, lawn, dotted Swiss, organdy, etc. Striped materials will make up with particularly good effect in the skirt, and decoration may be added or not. The waist may be elaborately trimmed with jewelled passementerie when made of heavy textiles, and lace edging will be dainty upon unpretentious weaves.

FIGURE NO. 408 L.—LADIES' JACKET.

(For Illustration see this Page.)

FIGURE NO. 408 L.—This represents a Ladies' jacket. The pattern, which is No. 7659 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 784 of this magazine.

The novel design of the jacket will make it particularly acceptable to admirers of extreme styles. Tan covert coating and dark-brown velvet were here chosen for the garment, which reaches to a stylish depth—a little below the hips. The back is accurately fitted, and the middle three seams are covered with bias straps of the material stitched to position and ending in points just below the waist-line at the top of three inserted godets. The fronts are uniquely shaped, extending to the under-arm seams only at the lower part and being widened above by side-fronts that underlap the lower part of the fronts to form the back of pockets. The front of each pocket is a section shaped at the top to correspond with the curving upper outline of the extended portion of the front. A strap of the material is stitched along the joining of the side-front and front, and is continued along the upper edge of the pocket to the under-arm seam with jaunty effect. A coat-collar inlaid with dark-brown velvet and having rounding lower corners reverses the fronts in notched lapels that are rounded at the points to accord with the collar, and the closing is made in a fly. A row of machine-stitching finishes all the edges of the jacket, and two rows outline fanciful cuffs on the large leg-o'-mutton sleeves, which are thrown into graceful folds above the elbow by box-plaits and side-plaits at the top.

Very stylish jackets will be made up after this fashion in smooth-surfaced coating, heavy serge, fine diagonal, covert cloth and tailor cloth, and the finish will usually be as illustrated. The lapels will often be faced with velvet.



FIGURE NO. 409 L.—LADIES' OUTDOOR TOILETTE.—This illustrates Ladies' Eton Jacket No. 7649 (copyright), price 1s. or 25 cents; and Blouse-Waist No. 7631 (copyright), price 1s. or 25 cents.

(For Description see Page 771.)

The straw hat is on the sailor order and is stylishly decorated with mull, spangled black lace and Mercury wings.

FIGURE No. 409 L.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 770.)

FIGURE No. 409.—This illustrates the Eton jacket and blouse-waist of a Ladies' toilette. The jacket pattern, which is No. 7649 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 785 of this magazine. The waist pattern, which is No. 7631 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be again seen on its accompanying label.

The present elaborate development of the toilette adapts it for the promenade and similar dressy wear, dark-green cloth and black moiré having been united in the jacket, and fawn taffeta selected for the waist. The waist illustrates a becomingly full mode and is made trim by a fitted lining, the fulness being pleasingly disposed both front and back by gathers at the top and two rows of shirring at the waist-line in the center. The standing collar is covered by a crush collar that is decorated with a pretty bow at each side, and the ribbon belt which encircles the waist is adorned at the front and back with similar bows. Sleeves displaying great puffs reaching to below the elbow complete the dainty garment.

The jacket extends just to the waist-line at the back and sides, and the fronts flare from the bust where they almost meet, their lower corners reaching to a trifle below the waist-line.



FIGURE No. 410 L.—LADIES' PUFFED BASQUE-WAIST.—This illustrates Pattern No. 7674 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)



FIGURE No. 411 L.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 7671 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 772.)

Above the bust the fronts are reversed in broad lapels by a deep sailor collar of the moiré, for which may be substituted a collar of the rolling order, both styles being included in the pattern. The lapels are faced with moiré, and an attractive decoration of gold braid arranged in suggestion of Vandykes is added on the fronts below the lapels. The leg-o'-mutton sleeves may have the great fulness at the top confined at the upper edge in gathers or side-plaits.

Marked favor is accorded jackets and waists of this style for outings, and for these occasions Galatea, cotton cheviot, linen duck and fancy or plain piqué are adaptable for the jacket, and percale, lawn, nainsook, etc., for the waist. More elaborate waists are of fancy taffeta or India silk, and any variety of fine cloth will be stylish for the accompanying jackets.

The stylish large hat is adorned with dotted mull, ribbon and feathers.

FIGURE No. 410 L.—LADIES' PUFFED BASQUE-WAIST.

(For Illustration see this Page.)

FIGURE No. 410 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7674 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 787 of this DELINEATOR.

For this charming waist, cream organdy and cream satin were chosen in the present instance, and a unique color effect was produced by the selection of dark-violet ribbon for decoration. The close-fitting lining is of the satin, which gleams richly through the sheer fabric. The full fronts and full back are arranged in lengthwise rows of shirring that are quite close together at the lower edge and spread gradually toward the top, the shirrings being concealed by rows of narrow ribbon. At the

sides the waist is perfectly smooth. The standing collar closes in front in line with the closing of the waist and is covered by a stock of ribbon formed in frills at the sides. A wrinkled ribbon follows the lower edge of the waist, and a loop-bow ornaments it at the closing. Huge puffs are arranged on the coat-shaped sleeves and are decorated with closely spaced, curved rows of narrow ribbon from the lower edge nearly to the top; a strap of ribbon holds the puffs down through the center, and a bow composed of numerous loops is set over each end of the strap. A twist of ribbon encircles each wrist.

The mode is especially appropriate for thin or sheer fabrics, such as Swiss, lawn, mull, chiffon, crêpe and the various plain and perforated tissues, and often the lining will be of some pretty-hued silk. For fine cotton goods and fancy silks of all kinds, the mode is equally desirable. Ribbon and gimp are stylish trimmings for almost all materials.

The hat is of fancy straw, and ribbon and aigrettes contribute artistic decoration.

FIGURE No. 411 L.—LADIES' BASQUE-WAIST.

(For Illustration see Page 771.)

FIGURE No. 411 L.—This illustrates a Ladies' basque-waist. The pattern, which is No. 7671 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 787.

The waist is decidedly improving to slender figures, and is here pictured made of rose India silk and cream lace edging. It is made trim-looking by a closely fitted lining, together with under-arm gores inserted between the full fronts and full back. The fulness in the back is collected at the bottom in plaits that flare prettily upward, and a smooth effect is observed across the shoulders. The right full-front shows a broad triple box-plait over the closing, which is made at the center; and gathers at the lower edges of the fronts extending across the plait draw the fulness to the center, where the French blouse-droop now so popular is observed. A fanciful crush-belt included in the pattern is omitted in this instance. The jabot zouave jacket-fronts are pleasingly youthful in effect; they are shallow at the center of the front and deepen toward the sides, falling in graceful jabots for a short distance and being drawn smoothly under the arms. In harmony with the dainty zouave-fronts frill caps of lace droop over the bouffant leg-o'-mutton sleeves, giving the fashionable appearance of breadth. At the neck is a standing collar covered by a wrinkled stock, over the ends of which are fastened a rosette with outstanding, pointed ends.

Charming waists may be fashioned after this mode from silk or chiffon, crépon, challis, batiste, percale, Swiss, dimity and various other goods of soft textures in combination with embroidered or lace edging.



FIGURE No. 412 L.—LADIES' SUMMER PROMENADE TOILETTE.—This consists of Ladies' Basque-Waist No. 7689 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7677 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 412 L.—LADIES' SUMMER PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 412 L.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 7689 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

measure, and is differently portrayed on page 786. The skirt pattern, which is No. 7677 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 793.

The newest features are embodied in the waist and skirt of this notably graceful costume. Lavender-and-white striped taffeta silk was chosen to make the skirt, and lustrous black taffeta for the basque-waist, which is rendered doubly attractive by the decoration of ribbon, butter-colored lace and violets. The waist is made with a lining fitted with great precision and closed, like the waist, at the center of the front. The French front is gathered at the top and bottom and droops in blouse style at the center; it is decorated with lengthwise rows of butter-colored lace edging. The under-arm gores produce a perfectly smooth effect at the sides, and the seamless back is very stylish in effect, being smooth across the shoulders and having fulness plaited to a point at the lower edge, the plaits flaring prettily. The revers are a graceful adjunct, flaring in soft, jabot-like folds over the shoulders and extending smoothly to the bust; they are overlaid with butter-colored lace, and a bunch of violets is placed over their lower front corners. The voluminous draped-puff sleeves are decorated with lengthwise rows of lace edging and are completed by deep frills of lace. The softly wrinkled stock that covers the standing collar is fastened at the back under a stylish bow.



FIGURE NO. 413 L.—LADIES' CALLING COSTUME.—This illustrates Pattern No. 7687 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

The skirt, which consists of two circular sections and four godets, is in its shape, coloring and fabric extremely stylish; it is cut with the stripes meeting in points at the center-front seam. The graceful flare and the godets at the back are emphasized by a stiff interlining, and the rolling folds that break forth below the hips are especially graceful in silk.

This is a mode that will be patronized by those who desire dressy toilettes for Summer fêtes, dinners or receptions. The waist and skirt will most frequently contrast, silk being generally used for both, although chiffon or mull for the waist and silk or rich crépon for the skirt will be *de rigueur*. The application of butter-colored lace is commended when a handsome result is to be achieved.

The hat is trimmed with feathers and flowers.

FIGURE NO. 413 L.—LADIES' CALLING COSTUME.

(For Illustration see this Page.)

FIGURE NO. 413 L.—This illustrates a Ladies' costume. The pattern, which is No. 7687 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 779 of this DELINEATOR.

The observant woman will at once see the possibilities of this costume, the waist especially affording ample opportunity for effects in decoration and combinations of materials. The costume is here shown made up very simply in lavender striped grass linen over percaline. The skirt comprises a front-gore, a gore at each side that is smooth at the top and spreads into stylish flutes below the hips, and three back-gores that are gathered to fall in three handsome godets. The decoration is at the left side and consists of two bands of réséda

silk ribbon of unequal length starting from the belt and ending near the lower edge under large rosette-bows of similar ribbon.

The waist is worn under the skirt and is made shapely by a fitted lining closed at the center of the front and by under-arm gores separating the full fronts and full backs. A bias ornamental band of the material is applied to each side of the back, which is smooth at the top and is wrinkled prettily in the lower part by gathers at the waist-line. The right front is considerably wider than the left, and both fronts are gathered along the lower part of their shoulder edges. The closing is made at the left side, and a very ornamental effect is produced by two applied bias bands of the material arranged along the front edge of the right front and at a corresponding point at the right side. The fulness at the waist-line is becomingly drawn by gathers. Downward-turning Vandykes of lace are prettily disposed on the upper part of the front between and back of the bands. Bands of ribbon encircle the *gigot* sleeves at the wrists, and a rosette-bow of similar ribbon is set over the ends of the belt, which closes at the left side of the front. The curate collar is covered with a wrinkled section of ribbon and ornamented at the left side with a dainty rosette-bow.

Charming Summer gowns may be made in this style of mull, nainsook, plain or dotted Swiss, organdy, dimity or batiste.

Fancy ribbon and fine flowers contribute the artistic decoration of the rough straw hat.

FIGURE No. 414 L.—LADIES' PURITAN CAPE.

(For Illustration see this Page.)

FIGURE No. 414 L.—This illustrates a Ladies' cape. The pattern, which is No. 7668 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 782 of this magazine.



FIGURE No. 414 L.—LADIES' PURITAN CAPE.—This illustrates Pattern No. 7668 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



FIGURE No. 415 L.—LADIES' BERTHA CAPE.—This illustrates Pattern No. 7651 (copyright), price 1s. or 25 cents.

(For Description see Page 775.)

The rather severe outline of the cape has earned for it the name of the "Puritan," but no hint of the sobriety which this title would seem to suggest is expressed in its present development, for which dark-violet cloth was selected, with an effective decoration of butter-colored point de Gène insertion. The cape is of circular shaping and fits with perfect smoothness at the neck, and an interlining of crinoline causes it to stand out broadly all round and prevents the ripple effect usually seen in circular garments. An ostrich-feather boa secured at the throat with violet ribbon and a bunch of violets covers the standing collar, and the cape is trimmed at the lower edge, a short distance from the top and midway between, with encircling rows of lace insertion. A lining of cream satin greatly increases the elegance of the garment.

The simplicity and excellent style of this cape will be appreciated by conservative women, who will select for its making silk, moiré or cloth, trimming it with bands of lace insertion or jet passementerie or overlaying it with lace. Those who prefer a richer material will select velvet or satin for its development and a very elaborate decoration of jewelled passementerie, spangles, and jet trimming, or bright-hued ribbons underlying lace insertion will be found decidedly handsome for it.



FIGURE NO. 416 L.—LADIES' DOUBLE-BREASTED JACKET.—This illustrates Pattern No. 7693 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

Ruchings of silk, satin or velvet ribbon are liked for decorating these capes.

The Dutch bonnet of jet is artistically decorated with flowers and grasses.

FIGURE NO. 415 L.—LADIES' BERTHA CAPE.

(For Illustration see Page 774.)

FIGURE NO. 415 L.—This represents a Ladies' cape. The pattern, which is No. 7651 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 783 of this publication.

That capes are the most practical wraps of the season, is generally conceded when the exaggerated size of fashionable sleeves is considered, and the novel design of the one here pictured, made up in a combination of black silk and jetted net and cream-white lace net, will make it a favorite mode. The upper part of the garment is a sectional yoke extended to form a handsome Medici collar, and from the yoke depends the double circular cape, which falls in flutes that are the result of the shaping. The upper cape is much shorter than the lower one and extends in a deep point at the center of the back; it is overlaid with cream-white lace net in a rich design, and the lower cape and the yoke and collar are similarly elaborated with jetted net. The cape is closed at the throat with a hook and loop, and below the closing the front edges flare to disclose long tab-fronts which fall far below the cape over the skirt. The tab fronts are plaited at the top and widen gradually toward the lower edge, where they form a point, being deepest at their front edges which meet at the center. The lower edge of the lower cape is followed by a row of gimp, and a lining of réséda-and-white changeable silk is added.

For capes of this description *gros de Londres*, moiré and satin, with lace trimming, are very handsome, but equally dressy though less expensive capes may be made of faced cloth in the light-tan shades, with decorations of jet or bands of the cloth.

The fashionable Dutch bonnet is of black silk and is trimmed with jet and feathers.

FIGURE NO. 416 L.—LADIES' DOUBLE-BREASTED JACKET.

(For Illustration see this Page.)

FIGURE NO. 416 L.—This represents a Ladies' double-breasted jacket. The pattern, which is No. 7693 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 784 of this DELINEATOR.

The jacket is comfortable and generally becoming, and is here depicted made of tobacco-brown serge with a neat finish of machine-stitching. The garment is of stylish



FIGURE NO. 417 L.—LADIES' OUTDOOR TOILETTE.—This illustrates Ladies' Cape No. 7697 (copyright), price 1s. or 25 cents; and Basque No. 7580 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 776.)

length, extending just below the hips, and the loose fronts are closed in double-breasted style below lapels that form notches with a rolling collar. The corners of the collar and lapels are prettily rounded in this instance, but they may be pointed if preferred, the pattern making provision for both effects. The usual gores and center seam adjust the jacket closely at the sides and back, the shaping of the parts producing rolling flutes below the waist-line. The sleeves are of the mutton-leg variety, with flaring, drooping folds above the elbow, and two rows of stitching decorate the wrist of each. A single row of stitching follows all the free edges of the jacket and outlines the openings to inserted side-pockets in the fronts, the ends of the openings being ornamented with silk arrow-heads.

The mode will be a favorite one for general wear developed in such materials as diagonal, serge and rough or smooth surfaced coatings. Light-weight melton, covert cloth or fine faced cloth will also be made up in this way for dressy wear. Machine-stitching or bands of the material stitched to position is the approved completion.

The rough straw hat is trimmed with silk, ostrich feathers and grasses.



FIGURE NO. 418 L.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Box Coat No. 7646 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7588 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 777.)

FIGURE NO. 417 L.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 775.)

FIGURE NO. 417 L.—This illustrates the cape and basque of a Ladies' toilette. The cape pattern, which is No. 7697 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured differently developed on page 782 of this DELINEATOR. The basque pattern, which is No. 7580 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may also be seen on its accompanying label.

The cape is here represented developed in black lace flouncing and black satin, with spangled passementerie, ribbon and violets for decoration, and the basque in light-blue taffeta silk, with a graceful ribbon garniture. The basque has stylish fulness in front and displays a softly wrinkled stock of ribbon and a ribbon belt that is artistically tied in a loop at each side of the fulness in the front.

The cape is made with a ripple circular foundation of satin having a round yoke that fits smoothly; and the circular portion is covered with a full portion of lace flouncing that is gathered at the top. The fanciful collar is all-over embroidered with spangles and beads and droops over the lace in a point at each side of the front and at each side of the centre of the back. The neck is completed with a standing collar and a deep, shirred ruching of satin, and to the ends of the ruching are fastened long ends of satin ribbon, which may be tied when the cape is worn closed. Bunches of English violets conceal the ends of the ribbons.

The style of the cape is decidedly novel and the possibilities of combination are many. The rich satins and beautiful laces which may enter into its development may be supplemented by brilliant spangle trimming and by flowers and ribbons. A beautiful cape has a green satin circular foundation with a rich flounce of black Régence lace drooping over it, and green spangled trimming

adorns the collar, while the ruche at the neck is of green satin. Black may be worn with all costumes and so receives universal approval; but combinations may be effected, and gay colors will sometimes be chosen and subdued with black lace.

The hat is decorated with black lace, jet and violets.



FIGURE No. 419 L.—LADIES' CALLING TOILETTE.—This consists of Ladies' Box-Plaited Basque-Waist No. 7657 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7606 (copyright), price 1s. 3d. or 30 cents.
(For Description see this Page.)

FIGURE No. 418 L.—LADIES' OUT-DOOR TOILETTE.
(For Illustration see Page 776.)

FIGURE No. 418 L.—This illustrates a Ladies' skirt and box coat. The coat pattern, which is No. 7646 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from twenty-eight to forty-two inches, bust measure, and is also depicted on page 783 of this magazine. The skirt pattern, which is No. 7588 and costs 1s. 3d. or 30 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and may be again observed on its accompanying label.

The materials here selected for this thoroughly practical toilette adapt it admirably for the promenade or for shopping wear. Biscuit cloth of light weight and dark-brown velvet are here represented in the coat, which has a loose back and loose fronts, but is curved to the figure at the sides by under-arm darts, the seams joining the fronts and back terminating above narrow extensions allowed on the fronts. The fronts are reversed at the top in small, notched lapels by a rolling collar of velvet, a linen chemisette accompanied by a four-in-hand scarf appearing between the lapels; and below the lapels the closing is made a little to the left of the center with buttons and button-holes in a fly. The lapels and the front edges of the coat are finished with a row of machine-stitching, as are also the welts that complete openings to side pockets in the fronts. The sleeves are in leg-o'-mutton style, with the great fulness at the top thrown into graceful folds by double box-plaits between upturning side-plaits; and the wrists are encircled by two rows of stitching made to outline shallow, round cuffs.

The skirt is shown made of sage-green wool crépon. It is here made up five-gored without a seam at the center of the front; but it may be six-gored with this seam, if preferred. Pronounced flutes appear at the sides below the hips, and two godets at the back add to the fashionable ripple effect.

Covert cloth, faced cloth and whipcord are seasonable materials for such coats, and bands of the material stitched to position or stitching alone will provide a stylish completion. The collar and lapels are frequently inlaid with velvet or satin. Crépon and silk are among the most stylish fabrics for separate skirts, but any preferred seasonable texture may be used appropriately.

The jaunty straw sailor-hat is trimmed with ribbon arranged in a fancy bow at each side.

FIGURE No. 419 L.—LADIES' CALLING TOILETTE.
(For Illustration see this Page.)

FIGURE No. 419 L.—This consists of a Ladies' skirt and box plaited basque-waist. The waist pattern, which is No. 7657 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up on page 785 of this DELINEATOR. The skirt pattern, which is No. 7606 and costs 1s.

3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on its label.

A handsome effect is here produced in the toilette by the use of black grosgrain silk for the skirt and blue-and-white striped Japanese silk for the waist. The box-plaited basque-waist introduces the graceful drooping French front which is so popular and generally becoming. Under-arm gores in addition to a fitted lining render the waist comfortable and shapely, and the fronts are arranged in three box-plaits, the center one concealing the closing. Pretty gathered fulness appears between the plaits, the gathers at the lower edge being continued across the plaits and emphasizing the full blouse effect. The seamless back displays a slight fulness in the lower part between two box-plaits that meet at the lower edge and separate gradually toward the shoulders. Each plait at the front is decorated above the bust with two pointed, overlapping straps of black silk ribbon, a jet button being set just above the point of the upper strap; and similar ribbon outlines the edge of the waist back of these plaits. The collar, which is in standing style, is concealed by a wrinkled stock having frilled ends closed at the back. The great leg-o'-mutton sleeves show the drooping, flaring effect favored in latter-day modes and they are untrimmed.

The skirt is composed of nine godets and a narrow front-gore; the godets at the back are box-plaited at the top, while those at the sides are shaped so as to fit smoothly over the hips, all the godets flaring and widening toward the foot.

Fashion most emphatically approves of contrasting skirts and bodices, and for admirers of this vogue the toilette will be a most pleasing one. When it is desired to use a single fabric throughout, batiste, fine grass linen, Swiss, silk gingham or challis will be cool as well as fashionable, while crépon, light-weight cheviot and whipcord mohair may be selected from among the stylish materials of heavier weave. Pretty trimming may be arranged with ribbon or jabots of lace.

Feathers, flowers and satin ribbon are beautifully combined in the adornment of the large straw hat.

LADIES' COSTUME, HAVING A FITTED BODY-LINING, AND A SEVEN-GORED SKIRT GATHERD AT THE BACK.

(For Illustrations see this Page.)

No. 7695.—By referring to figure No. 402 L in this DELINEATOR, this costume may be seen made of figured chambray, India silk and all-over embroidery, with ribbon and embroidered edging for decoration.

This is a stylish mode for developing organdy, lawn and materials of like character. It is here shown made of dotted Swiss and decorated with lace, ribbon and ruffles of the Swiss. The waist, which is provided with a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front, is closed along the left shoulder and under-arm seams. The front is gathered at the neck and shirred at the waist-line, the shirrings being stayed. Under-arm gores separate the full front from the seamless back, which is smooth across the shoulders and has fulness at the waist-line collected in two short rows of shirring. The standing collar is covered with a wrinkled stock that is decorated at the back with a large, double-loop ribbon bow. A fanciful triple collar, in sections that are perfectly smooth, gives a dressy effect; the ends are wide and square and flare prettily at the back and front, and the free edges are decorated with lace edg-



7695

Front View.



7695

Side-Back View.

LADIES' COSTUME, HAVING A FITTED BODY-LINING, AND A SEVEN-GORED SKIRT GATHERED AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

ing. The coat-shaped sleeves have huge puffs that extend to the elbow, and the wrists are decorated with three encircling frills of lace edging. Three lengthwise frills of similar edging decorate the front of the waist with pretty effect, one being placed at the center and one at each side of the center.

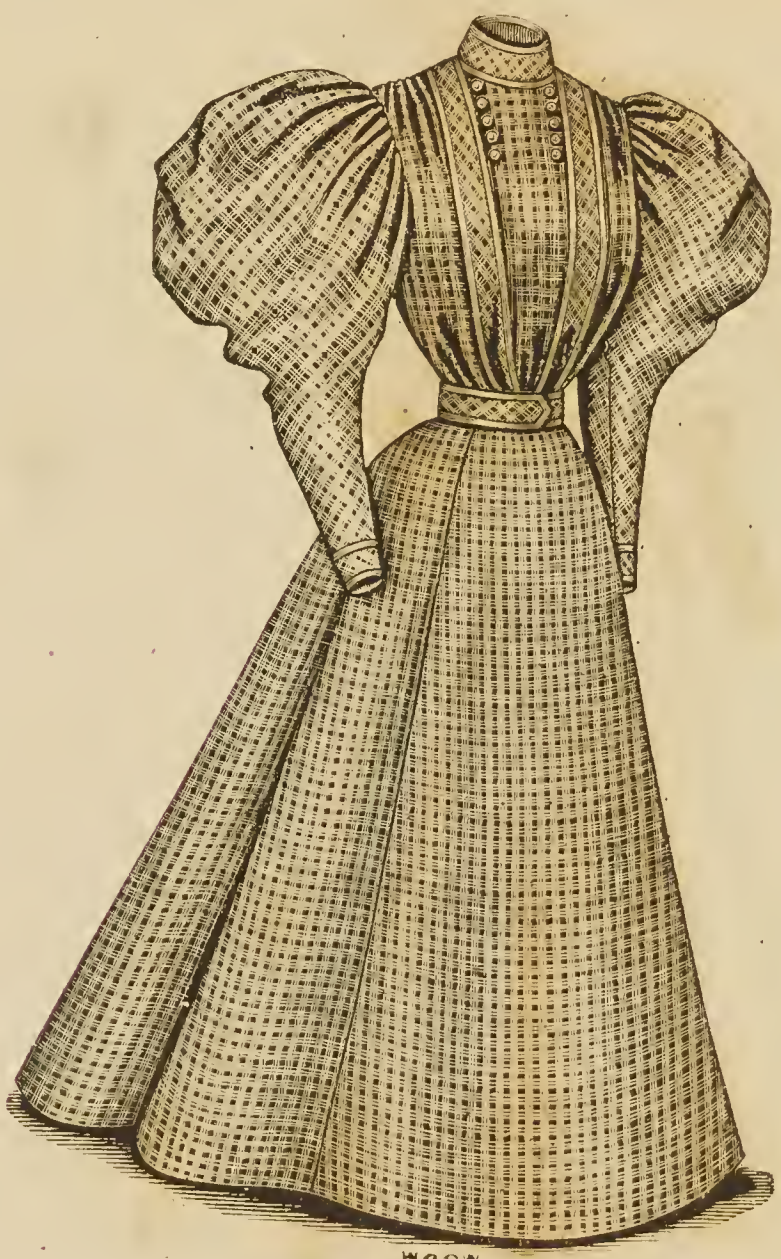
The skirt has a front-gore and a gore at each side that are fitted smoothly at the top, and four back-gores that are gathered at the top and fall in graceful rolling folds. The skirt displays deep flutes at the sides and at the bottom it measures five yards and a quarter round in the medium sizes. It is decorated at the bottom with two lace-edged ruffles of dotted Swiss, the upper ruffle being gathered a short distance from the upper edge to form a self-heading. The placket is finished at the center seam, and the top of the skirt is finished with a belt. The skirt is worn over the waist, and about the waist is a wrinkled ribbon that is fastened at the back under a handsome large ribbon bow.

LADIES' COSTUME, WITH A FITTED BODY-LINING, AND A SIX-GORED SKIRT HAVING THE THREE GORES AT THE BACK GATHERED AT THE TOP AND FORMING GODETS.

(For Illustrations see this Page.)

No. 7687.—Another view of this costume may be seen at figure No. 413 L in this DELINEATOR, the materials being grass linen over percaline, with lace Vandykes and ribbon for garniture.

This costume is unusually stylish, and its present development in checked gingham, with pipings of white lawn and small pearl buttons for decoration, is particularly effective. The waist is provided with a lining that is fitted with great precision by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full fronts are blouse-like in effect and close at the left side, the right front overlapping the left front broadly. An ornamental band of the material piped at both edges with white lawn is arranged on the front edge of the right front, concealing the closing; and a similar band is applied at the right side, a row of five pearl buttons decorating the upper part of the front along each band. Both fronts are gathered along the lower part of the shoulder edges and shirred at the waist-line, the shirrings being tacked firmly to position. The seamless back is smooth at the top but has pretty fulness gathered at the waist-line; and on it two bands are applied to correspond with those on the front. Under-arm gores produce a smooth adjustment at the sides. The large sleeves are in one-seam leg-o'-mutton style and are mounted on coat-shaped linings; they present the closeness on the forearm and the broad outstanding effect at the top now fashionable, and each wrist is decorated with a band corre-



7687

Front View.



7687

Side-Back View.

LADIES' COSTUME, WITH A FITTED BODY-LINING, AND A SIX-GORED SKIRT HAVING THE THREE GORES AT THE BACK GATHERED AT THE TOP AND FORMING GODETS. (COPYRIGHT.)

(For Description see this Page.)

Pretty Summer gowns of batiste, organdy, mull, dimity, lawn, etc., are frequently made attractive with lace and ribbon decoration, serve for calling costumes, and are also appropriately worn at Summer garden fêtes and various outdoor festivities. Grass linen, Swiss and chiffonette and silk grenadine are also made up in this manner over taffeta, satin or silk in plain or fancy varieties and appropriate decorations of ribbon, insertion, lace, gimp or rosettes are formed for them.

We have pattern No. 7695 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires sixteen yards and a half of material twenty-two inches wide, or twelve yards and an eighth thirty inches wide, or ten yards and three-eighths thirty-six inches wide, or eight yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

sponding with those on the waist. At the neck is a standing collar closed at the left side and piped at its upper and lower edges with the white material. The waist is encircled by a plain, bias belt of the material having pointed ends and piped at its edges with the white goods.

The six-gored skirt is fitted smoothly at the top of the front and sides, and the three gores at the back are gathered compactly at the top and fall in graceful rolling folds or godets to the lower edge, where the skirt measures four yards and a half round in the medium sizes. The placket is made at the center of the back, and the top of the skirt is finished with a belt. A deep underfacing of hair-cloth or crinoline may be added to emphasize the flare if the skirt is not to be laundered.

This will be a most satisfying mode to fashion gingham, lawn, chambray and many other dainty washable fabrics, and the bands may be of the same or a contrasting fabric. silk and perforated cloth at figure No. 404 L in this magazine, ribbon providing the decoration.

The costume is here pictured made of gray camel's-hair, a highly ornamental effect being produced by silk and facings of black lace net. The skirt is fashionably wide, measuring a little over six yards round at the foot in the medium sizes, and has a very wide circular portion and three godets that are each laid in a box-plait at the top. The circular portion fits smoothly at the top of the front and sides and falls in deep flutes below the hips; the graceful arrangement of the flutes and godets is ensured by a strap underneath extending all round, and the pose of the godets is further maintained by an interlining of hair-cloth which extends to the top. The flare at the front and sides may be made more pronounced by a deep underfacing of hair-cloth, canvas or crinoline. A placket is finished at the seam nearest the front at the left side, and the top is completed with a belt.



Front View.



Side-Back View.

LADIES' COSTUME, WITH SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK. (COPYRIGHT.)

(For Description see this Page.)

We have pattern No. 7687 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires thirteen yards and an eighth twenty-two inches wide, or ten yards and three-fourths thirty inches wide, or nine yards and a half thirty-six inches wide, or seven yards and seven-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK.

(For Illustrations see this Page.)

No. 7667.—This costume is shown in a pretty combination of

The waist is made fanciful by ornamental fronts and ornamental backs and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The ornamental portions extend to within yoke depth of the top and meet at the lower edge, separating gradually above to reveal the plain fronts and plain backs in V-shape. The ornamental fronts pass into the under-arm and arm's-eye seams and are turned under at the top and shirred to form a frill that is caught down to form a puff; and the fulness below is collected in a cluster of forward-turning, overlapping plaits at each side of the closing. The ornamental backs are also arranged to form puff frills at the top, and a cluster of backward-turning, overlapping plaits in the lower edge of each draws the fulness well to the center. Between and above the ornamental portions the fronts and

backs are covered with handsome black lace net, and lace net also overlies the collar, which is in standing style. The collar is further decorated along its lower edge by a wrinkled section of silk knotted at the center of the front and having gathered ends closed at the back under a large bow. The lower edge of the waist is followed by a twist of silk ornamented with two rosettes at the back and with a single rosette at the front. The coat sleeves are covered with lace net below great flaring puffs that extend to the elbow; the fulness in the puffs is collected in gathers at the lower edge and in two rows of shirring at the upper edge, while two downward-turning plaits in one side edge increase the spreading effect.

The costume is exceedingly stylish in appearance and will make up with especially good results in the various crépon weaves, figured and plain *gros de Londres* and other rich textures. Challis, silk gingham and *mousseline de soie* are dainty

LADIES' EMPIRE HOUSE-GOWN OR WRAPPER. (TO BE MADE WITH A PLAIN OR TUCKED YOKE-SHAPED BODY, WITH OR WITHOUT A FITTED BODY-LINING AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see this Page.)

No. 7665.—This gown is shown made of figured challis combined with plain white challis and lace edging at figure No. 406 L in this magazine, ribbon providing pretty decoration.

Although possessing all the quaintness of the Empire modes, the gown is thoroughly stylish in appearance; it is here shown made of cream challis figured in olive-green, with white lace edging for the sleeve frills. The gown may be made up with or without a body lining that extends to basque depth and is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The



Front View. *Back View.*

LADIES' EMPIRE HOUSE-GOWN OR WRAPPER. (TO BE MADE WITH A PLAIN OR TUCKED YOKE-SHAPED BODY, WITH OR WITHOUT A FITTED BODY-LINING AND WITH FULL-LENGTH OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

fabrics which will also develop with admirable effect. Spangle gimp will provide rich trimming for the first mentioned material, while lace and ribbon are suitable garnitures for the lighter weaves. A very elaborate decoration may consist of facings of velvet all-over embroidered with jet or steel beads or silk or cloth facings similarly embroidered with soutache or metallic braid.

We have pattern No. 7667 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires fourteen yards and five-eighths of material twenty-two inches wide, or eleven yards thirty inches wide, or nine yards and an eighth thirty-six inches wide, or seven yards and three-eighths forty-four inches wide, or six yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

full fronts and full back are gathered at their upper edges, the gathers being continued across a double box-plait that is laid at the center of the back and flares toward the lower edge. The full portions depend from a yoke-shaped body laid in fine tucks that turn toward the center of the back and toward the closing. A plain body is also included in the pattern. The body is shaped by shoulder seams and very short seams under the arms, and extends only to shallow-yoke depth at the center, being deepened in graceful curves toward the sides. The closing is made to a desirable depth at the center of the front, the front edges of the fronts being lapped and tacked below. The lower outline of the body is emphasized by a band of olive ribbon, and artistic bows set at the lower edge of the body over the closing and at the center of the back give an attractive touch of youthfulness to the gown. At the neck is a standing

collar decorated with an encircling row of lace insertion, and a bow of ribbon placed over its ends. Flaring, gathered puffs are disposed over the upper part of the coat-shaped sleeves, which, when elbow sleeves are desired, will be cut off below the puffs and the lower edge finished with a drooping frill of lace edging that is deepest at the back of the arm.

The gown is charming for wear at breakfast and will develop prettily in soft figured or plain silks, fine cotton fabrics, cashmere and challis. If a combination is desired, Persian silk may be chosen for the body, or the plain body may be overlaid with lace.

We have pattern No. 7665 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires fifteen yards and three-eighths of material twenty-two inches wide, or eleven yards and a half thirty inches wide, or nine yards and three-eighths thirty-six inches wide, or nine yards forty-four inches wide, each with two yards and an eighth of edging seven inches and a fourth wide for the sleeve frills. Price of pattern, 1s. 8d. or 40 cents.



7668
Front View.

7668
Back View.

LADIES' CIRCULAR CAPE. (KNOWN AS THE PURITAN CAPE.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' CIRCULAR CAPE. (KNOWN AS THE PURITAN CAPE.)

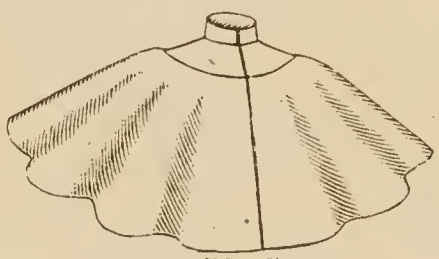
(For Illustrations see this Page.)

No. 7668.—Dark-violet smooth cloth is the material used in the stylish cape shown at figure No. 414 L in this DELINEATOR, and lace insertion provides the decoration.

The present tendency toward capes of simple design and rich material is fully exemplified in this cape, which is here shown made of velvet in a soft shade of green and decorated with full ruchings of silk and a bow of satin ribbon. The cape is of circular shaping, its front edges fall evenly at the center of the front, and an interlining of crinoline causes it to stand out broadly over the shoulders, a perfectly smooth effect being attained all round. At the neck is a standing collar concealed by a very full silk ruching pinked at the edges and laid in quadruple box-plaits. A similar ruching decorates the lower edge of the cape, and a graceful bow of satin ribbon is secured over the closing, which is made at the throat with a hoop and loop. The cape is lined throughout with green-and-white shaded silk.

The cape is stylish in appearance and answers a long-felt want in affording an appreciable protection to the neck and shoulders without disarranging the enormous dress sleeves upon which Dame Fashion now looks with such favor. Moiré, satin, plain or figured *gros de Londres*, moiré Gismonda which is a satin fabric with indistinct water markings, and all similar fabrics are handsome for capes of this kind, and lace net in an open pattern is frequently used for overlaying the fabric. Decoration is usually applied at the neck, and a fluffy arrangement is, for the most part, preferred where becoming, which it is when the neck is slender. The cape will frequently be made up to match a costume.

We have pattern No. 7668 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires two yards of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a fourth thirty-six or forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7697



7697
Front View.

7697
Back View.

LADIES' CAPE, WITH RIPPLE CIRCULAR FOUNDATION HAVING A YOKE. (COPYRIGHT.)

(For Description see Page 783.)

LADIES' CAPE, WITH RIPPLE, CIRCULAR FOUNDATION HAVING A YOKE.

(For Illustrations see Page 782.)

No. 7697.—Black lace and satin are shown combined in this stylish cape at figure No. 417 L in this DELINEATOR, and decoration is supplied by violets, black satin ribbon and spangled passementerie. The cape is exceedingly tasteful and in its present development has a full circular foundation, which is joined to a seamless round yoke closed at the front. The circular portion, which is made with a center seam, is perfectly smooth at its joining to the yoke and falls below in ripples caused by the shaping. At the neck is a standing collar, below which falls a smooth, flat collar describing a deep point at each side of the front and back, the graceful lower outline being made more prominent by a band of spangle passementerie. The standing collar is concealed beneath a full, doubled ruche of chiffon gathered through the center and sewed along the gathers to the center of the standing collar, the soft neck finish thus provided being dainty and pleasing. A loop bow of black ribbon ornaments the ruche at the center of the back, and a bow with three loops and a long end is tacked to each end of the ruche.



7651
Front View.



7651
Back View.

LADIES' BERTHA CAPE, WITH SECTIONAL YOKE-COLLAR AND TAB FRONTS. (COPYRIGHT.)

(For Description see this Page.)

Handsome silken textiles are eminently appropriate for the mode, and a less elaborate garment may be made of faced cloth or novelty goods. Lace will be used with either silk or wool goods for the full portion, and the ruche may be of silk crêpe or any tissue. Handsome passementerie trimmings are offered in endless variety, and these, as well as ribbons and insertion, are stylish garnitures.

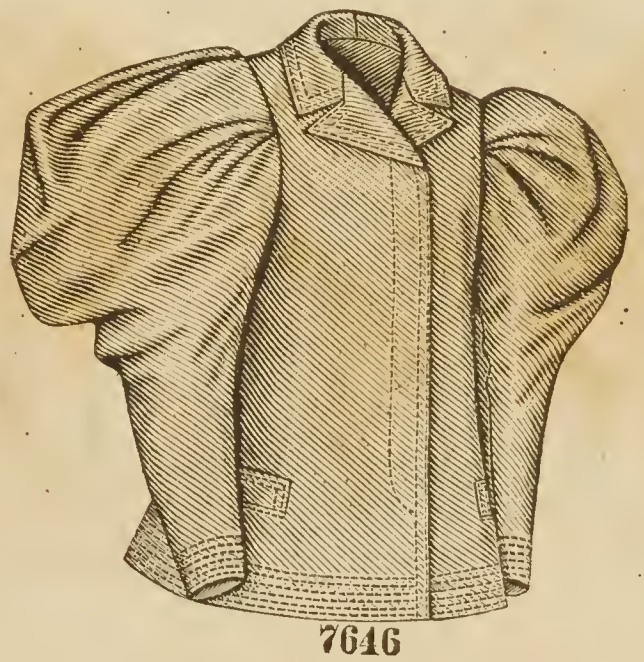
We have pattern No. 7697 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape needs two yards and seven-eighths of silk twenty inches wide, with four yards and three-eighths of lace flouncing thirteen inches and a fourth wide, and a yard and three-eighths of chiffon forty-five inches wide. Of one material, it requires five yards and three-eighths twenty-two inches wide, or four yards and a half thirty inches wide, or four yards and an eighth thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BERTHA CAPE, WITH SECTIONAL YOKE-COLLAR AND TAB FRONTS.

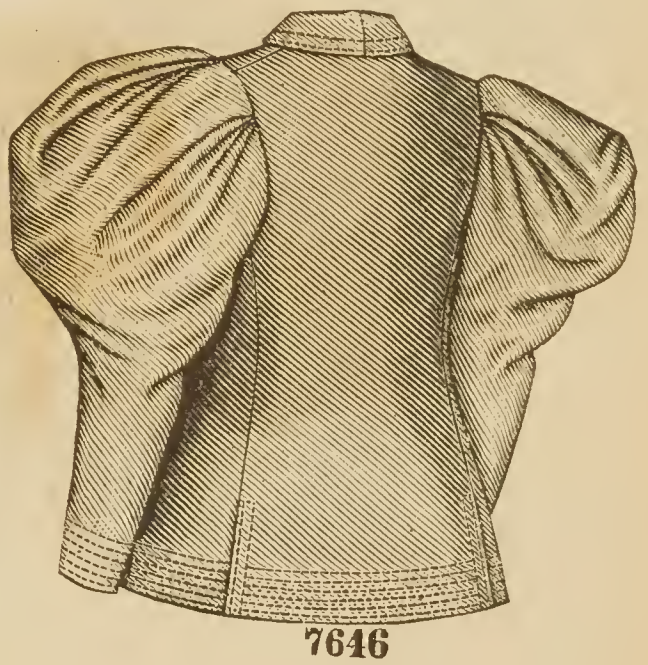
(For Illustrations see this Page.)

No. 7651.—At figure No. 415 L in this magazine this cape is shown in a handsome combination of black silk, lace net and jetted net, with narrow jet gimp for decoration.

The cape is exceedingly stylish in effect and, being quite short, is fashionably known as the Bertha cape. It is here represented made of rich black silk and black lace net, with lace edging and jet gimp for garniture. The cape is double, having a rounding lower cape and a shorter upper cape that extends in a point to the lower edge of the under cape at the center of the back. Both capes are circular in shape, with a seam at the center of the back, and ripple prettily; they depend from a round yoke formed of six sections that are overlaid with lace net and extended to form a handsome Medici collar, the seams joining the sections being covered with narrow jet gimp. An upright frill of lace edging is set along the lower edge of the yoke under a row of jet gimp, and a frill of similar edging decorates the lower edge of the upper cape. The cape is closed at the throat with a hook and loop, and its front edges flare widely below over handsome tabs that are plaited at the top and tacked underneath to the yoke. The tabs widen gradually toward the lower ends, which are pointed at the center and fall low on the skirt.



7646
Front View.



7646
Back View.

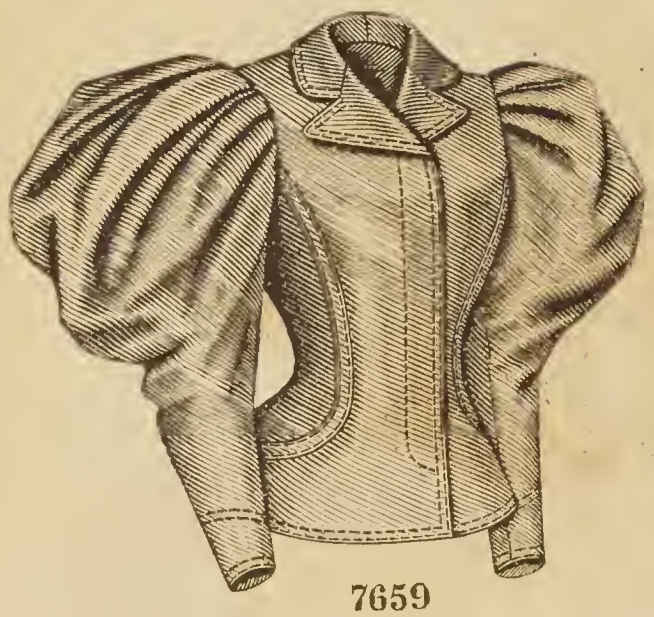
LADIES' BOX COAT. (COPYRIGHT.)

(For Description see Page 784.)

The cape is extremely stylish and graceful and may be developed in rich silken textures, like moiré, plain or figured *gros de*

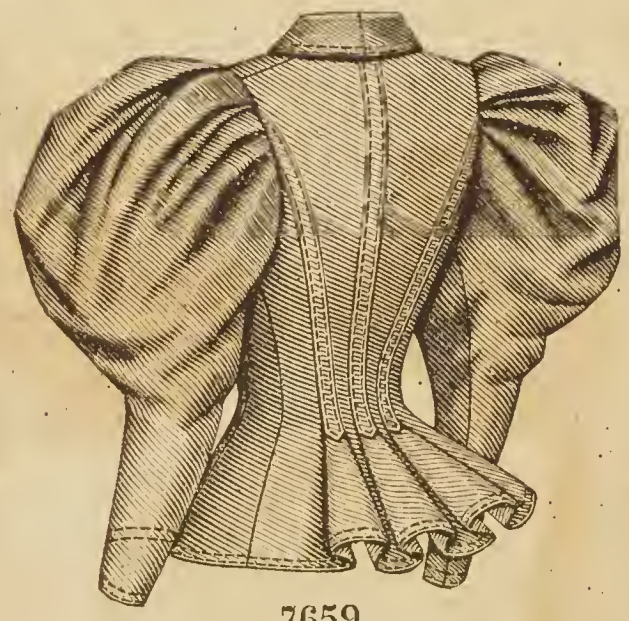
Londres and fancy and plain satins, and also in cloth combined with silk or velvet. A lining of silk will add to the attractiveness of the cape, and black, white or butter-colored lace edging or insertion, passementerie, gimp, etc., are admired garnitures.

We have pattern No. 7651 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires four yards and a fourth of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7659

Front View.



7659

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see this Page.)

LADIES' BOX-COAT.

(For Illustrations see Page 783.)

No. 7646.—By referring to figure No. 418 L in this magazine, this stylish coat may be seen made of biscuit cloth, with dark-brown velvet for the collar and machine-stitching for a finish.

This coat is one of the season's novelties and is here shown made of biscuit faced cloth, with a fashionable finish of machine-stitching. The wide, seamless back is joined to the loose fronts in shoulder seams, and in side seams that come well to the back and terminate a short distance from the lower edge at the top of narrow extensions allowed on the fronts. Under-arm darts produce a smooth adjustment at the sides, and openings to side pockets inserted in the fronts are concealed by welts that are followed by two rows of stitching. The fronts are reversed in small, neat lapels at the top by a rolling coat-collar that forms notches with the lapels, and a facing applied to the lapels is continued to the lower edges of the fronts for underfacings. The underfacing at the right side is stitched to the front to form a fly, in which the closing is made with button-holes and buttons. The sleeves are in leg-o'-mutton style with one seam, and the great fulness at the top is collected in two double box-plaits between two upturning side-plaits at each side. The edges of the collar and lapels, the front edges of the fronts and the loose side edges of the back are completed with two spaced rows of stitching, and several rows of stitching made close together provide a fashionable finish for the lower edges of the coat and sleeves.

The good style of the coat is unquestionable, but its manner of development may make it decidedly distingué or only ordinarily attractive. Handsome cloths in light colors, with lapel facings and collar of white moiré, will be remarkably elegant, and for ordinary wear light-weight melton or diagonal in tan or dark-blue will be sensible selections.

We have pattern No. 7646 in eight sizes for ladies from twenty-eight to forty-two inches, bust measure. Of one material for a lady of medium size, the coat requires three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET.

(For Illustrations see this Page.)

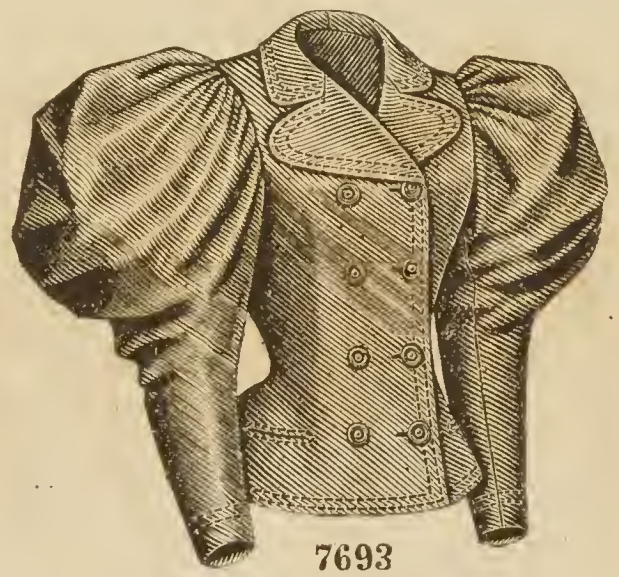
No. 7659.—This jacket is shown differently made up at figure No. 408 L in this DELINEATOR.

The jacket is short and round and is extremely stylish both in its shaping and finish. Tan covert cloth was here selected for its development. The loose fronts are rendered novel and graceful by side-front gores that curve forward from the arms'-eyes and underlap the fronts below the waist-line to form the back of a handy pocket. The front of the pocket joins the overlapping edge of the front, and the pocket openings and side-front seams are finished with shaped straps of the material stitched at both edges.

The fronts are reversed at the top to form lapels that meet the rolling collar in notches; and the lapels are faced with the material, which is continued to the bottom of the jacket for underfacings, the underfacing on the right front being finished for a fly. Under-arm and side-back gores and a curving center seam complete the handsome adjustment of the jacket, the middle three seams terminating a little below the waist-line at the top of inserted godets, which are box-plaited at the top and roll and flare stylishly. The middle three seams at the back are strapped to accord with the side-front seams, the straps terminating in points over the tops of

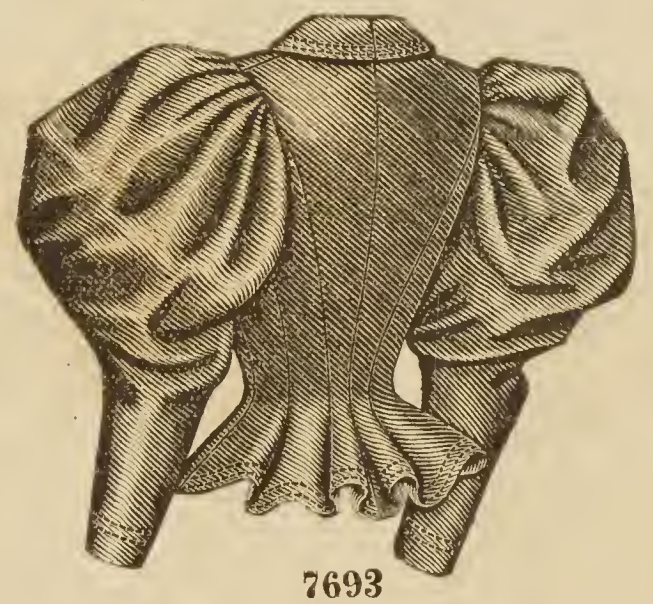


7693



7693

Front View.



7693

Back View.

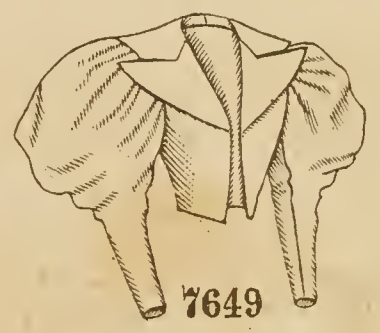
LADIES' DOUBLE-BREASTED JACKET. (THE COLLAR AND LAPELS TO BE MADE WITH POINTED OR ROUNDING CORNERS.) (COPYRIGHT.)

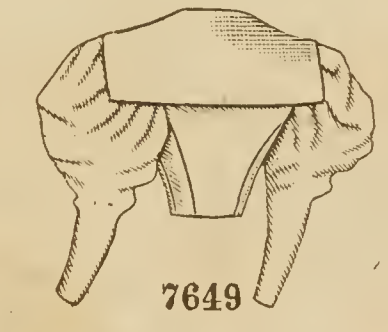
(For Description see Page 785.)

the godets, which may be interlined with hair-cloth or crinoline, if it is desirable to emphasize the flare. The two-seam leg-o'-mutton sleeves are laid in double box-plaits between downward-turning plaits at the top, and are completed at cuff depth with a double row of machine-stitching. The free edges of the jacket and collar are finished with a double row of machine-stitching, and a curved row of stitching outlines the fly closing.

Faced cloth in shades of brown, tan, fawn, biscuit, green or dark-blue will be selected to make the jacket, or covert cloth or whipcord may be chosen. The jacket may be lined with changeable or fancy silk and should be finished in tailor style, as illustrated. A smart jacket may be fashioned from biscuit-colored melton and finished with machine-stitching.

We have pattern No. 7659 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket calls for four yards and a half of material thirty inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



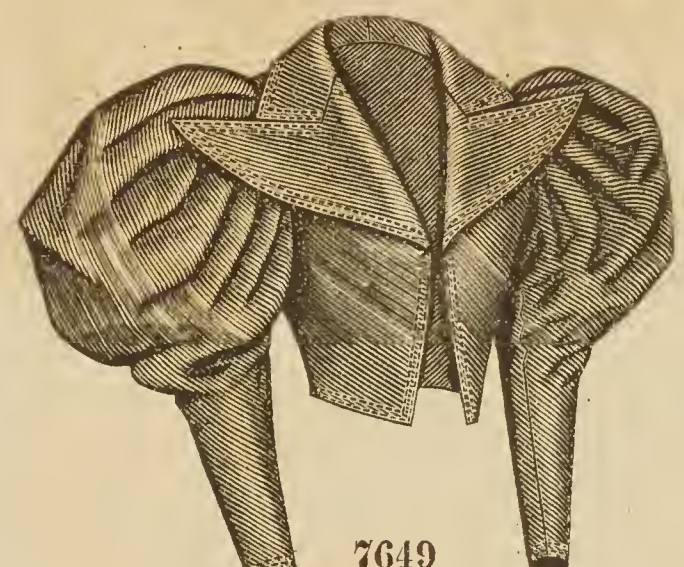


LADIES' DOUBLE-BREASTED JACKET.

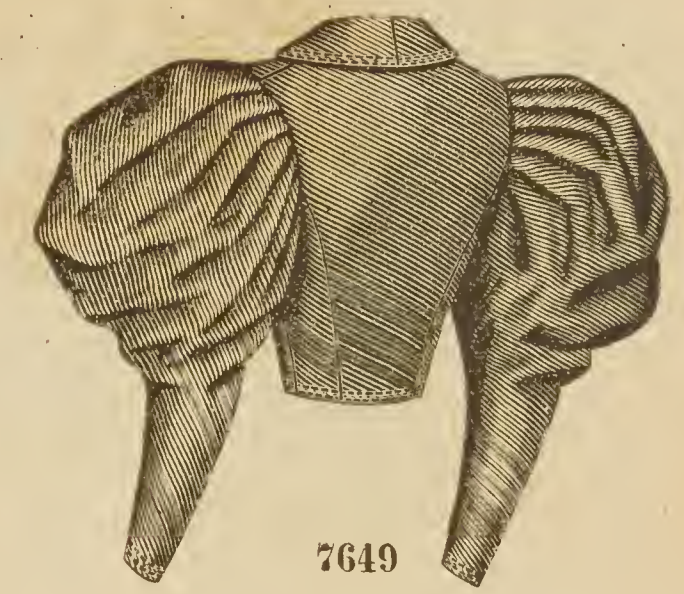
(THE COLLAR AND LAPELS TO BE MADE WITH POINTED OR ROUNDING CORNERS.)

(For Illustrations see Page 784.)

No. 7693.—At figure No. 416 L in this DELINEATOR this jacket may be seen developed in brown serge, with brass buttons for closing and a tailor finish of machine-stitching.



Front View.



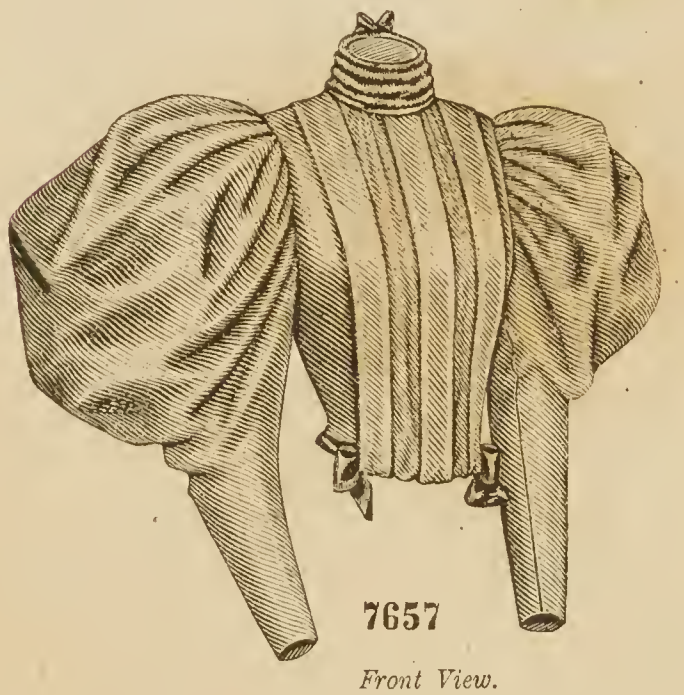
Back View.

LADIES' ETON JACKET. (TO BE MADE WITH A COAT COLLAR OR A SAILOR COLLAR AND WITH PLAITED OR GATHERED LEG-O'-MUTTON SLEEVES.) (COPYRIGHT.)

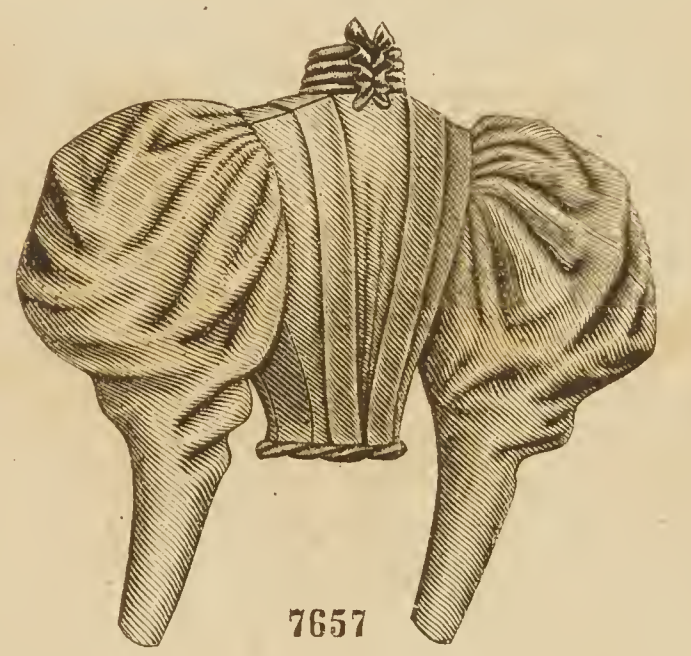
(For Description see Page 786.)

The stylish jacket is here pictured made of marine-blue cloth and finished with machine-stitching. The loose fronts are closed in the regulation double-breasted fashion with buttons and button-holes and are reversed at the top to form lapels that may have pointed or rounding corners. The lapels form notches with a rolling collar, which will be made with pointed or rounding corners to match the lapels, as illustrated. The close adjustment at the sides and back is produced by under-arm and side-back gores and a curving center seam; and the pronounced ripples into which the back and gores roll below the waist-line are altogether the result of the shaping, the parts being well sprung at the seams. The one-seam leg-o'-mutton sleeves have linings similarly shaped, the fulness at the top of the lining being laid in forward and backward turning plaits, while the fulness in the top of the sleeves is gathered; they are close-fitting on the forearm and are completed at the wrists by a double row of machine-stitching. Openings to side pockets inserted in the fronts, at the hips, are outlined with a row of machine-stitching, and all the free edges of the jacket are finished in tailor style with two rows of stitching.

Jackets of this kind are becoming, convenient and comfortable. They are often made to match special suits of serge, cheviot, tweed, cloth, flannel, etc. They are also made up in stylish coatings to wear with Summer cotton dresses, the finish generally being machine-stitching. The closing buttons may be as handsome as desired and will usually be large in size. An exceptionally stylish jacket of this kind may be made of mode melton, and the collar and revers may be inlaid with black velvet. The closing buttons may be white pearl and a lining of red-and-blue taffeta may be added.



Front View.



Back View.

LADIES' BOX-PLAITED BASQUE-WAIST, WITH FRENCH FRONT. (COPYRIGHT.)

(For Description see Page 786.)

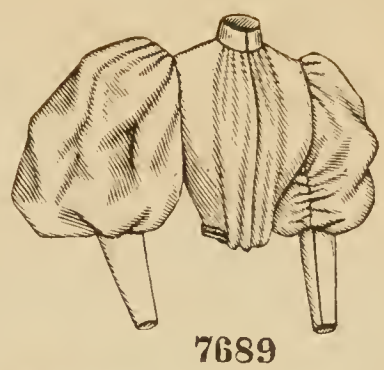
We have pattern No. 7693 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires six yards of material twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ETON JACKET. (To be Made with a Coat Collar or a Sailor Collar and with Plaited or Gathered Leg-o'-Mutton Sleeves.)

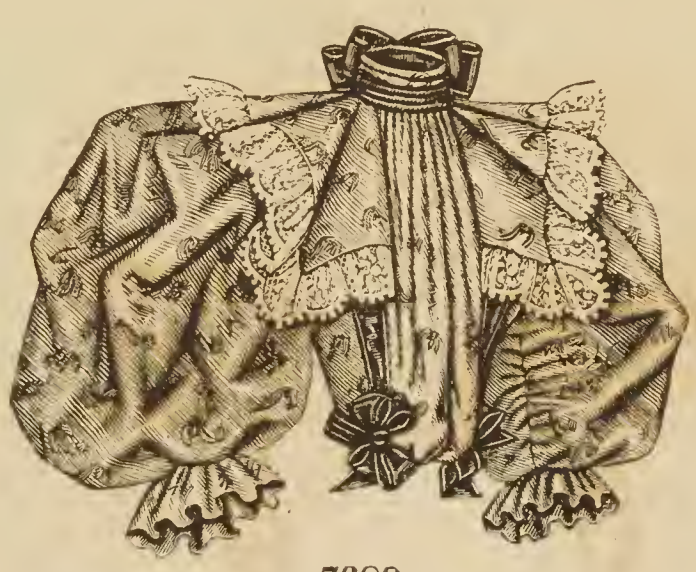
(For Illustrations see Page 785.)

No. 7649.—Cloth and moiré are combined in this jacket at figure No. 409 L in this magazine, gold braid providing stylish decoration.

The new Eton jacket is as popular for ceremonious as for general outing wear. It is here represented made of blue serge. The jacket extends just to the waist-line at the back, and the fronts, which almost meet at the bust and flare below, are deepened slightly to form points at the lower front corners. The back is seamless at the center, and under-arm gores are inserted between it and the fronts to render the jacket close-fitting at the sides. The fronts are reversed above the bust in wide lapels, and the neck may be finished with a sailor or a coat collar as preferred, the collar forming narrow notches with the lapels, which extend beyond the collar in points. The sailor collar is unusually broad at the back, extending well over on the sleeves. The one-seam leg-o'-mutton sleeves are very bouffant above the elbow and may be gathered or side-plaited at the top, the pattern making provision for both effects. A double row of machine-stitching finishes all the free edges of the jacket.



7689



7689

Front View.



7689

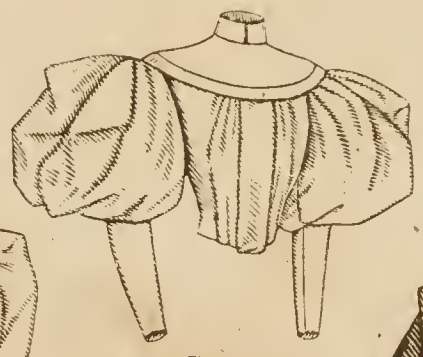
Back View.

Ladies' Basque-Waist, with French Front. (To be Made with Full-Length or Three-Quarter length Puff-Sleeves and With or Without the Revers.) (Copyright.)

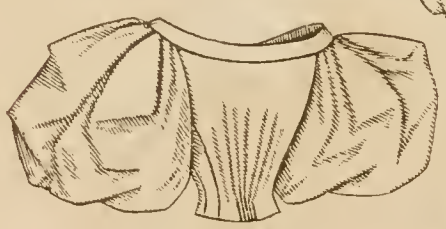
(For Description see Page 787.)

silk fancy waists intended for dressy wear. For general or outing uses the jacket matches a skirt of cloth, serge or cheviot in some serviceable color and is stylish with a shirt-waist of some pretty shirting material. A plain finish or a simple machine-stitched completion is preferred for these jackets.

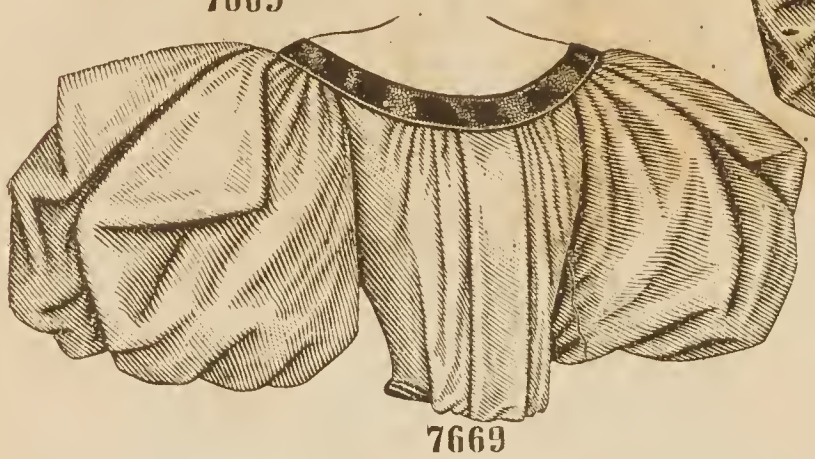
We have pattern No. 7649 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards and an eighth of material thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7669

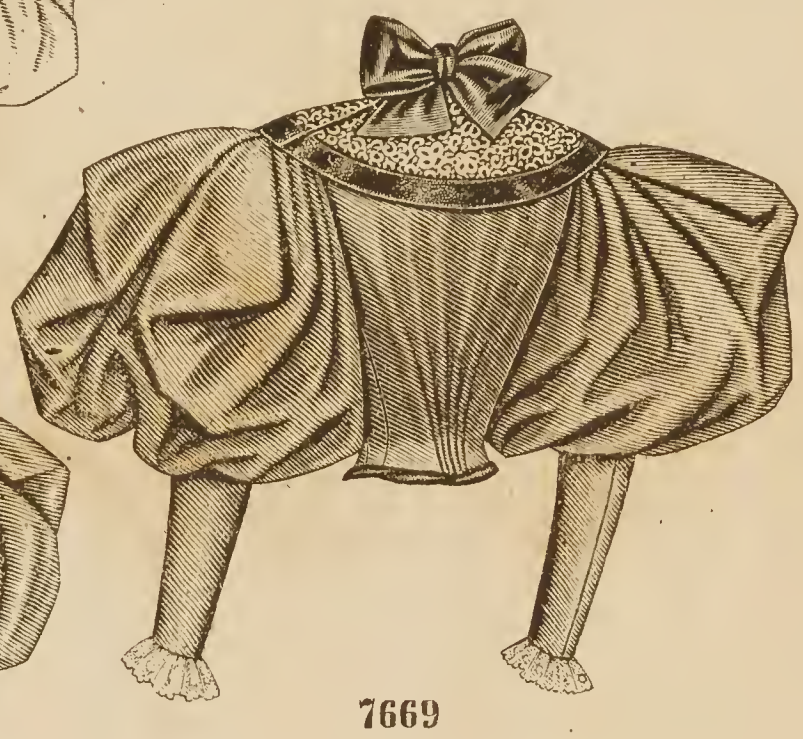


7669



7669

Front View.



7669

Back View.

Ladies' Basque-Waist. (To be Made with a High Neck or Empire Round Neck and with Full-Length or Elbow Bournous-Puff Sleeves.) (Copyright.)

(For Description see Page 788.)

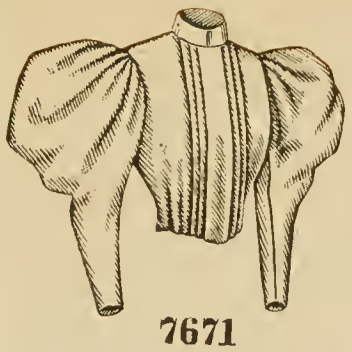
LADIES' BOX-PLAITED BASQUE-WAIST, WITH FRENCH FRONT.

(For Illustrations see Page 785.)

No. 7657.—Black and white striped silk is the material shown in this stylish basque-waist at figure No. 419 L in this Delineator, ribbon straps and large buttons providing the effective decoration.

Black velvet, moiré or satin and also velvet or satin in dark colors are used for Eton jackets to wear with chiffon, crêpe or

This basque-waist is exceedingly graceful in effect and is here represented made of fawn-colored taffeta and brown silk. To

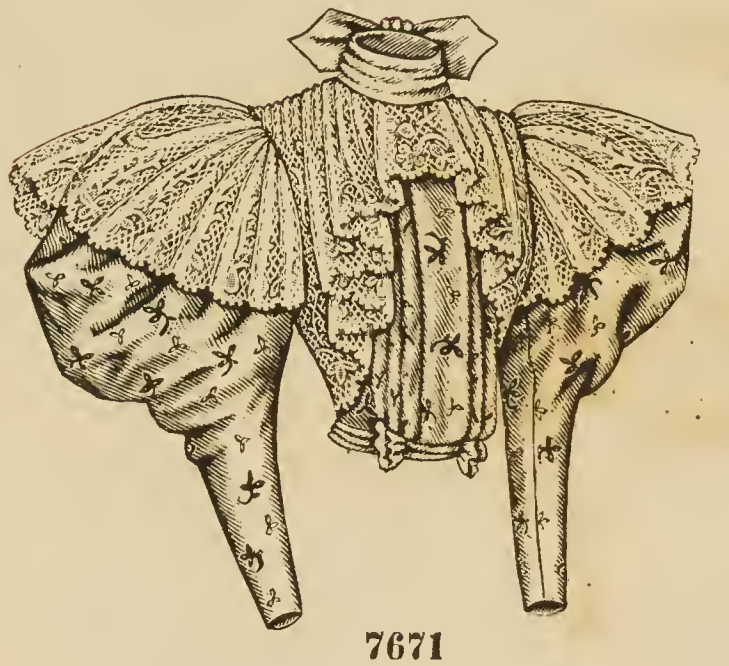


7671

insure a stylish and perfectly close adjustment, the waist is arranged upon a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam. The seamless back is separated from the French front by under-arm gores and is laid in a box-plait at each side of the center, the fulness at the lower edge being collected in gathers under the plaits. The front displays three box-plaits, the plait at the center being formed at the front edge of the right front and concealing the closing. Between the plaits the front is gathered at the neck; it is also gathered at the lower edge across the plaits and droops in blouse or French fashion, the droop being made pronounced by the smooth effect at the sides. A twisted band of silk follows the lower outline of the waist back of the plaits in the front, the ends of the band terminating under pretty bows. The large sleeves are in one-seam leg-o'-mutton style and mounted on coat-shaped linings; they fit the forearm closely and flare broadly above, the fulness being gathered at the top. The standing collar is covered with a softly wrinkled stock of silk, the frill-finished ends of which are closed at the back.

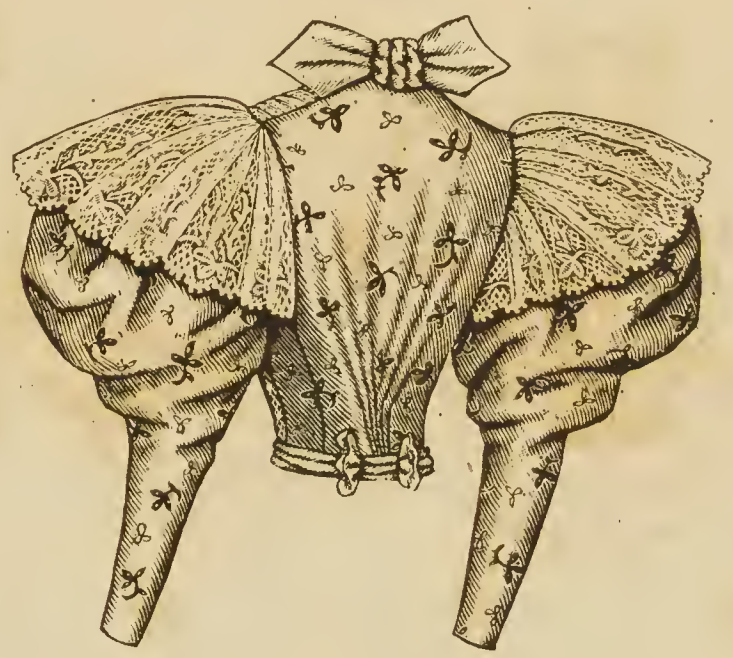
The mode has the *chic* and beauty seen in French styles and is admirably adapted to fancy silks, fine organdy, nainsook, dimity, dotted Swiss and the host of thin goods that develop most stylishly.

We have pattern No. 7657 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards and three-fourths of material twenty-two inches wide, or four yards and three-fourths thirty inches wide, or four yards thirty-six inches wide, or three yards and a fourth forty-four inches wide, or three yards and an eighth fifty inches wide, each with seven-eighths of a yard of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7671

Front View.



7671

Back View.

LADIES' BASQUE-WAIST, WITH TRIPLE BOX-PLAITED FRENCH FRONT. (TO BE MADE WITH OR WITHOUT JABOT ZOUAVE-FRONTS AND FRILL CAPS.) (COPYRIGHT.)

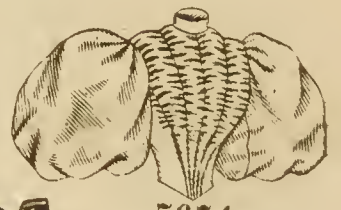
(For Description see Page 789.)

LADIES' BASQUE-WAIST, WITH FRENCH FRONT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF SLEEVES AND WITH OR WITHOUT THE REVERS.)

(For Illustrations see Page 786.)

No. 7689.—An elaborate development of this stylish waist may be seen at figure No. 412 L in this publication, where it is pictured made of plain taffeta, with lace flounces, violets and ribbon for garniture.

The revers give a dressy appearance to the waist, but their application or omission is a matter of individual fancy. Figured silk was here chosen for the development of the mode, and satin ribbon and point gaze lace afford suitable decoration. The waist is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front. The full fronts, which are separated from the full, seamless back by under-arm gores, are gathered at the top and bottom for some distance back of their hemmed front edges; while the back is smooth at the top and has fulness collected in closely lapped, backward-turning plaits at the lower edge, the plaits flaring becomingly. The revers are laid in two forward-turning plaits

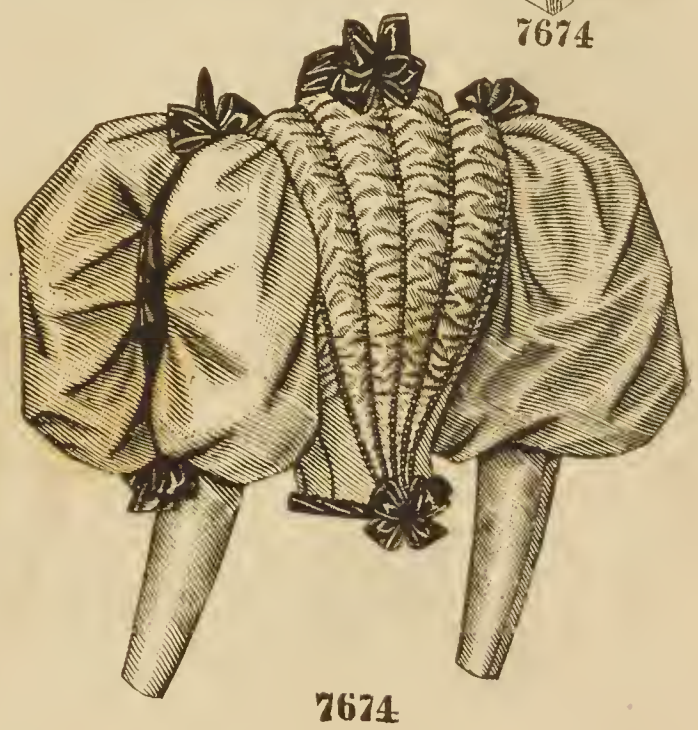


7674



7674

Front View.

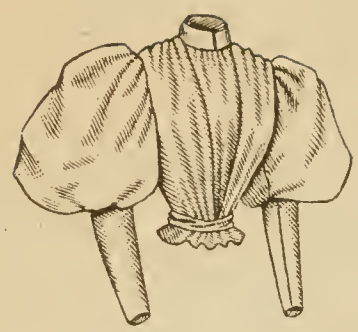


7674

Back View.

LADIES' PUFFED BASQUE-WAIST. (TO BE MADE WITH FULL-LENGTH OR ELBOW-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 790.)

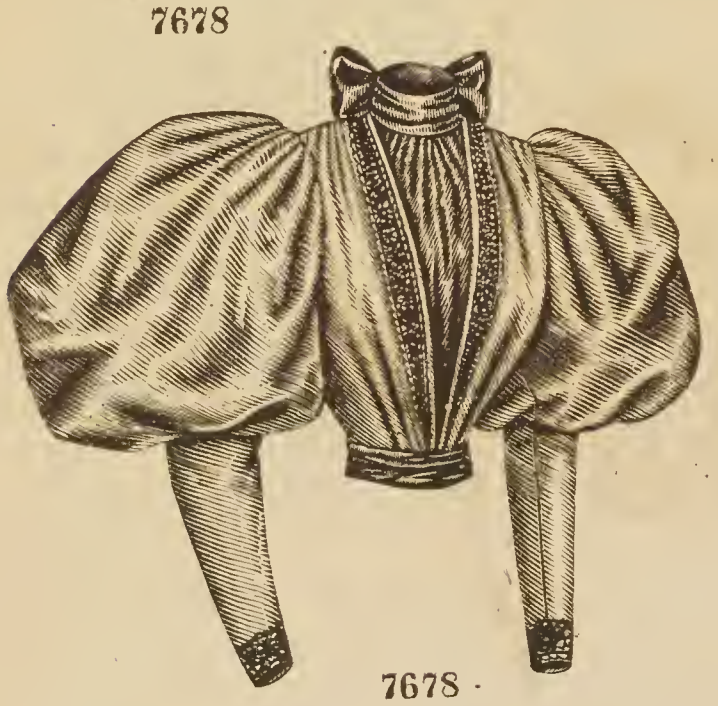


7678

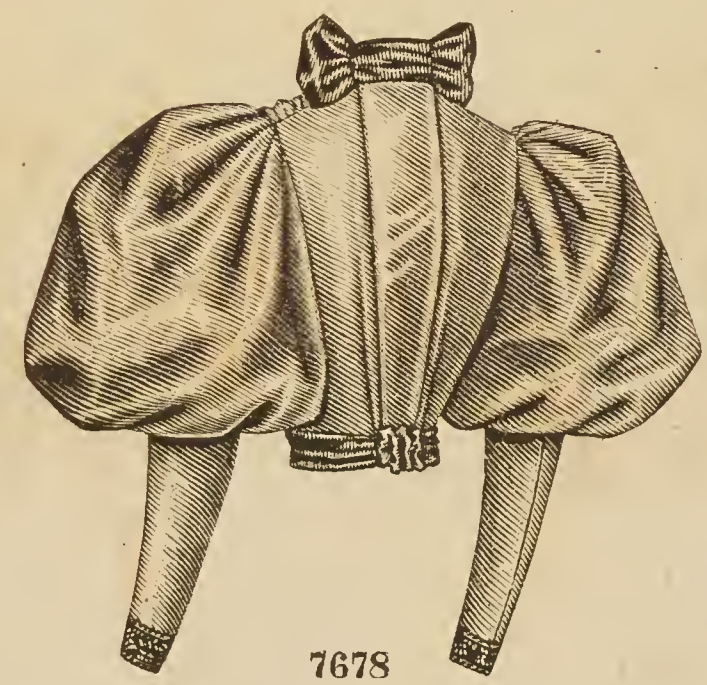
at the neck and pass into the seam with the standing collar; they are deep and square on the shoulders and extend down the fronts, framing the fulness, to a little below the bust, the plaits throwing them into jabot-folds; and their free edges are decorated with point gaze lace. The sleeves may be in full or in three-quarter length, as preferred; the large bouffant puffs are gathered at the top and bottom and along the seam and are prettily draped by tackings made at intervals to the coat-shaped lining, which is finished to have the effect of a long, close cuff in the full-length sleeve. In the three-quarter length sleeve the puff is turned under deeply at the bottom and shirred to form a deep frill, which gives a very pretty finish. The standing collar is covered with a softly wrinkled crush collar almost hidden by a wrinkled ribbon that is fastened at the back under a double-loop bow of ribbon. A wrinkled ribbon at the lower edge of the waist terminates at each side of the fulness in the front under a stylish bow, and a double-loop bow is placed on it at the center of the back. A similar ribbon starts from under each bow in front and is carried as high as the revers, under which the end is concealed.

A waist of this kind made of silk in a plain, figured, striped or flowered pattern may suitably accompany a skirt of silk, crépon or serge. Many thin materials, such as dimity, batiste, lawn, organdy, mull, chiffon, grenadine, etc., will be particularly effective made up in this way to wear with like or contrasting skirts, preferably the latter. Lace or embroidery with ribbon will provide effective ornamentation.

We have pattern No. 7689 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and five-eighths of material twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7678
Front View.



7678
Back View.

LADIES' FANCY BLOUSE-WAIST, WITH FULL VEST-FRONT AND FITTED LINING. (COPYRIGHT.)

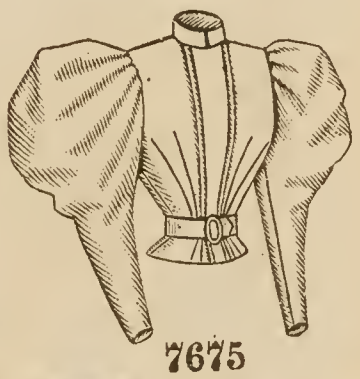
(For Description see Page 790.)

LADIES' BASQUE-WAIST. (TO BE MADE WITH A HIGH NECK OR EMPIRE ROUND NECK AND WITH FULL-LENGTH OR ELBOW BOURNOUS-PUFF SLEEVES.)

(For Illustrations see Page 786.)

No. 7669.—This basque-waist is shown made up with an Empire round neck and elbow-puff sleeves at figure No. 407 L in this DELINEATOR, the material being plain chiffonette over taffeta and the garniture point de Gène lace insertion and ribbon.

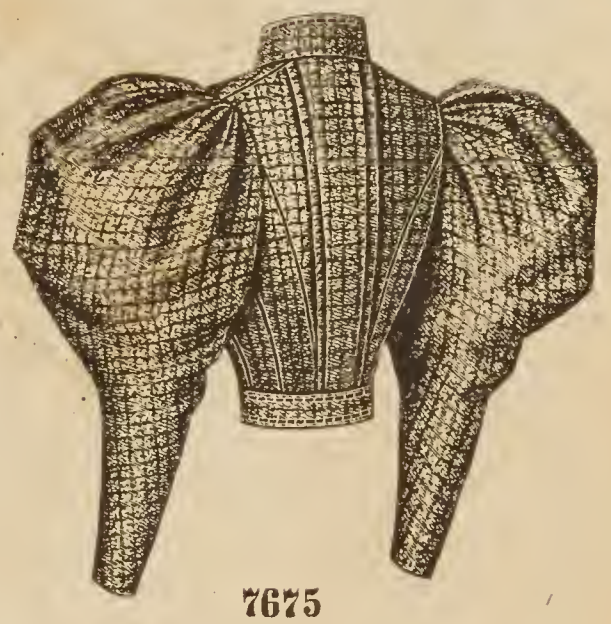
The basque-waist is here shown made of light-brown lustrous mohair, darker brown velvet and white lace net, with the velvet, lace edging and dark-brown ribbon for decoration. The full fronts and full back of the waist are shaped in low, round outline at the top to accommodate a smooth, round, lace-covered yoke, and are arranged over lining fronts fitted by double bust darts and closed at the center, and a lining back shaped by a center seam. Under-arm gores separate the fronts and back and produce a smooth adjustment at the sides. The full fronts show the stylish French droop at the center, and a box-plait formed at the front edge of the right front conceals the closing, gathers at the top and bottom at each side of the plait disposing the fulness prettily over the bust and drawing it well forward at the lower edge. The lower edge of the yoke is followed by an ornamental band of velvet, both the yoke and band being shaped by a seam on the right shoulder and closed along the left shoulder. The fulness in the back is collected in three backward-turning plaits at each side of the center, the plaits being tacked to the lining for a short distance from the lower edge and flaring becomingly above. The collar is in standing style and is encircled along its lower edge by a



7675



7675
Front View.



7675
Back View.

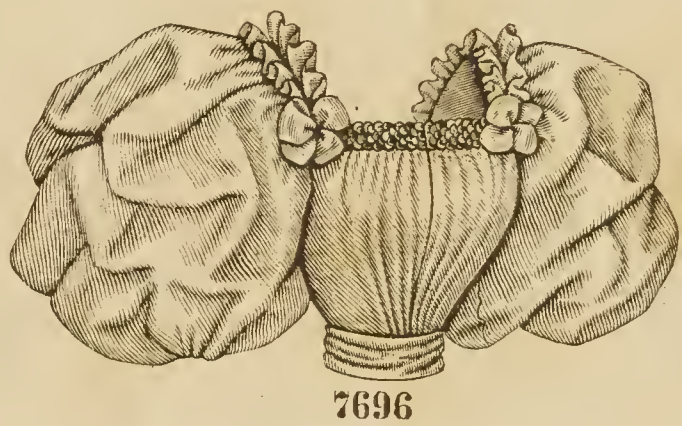
LADIES' WAIST, WITH A DOUBLE BOX-PLAIT LAID ON THE CENTER OF THE FRONT AND BACK. (COPYRIGHT.)

(For Description see Page 791.)

twist of ribbon, the ends of which meet at the back under a large ribbon bow. A twist of velvet follows the lower edge of the waist and is knotted at each side of the center of the front. Over the top of the coat-shaped sleeves are disposed enormous puffs that have their fulness arranged in gathers at the lower edge and in two seamed bournouses between gathers at the upper edge; and the wrist edges are trimmed with frills of lace edging. When a waist with an Empire neck and elbow sleeves is preferred, the yoke is omitted and the lining cut above the band and the sleeves cut off below the puffs, as shown in the illustrations.

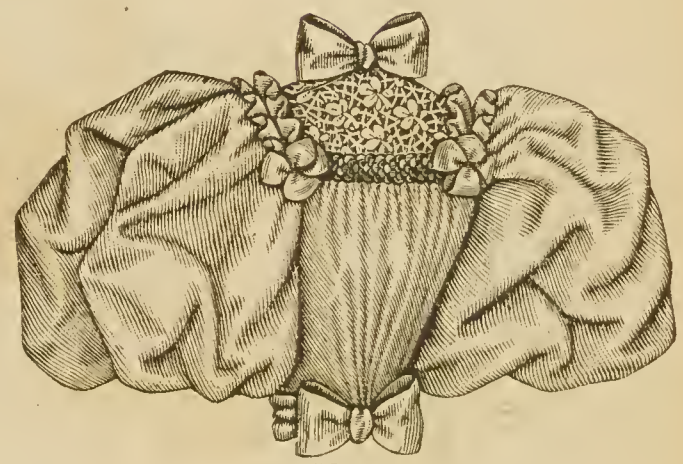
Such materials as Fayetta, Lansdowne, the various fancy silks in striped, figured and broché effects, Corah cashmere and crêpe are especially desirable for waists of this kind, and for evening wear chiffon over taffeta is also in order. Lace and ribbon, of which the perforated variety is effective, are choice trimming.

We have pattern No. 7669 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires three yards and three-fourths of dress goods forty inches wide, with three-eighths of a yard of velvet twenty inches wide, and half a yard of lace net twenty-seven inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7696

Front View.

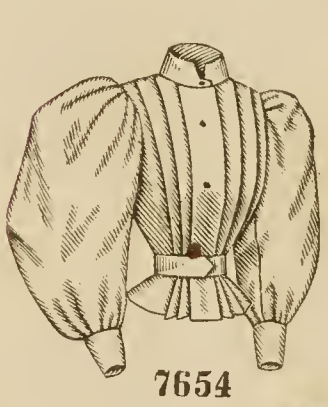


7696

Back View.

LADIES' SQUARE-YOKE FANCY WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW DRAPED-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 791.)



7654

LADIES' BASQUE-WAIST, WITH TRIPLE BOX-PLAITED FRENCH FRONT. (TO BE MADE WITH OR WITHOUT JABOT ZOUAVE-FRONTS AND FRILL CAPS.)

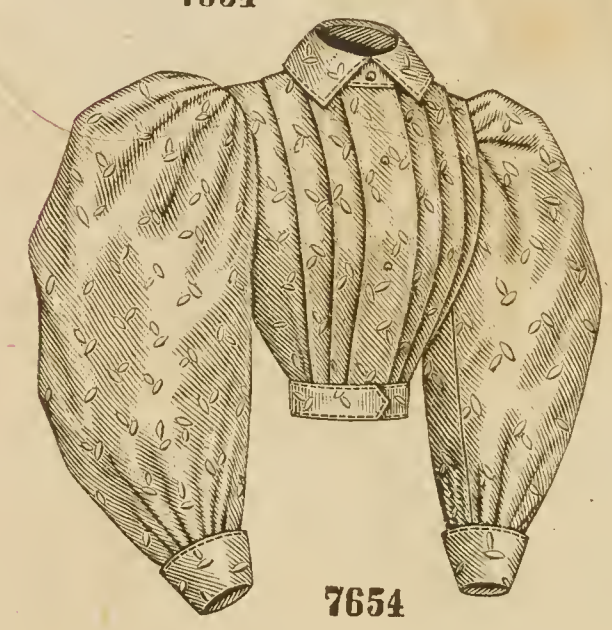
(For Illustrations see Page 787.)

No. 7671.—At figure No. 411 L in this DELINEATOR this dressy basque-waist is shown made up in a stylish combination of plain silk and white lace.

The waist is very dressy in effect and is especially stylish in its present development, which shows a combination of fancy and plain silk and lace flouncing. The lining with which the waist is provided is accurately fitted by double bust darts, under-arm and side-back gores and a curving center seam; and the waist is closed at the center of the front under a broad triple box-plait that is formed in the right front. After the plait is laid the fulness at the lower edge is drawn in two short rows of gathers made at belt depth apart, and the fulness at the bottom of the left front is disposed in a similar manner, the graceful droop being a feature of the French front. Under-arm gores separate the fronts from the seamless back, which is smooth across the shoulders and has fulness below laid in lapped plaits that flare prettily from the lower edge. Zouave jacket-fronts of lace edging gathered at the shoulder edges are included smoothly in the arm's-eye and under-arm seams; the right jacket-front crosses the top of the triple box-plait, over which it is formed in a single box-plait, and both jacket fronts fall in jabot folds at their front edges. The one-seam leg-o'-mutton sleeves present a close effect on the forearm and the fashionable broad, flaring appearance above; they are mounted on coat-shaped linings, and over them fall deep frill caps of lace edging that are gathered at the upper edges. A softly wrinkled stock of silk encircles the standing collar and is closed at the back under a rosette having two spreading, pointed ends. A wrinkled belt follows the lower edge of the basque and is shirred to form double loops at each side of the center of the front and back. The basque-waist may be made up without its ornamental accessories, as shown in the small engraving.

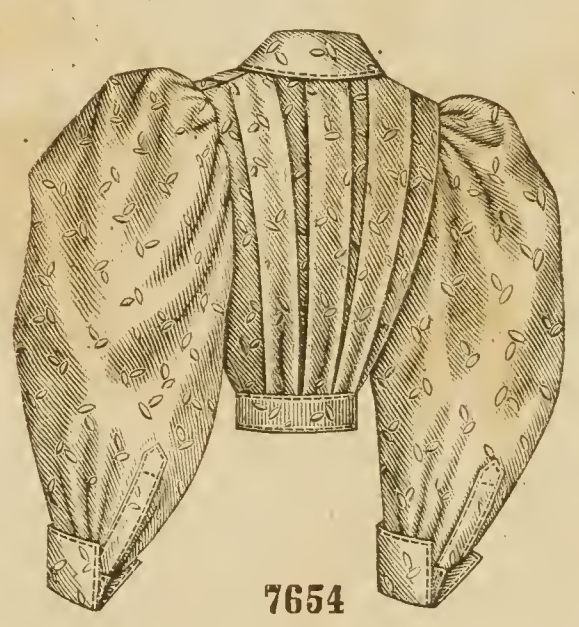
As separate waists and skirts continue to be the height of fashion, this novel mode will be much admired, as charming color contrasts may be effected and apparent elaboration achieved without much trouble or expense. Two kinds of silk, or silk and cotton, or silk and wool goods may be combined with lace as illustrated. A dainty waist for wear with a black crépon skirt may be made of Nile-taffeta bearing pink chené flowers and finished with a decoration of butter-colored net-top lace. The box-plait may be overlaid with insertion.

We have pattern No. 7671 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of



7654

Front View.



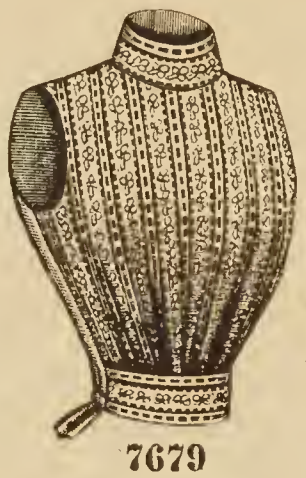
7654

Back View.

LADIES' PLAITED SHIRT-WAIST. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH STRAIGHT OR TURN-UP CUFFS.) (COPYRIGHT.)

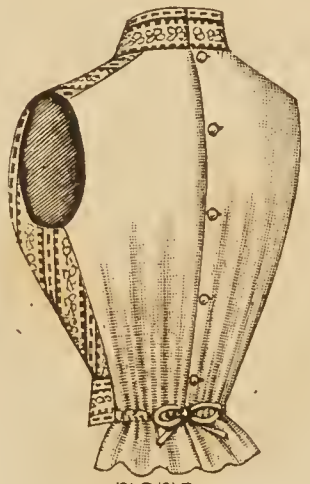
(For Description see Page 792.)

medium size, the basque-waist requires five yards and seven-eighths of fancy and a yard and an eighth of plain silk each twenty inches wide, and five yards of lace flouncing fourteen inches and a half wide. Of one material, it needs six yards and three-fourths twenty-two inches wide, or five yards thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7679

Front View.



7679

Back View.

LADIES' SPENCER VEST. (COPYRIGHT.)

(For Description see Page 792.)

LADIES' PUFFED BASQUE-WAIST. (TO BE MADE WITH FULL-LENGTH OR ELBOW-PUFF SLEEVES.)

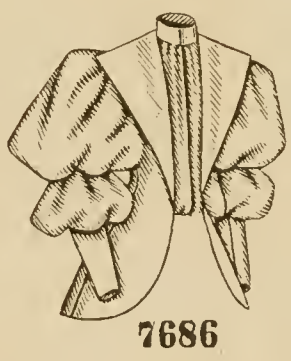
(For Illustrations see Page 787.)

No. 7674.—Organdy and satin are combined in this stylish waist at figure No. 410 L in this magazine, ribbon contributing pretty decoration.

The basque-waist shows a most effective and becoming arrangement of the fulness which is so much admired in the bodices of prevailing fashion, and is here pictured made of sage-green silk. The full back and full fronts are separated by under-arm gores, which give a smooth adjustment at the sides and are made over a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam. The fulness in the front is drawn by gathers at the arm's-eye and under-arm edges and by lengthwise rows of shirring that almost meet at the lower edge and separate widely toward the shoulders to form long V-shaped puffs. The full back is arranged to correspond with the full fronts, and the closing is made at the center with hooks and loops. All the shirrings are covered with jet beading. The standing collar closes in front and is covered with a wrinkled black satin ribbon fastened at the back under a loop bow, and a twisted ribbon following the lower edge of the waist is closed under a similar bow at the center of the back. The coat-shaped sleeves have great gathered puffs that reach to the elbow and are held down at the center by ribbon straps, the ends of which are caught under pretty bows. When elbow sleeves are desired, the sleeves will be cut off below the puffs, as shown in the small illustration.

The mode is suitable for both youthful and matronly figures, its fulness recommending it specially for slender forms. Soft silks and the various pliable cotton textures, such as nainsook, lawn or Swiss, may be chosen for it, and a beautiful effect may be produced by fulling very narrow lace edging over the shirrings or covering them with baby ribbon.

We have pattern No. 7674 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist needs five yards and an eighth of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7686



7686

Front View.



7686

Back View.

LADIES' MATINÉE OR TEA-JACKET, WITH FULL VEST-FRONT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH DOUBLE-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 792.)

LADIES' FANCY BLOUSE-WAIST, WITH FULL VEST-FRONT AND FITTED LINING.

(For Illustrations see Page 788.)

No. 7678.—Dark and light taffeta form the stylish combination shown in this fancy blouse-waist at figure No. 403 L in this magazine, point de Gène lace insertion contributing pretty decoration.

An effective combination of mode crépon and *gros de Londres* several shades darker were here chosen for the waist, which is made with graceful fulness and is given a clinging effect by a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The fulness in the back is disposed in a box-plait that is single at the upper part, but, to remove the extra fulness in the lower part, is double at the waist-line. The fronts join the back in shoulder and under-arm seams and flare toward the shoulders over a vest front that is sewed to the right lining-front and secured to the left lining-front with hooks and loops. The fulness in the fronts is regulated by gathers at the shoulder edges and short rows of gathers at the waist-line, the latter gathers being made near the front edges to draw the fulness well to the center; and pretty wrinkles are produced in the vest front by gathers at the neck and three overlapping, forward-turning plaits at the waist-line at each side of the center. At the neck is a standing collar closing in front and covered by a crush collar formed in a large loop at each side of the back and closed at the left side. The crush collar is of the silk, and so is the crush belt, which has frill-finished ends closed at the center of the back. A

row of black lace insertion edges each front, and similar trimming decorates the wrists of the sleeves, which are in coat shape style and are covered above the elbow by balloon puffs.

This is one of the most attractive designs for full waists, and is quite as pretty when made of soft, fine woollens as of rich or light-textured silks. The best effect will be obtained by using a contrasting fabric for the vest front, etc., and simple arrangements of trimming are most tasteful.

We have pattern No. 7678 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment needs five yards of light with a yard and three-fourths of dark silk each twenty inches wide. Of one material, it requires six yards and an eighth twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or four yards thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST, WITH A DOUBLE BOX-PLAIT LAID ON THE CENTER OF THE FRONT AND BACK.

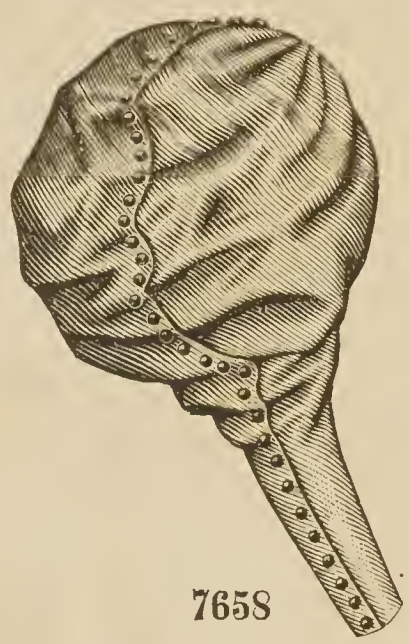
(For Illustrations see Page 788.)

No. 7675.—By referring to figure 405 L in this magazine, this waist may be observed made of fawn serge and prettily decorated with black mohair braid and cut-jet buttons.

The modish waist is here represented made of checked cheviot and finished with machine-stitching. It is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front under an applied double box-plait that is quite broad at the top and narrowed gradually toward the waist-line. A similar plait is applied at the center of the back. The one-seam leg-o'-mutton sleeves, which are mounted on coat-shaped linings, cling closely to the forearm and expand fashionably at the top, the fulness being collected in gathers. The neck is completed by a stylishly high standing collar that is finished with a row of machine-stitching; and the waist is encircled by a belt, that is stitched neatly at all its edges and has pointed ends closed in front with a fancy buckle. The waist may be worn over or under the skirt, as shown in the engravings.

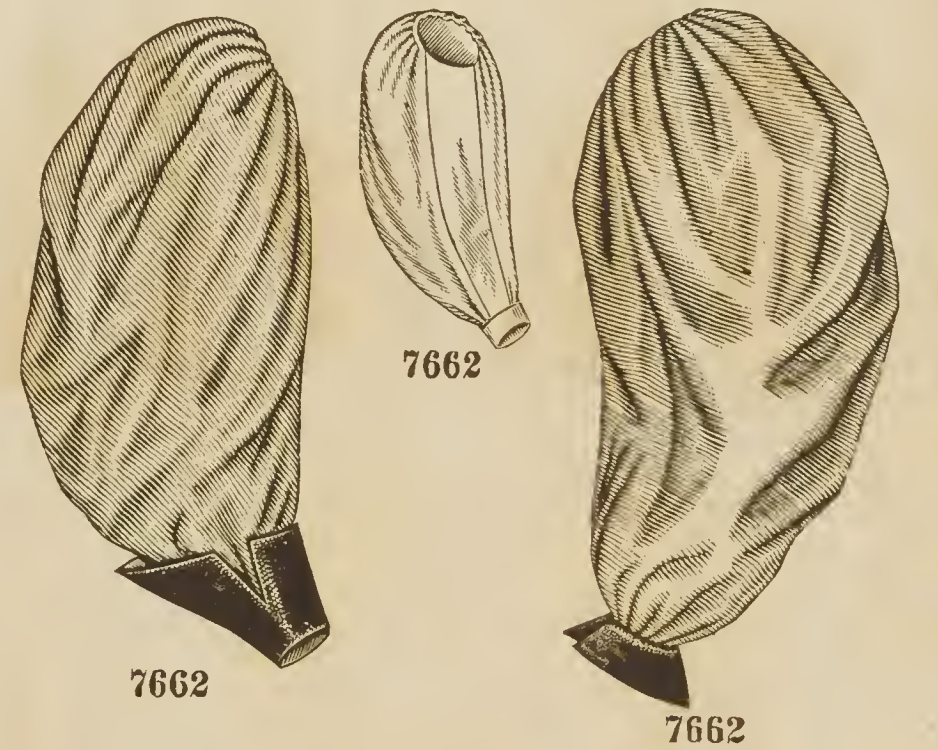
The light-weight Scotch cheviots and heather mixtures, and also serge, plain or figured mohair, challis, etc., are suitable materials in which to develop the mode.

We have pattern No. 7675 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the waist needs five yards and three-eighths of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



LADIES' TWO-PIECE LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (ALSO KNOWN AS THE BANJO SLEEVE.) (TO BE LAPPED OR SEAMED ON THE UPPER SIDE.) (COPYRIGHT.)

(For Description see Page 793.)



LADIES' TWO-SEAM BISHOP DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A CLOSE-FITTING UPTURNING CUFF, OR WITH AN UPTURNED CUFF ROLLED PART WAY DOWN AND FLARING, OR WITH AN UPTURNED GAUNTLET CUFF THAT MAY BE SLASHED OR NOT.) (KNOWN AS THE PAQUIN SLEEVE.) (COPYRIGHT.)

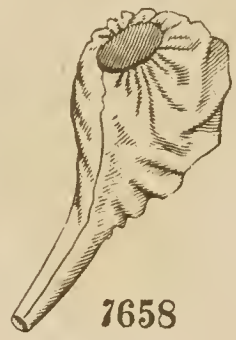
(For Description see Page 793.)

LADIES' SQUARE-YOKE FANCY WAIST. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH FULL-LENGTH OR ELBOW DRAPED-PUFF SLEEVES.)

(For Illustrations see Page 789.)

No. 7696.—This pretty waist forms part of the bride's toilette illustrated at figure No. 399 L in this magazine, where it is pictured made of dotted Swiss over taffeta and India silk, with apple blossoms for decoration.

Pale-réséda silk and cream lace net are combined in the waist in the present instance, with chiffon and spangle passementerie for garniture. The waist may be made up with a high or low neck and with full-length or elbow-puff sleeves; it is made over a lining smoothly fitted by double bust darts, under-arm and side-back gores and a curving center seam, and closed at the center of the front. The fronts and back are shaped at the top to accommodate a Pompadour yoke that is shaped with shoulder seams and closed on the left shoulder. The fulness in the fronts is disposed in soft folds over the bust by gathers at the top, and below it is drawn to the center and collected in four forward-turning plaits at each side of the closing, which is made at the center. Under-arm gores are inserted between the fronts and the back, which is gathered at the top and laid in two overlapping, backward-turning plaits at each side of the center at the lower edge. The standing collar is covered by a crush collar closed at the back beneath a spreading loop-bow, and a larger bow of the same character covers the ends of the crush belt, which is also secured at the back. The huge puffs arranged above the elbow of the coat-shaped sleeves are a noticeable feature of the mode; they are gathered at the top and bottom and gracefully draped by tackings to a foundation of crinoline that preserves the flaring effect. The trimming is disposed to emphasize the yoke effect; a row of passementerie follows the upper edges of the full portions, and a double ruche of chiffon crosses each shoulder between rosettes set at the ends of the passementerie.



The delicate light-blue, green and yellow, rose and buff tones in taffeta or India silk, chiffon or crêpe over silk, etc., will be chosen for evening waists made after this style, while for more ordinary wear challis, silk gingham, Japanese cotton crêpe or fine grass linen, Swiss or lawn over light-hued silk or percaline will be made up. Dainty arrangements of lace, embroidery or chiffon edging and plain or fancy ribbon will be tasteful for trimming. The yoke may be made of all-over embroidery or lace net or of lace insertion alternating with rows of ribbon.

We have pattern No. 7696 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs six yards and five-eighths of material twenty-two inches wide, or five yards thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

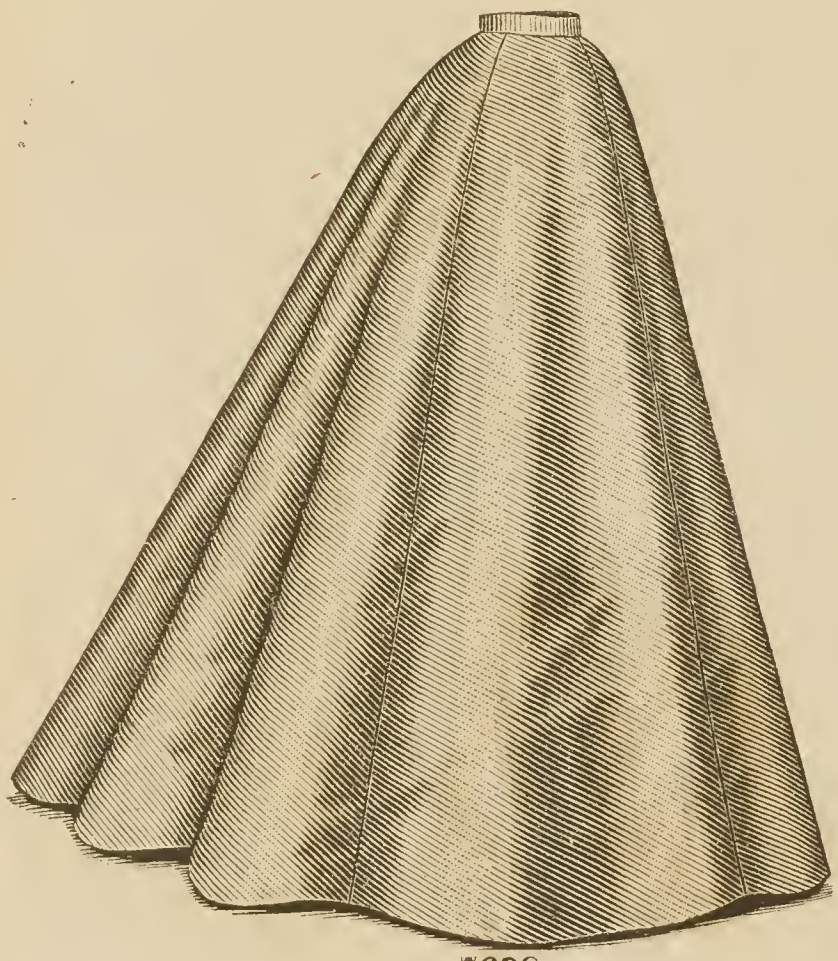
LADIES' PLAITED SHIRT-WAIST. (To be Made with a Standing or Turn-Down Collar and with Straight or Turn-Up Cuffs.)

(For Illustrations see Page 789.)

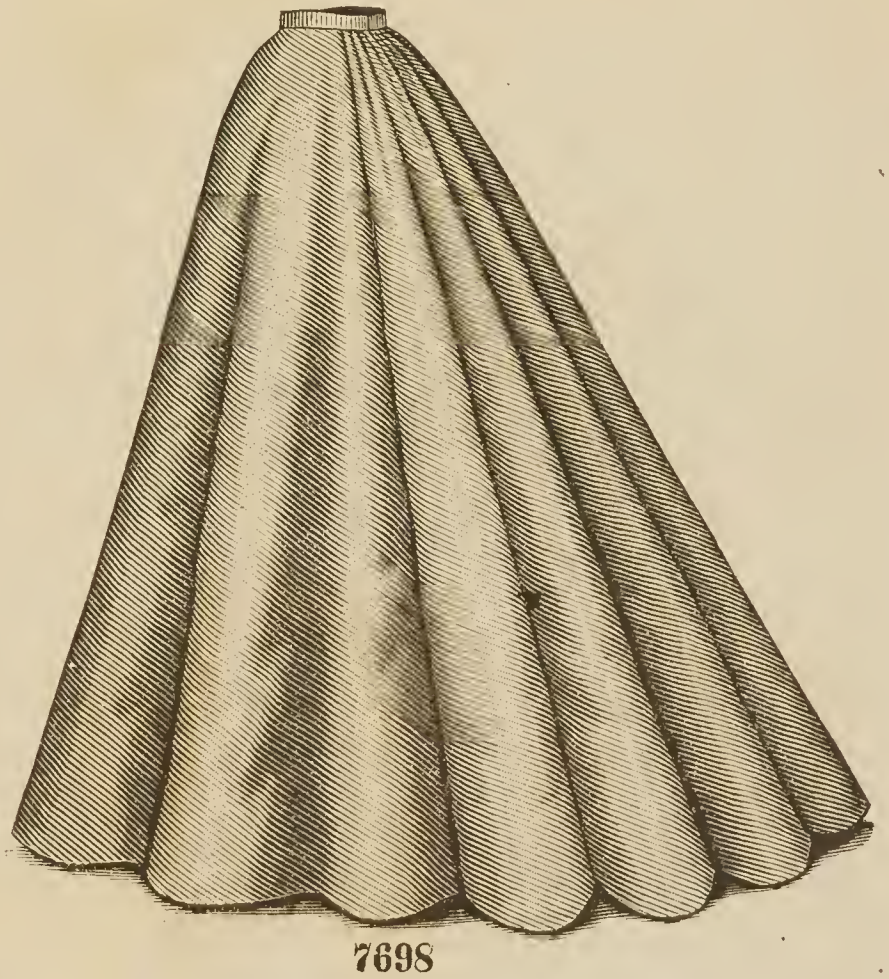
No. 7654.—This shirt-waist introduces plaits at the front and back and is very stylish. For its development a pretty variety of figured percale was chosen. In each front are formed two wide backward-turning tucks which have the effect of side-plaits at each side of a wide box-plait that is made at the front edge of the right front, the closing being made through the center of the box-plait with studs or buttons and button-holes. The fronts join the back in shoulder and under-arm seams, and three box-plaits are formed in the back. The waist is encircled by a belt that has pointed ends closed in front. The neck may be finished with a rolling collar mounted on a shaped band that is closed in front with a stud, or with a high standing collar, as preferred, both styles being shown in the engravings. The full leg-o'-mutton shirt-sleeves are gathered at the top and bottom and may be finished with turn-up cuffs that flare at the back of the arm, or with straight cuffs having square ends closed with buttons and button-holes or with cuff buttons, as preferred. With both styles of cuffs the sleeves are made with openings that are finished with underlaps and overlaps, the overlaps being pointed at the top. The turn-up cuffs are closed with link buttons under the roll. Machine-stitching finishes the free edges of the belt, collar, cuffs and overlaps.

There are so many lovely washable fabrics of which shirt-waists may be made that it will be sufficient to mention those in general use and which give general satisfaction, such as chambray, percale, Madras, Oxford cheviot, lawn or gingham.

We have pattern No. 7654 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires six yards of material twenty-two inches wide, or four yards and seven-eighths twenty-seven inches wide, or three yards and a half thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7698
Side-Front View.



7698
Side-Back View.

Ladies' Seven-Gored Skirt, with the Four Gores at the Back Gathered at the Top and Forming Godets. (Copyright.)

(For Description see Page 794.)

LADIES' SPENCER VEST.

(For Illustrations see Page 790.)

No. 7679.—This attractive vest is for wear with Eton and blazer jackets. The front is composed of joined alternating rows of insertion and beading, pink ribbon being run through the beading and producing a charming effect; it is joined to backs of lawn in shoulder and under-arm seams and is smooth at the top, but has fulness at the bottom drawn well to the center and collected in gathers. A wide belt formed of a row of insertion between two rows of beading joins the lower edge of the vest. The backs, which are much deeper than the front, are closed at the center with button-holes and buttons, and the fulness at the waist-line is drawn closely to the figure by tapes inserted in casings and tied together below the closing. The standing collar is formed of a row of insertion with a row of beading at the top. Ribbon is run through the beading in the collar and belt, to match the front.

Lace net and all-over embroidery are as often used for these vests as joined rows of insertion. Dotted Swiss, embroidered chiffon, mull or silk may also be made up after this mode, with stylish results.

We have pattern No. 7679 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the vest requires one yard twenty-two inches wide or seven-eighths of a yard twenty-seven inches wide, or three-fourths of a yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' MATINÉE OR TEA-JACKET, WITH FULL VEST-FRONT. (To be Made with Full-Length or Three-Quarter Length Double-Puff Sleeves.)

(For Illustrations see Page 790.)

No. 7686.—Other illustrations of this matinée may be seen at figures Nos. 400 L and 401 L in this magazine.

This matinée or tea-jacket is exceedingly dressy, though not difficult to reproduce, and is here represented developed in pink surah, with lace edging for the sleeve frills. The full vest is arranged on lining fronts fitted by double bust darts and closed like the vest, at the center; it is gathered at the top and bottom and droops in blouse fashion over ribbon belt-ties that are secured at the back edges of the vest and bowed in front. The jacket fronts are gracefully rounded at their lower front corners and are reversed from the top to the waist-line in broad lapels that are edged with a frill of lace, the frill being con-

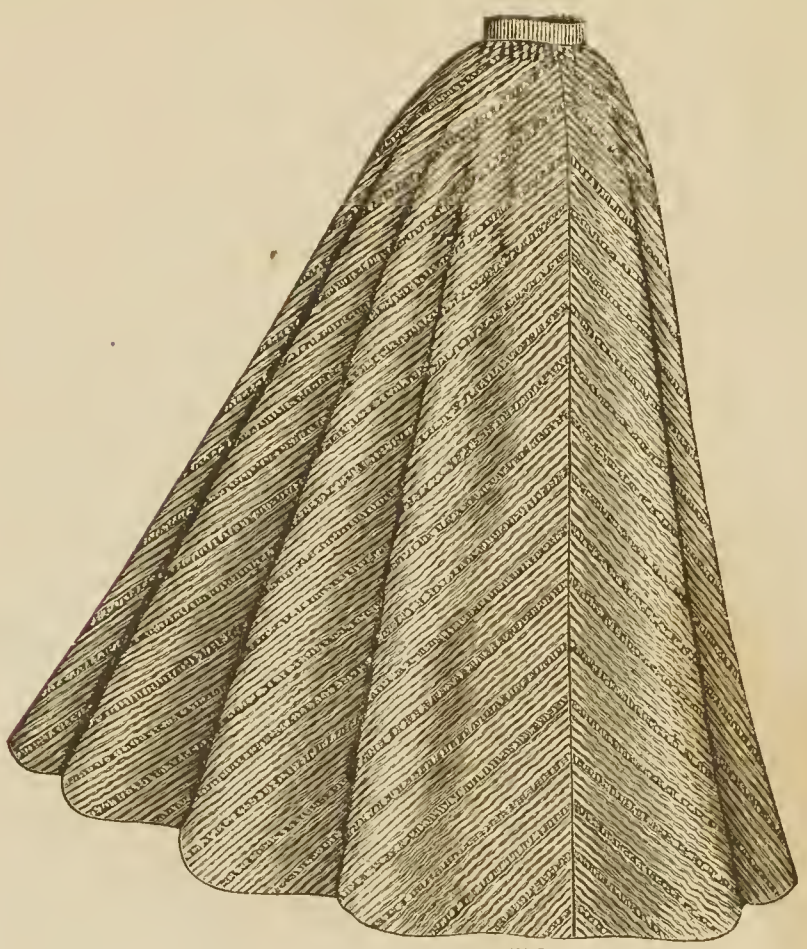
tinued across the back along the joining of the standing collar. The adjustment of the jacket is completed by under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line producing stylish ripples at the back. The standing collar is overlaid with a softly wrinkled ribbon that is fastened at the back under a full bow. The coat sleeves have full puffs, which extend below the elbow and are gathered at the top and bottom and once between to form double puffs of unequal depth; when in three-quarter length, a deep, drooping frill of lace will be added, with pretty effect.

If pale tints of French flannel, surah, China or fancy silks are chosen for the jacket, becoming and dressy effects may be attained with lace and ribbon for decoration. Less dressy but serviceable and comfortable jackets will be made of flannel, novelty goods and dark shades of silk.

We have pattern No. 7686 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment needs seven yards and three-fourths of surah twenty inches wide, with a yard and three-fourths of lace edging five inches wide. Of one material, it requires seven yards and three-fourths twenty-two inches wide, or six yards thirty inches wide, or four yards and five-eighths thirty-six inches wide, or four yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

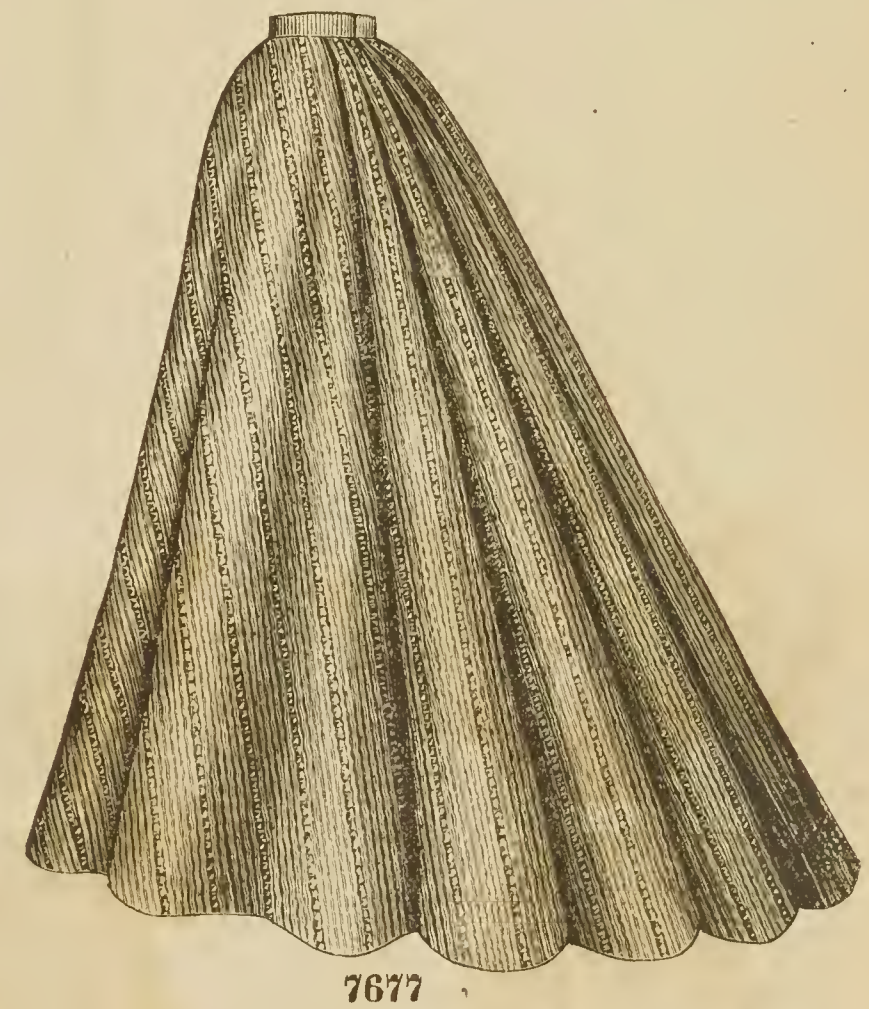
added to waists of any seasonable material, such as light-weight silks or woollens, silk gingham, dimity or challis, and trimming disposed to emphasize the unique feature will heighten the good effect.

We have pattern No. 7658 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves require three yards and a half of material twenty-two or twenty-seven inches wide, or two yards and a half thirty-six inches wide, or a yard and three-fourths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



7677

Side-Front View.



7677

Side-Back View.

LADIES' SKIRT, WITH A SEAM AT THE CENTER OF THE FRONT. (CONSISTING OF TWO CIRCULAR SECTIONS AND FOUR BACK GODETS.) (COPYRIGHT.,

(For Description see Page 794.)

LADIES' TWO-PIECE LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (ALSO KNOWN AS THE BANJO SLEEVE.) (TO BE LAPPED OR SEAMED ON THE UPPER SIDE.)

(For Illustrations see Page 791.)

No. 7658.—The sleeve here pictured is a pleasing variation of the leg-o'-mutton style, and is shown made of serge in a medium shade of brown, with an effective decoration of buttons. A coat-shaped lining ensures the correct pose of the sleeve, which is shaped with an inside seam and is in two sections that are lapped at the upper side of the arm. If preferred, the sections may be seamed on the upper side instead of lapped. A row of buttons set quite close together on the overlapping edge of the sleeve provides an attractive ornamentation. The sleeve is smooth-fitting on the forearm and bouffant above the elbow, gathers at the upper edge distributing the fulness tastefully.

The hint of novelty in the sleeve is gratifying without being too noticeable for bodices intended for general use. It may be

LADIES' TWO-SEAM BISHOP DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A CLOSE-FITTING UPTURNED CUFF OR WITH AN UPTURNED CUFF ROLLED PART WAY DOWN AND FLARING, OR WITH AN UPTURNED GAUNTLET CUFF THAT MAY BE SLASHED OR NOT.) (KNOWN AS THE PAQUIN SLEEVE.)

(For Illustrations see Page 791.)

No. 7662.—This comfortable and stylish sleeve is shown made of écru crépon, with dark-brown velvet for the gauntlet cuff and rolled cuff. The sleeve is made over a smooth lining and is shaped by an inside and outside seam. The under sleeve-portion is very narrow, but generous fulness is introduced in the upper portion, and the fulness is collected in gathers at the upper and lower edges and droops in innumerable soft folds. The lower edge of the sleeve may be finished with a shallow, close-fitting cuff that rolls prettily upward or with a cuff rolled upward for a short distance and reversed to flare over the hand with picturesque effect, or a deep gauntlet cuff may be used. The gauntlet cuff fits closely at the bottom and flares from the sleeve above, and it may be slashed or not on the upper side, as preferred.

The sleeve is exceedingly graceful and is suitable for wrappers and house-gowns of all descriptions, and also for shirt-waists when made of batiste and other sheer goods. The soft Japanese silks, India silks and the dainty lawns, dimities and challies make up charmingly in sleeves of this kind, and a frill of narrow lace edging may trim either cuff, with pretty effect.

We have pattern No. 7662 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm

measures eleven inches as described, a pair of sleeves calls for three yards and three-fourths of goods twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or two yards forty-four inches wide, or two yards fifty inches wide, each with half a yard of velvet for the rolled cuff, and three-eighths of a yard for the gauntlet cuff, each twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SEVEN-GORED SKIRT, WITH THE FOUR GORES AT THE BACK GATHERED AT THE TOP AND FORMING GODETS.

(For Illustrations see Page 792.)

No. 7698.—This skirt forms part of the bride's toilette shown at figure No. 399 L, the materials being dotted Swiss over taffeta, with a ruching of the Swiss and apple blossoms for garniture.

The skirt will be stylish for thin goods as well as for silk and seasonable woollens. It is here shown made of bluet suiting. The front-gore is quite narrow at the top, and the gore at each side is very much wider, but all three are fitted smoothly, the side-gores breaking into soft, rippling folds below the hips. At the back are four gores that are compactly gathered at the top and fall in godets or organ-pipe folds. The skirt is of fashionable width at the bottom, measuring about five yards and a quarter in the medium sizes. It is finished with a belt, and the placket is made above the center seam. The gores at the back may be interlined with hair-cloth to give firmness to the godets; or if the skirt is made of thin goods, like Swiss, lawn, organdy or dimity, a separate skirt of some thin fabric is advised. This separate skirt should be shaped exactly like the skirt itself and will afford additional body and support to the godets.

The mode is commended for all the Summer dress goods, particularly those that are sheer and narrow; and for fancy silks, grenadine, etc., it will prove an effective style.

We have pattern No. 7698 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. Of one material for a lady of medium size, the skirt requires nine yards and a fourth twenty-two inches wide, or eight yards and an eighth thirty inches wide, or six yards and three-fourths thirty-six inches wide, or five yards and five-eighths forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7690



7690

Front View.



7690

Back View.

LADIES' BATHING COSTUME. (CONSISTING OF A FULL SKIRT AND A COMBINATION BLOUSE AND DRAWERS. (TO BE MADE WITH A HIGH OR OPEN NECK, WITH FULL-LENGTH BISHOP OR SHORT PUFF SLEEVES, AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' SKIRT, WITH A SEAM AT THE CENTER OF THE FRONT. (CONSISTING OF TWO CIRCULAR SECTIONS AND FOUR BACK GODETS.)

(For Illustrations see Page 793.)

No. 7677.—Other views of this skirt may be obtained by referring to figures Nos. 407 L and 412 L in this magazine.

The skirt is stylish in effect, and is here represented made of striped woollen goods which show the novel design of the mode to good advantage. It is composed of two circular sections that have bias front edges seamed at the center of the front and fit perfectly smooth over the hips, falling in deep flutes below, and four godets which are each laid in a box-plait at the top. The skirt is of stylish width, measuring six yards at the bottom in the medium sizes. A strap tacked underneath near the top holds the godets in position, and a stiff interlining ensures a stately pose. The front and sides are also deeply underfaced to give the requisite flare. The placket is finished at the center seam, and a belt completes the top of the skirt.

The skirt is most attractive when made of plaid or striped goods, the bias effect at the front being most fully shown in these materials. Light-weight woollen goods and silk are handsome for the mode, and the numerous ginghams, batistes and other pretty cottons shown in appropriate designs would be tasteful selections.

We have pattern No. 7677 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for nine yards and seven-eighths of goods twenty-two inches wide, or seven yards and a half thirty-six inches wide, or five yards and a fourth forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BATHING COSTUME. (CONSISTING OF A FULL SKIRT AND A COMBINATION BLOUSE AND DRAWERS.) (TO BE MADE WITH A HIGH OR OPEN NECK, WITH FULL-LENGTH BISHOP OR SHORT PUFF SLEEVES, AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.)

(For Illustrations see this Page.)

No. 7690.—Blue and white serge are tastefully united in this bathing costume, bands of the white serge providing the decoration. The drawers are extensions of the body, which is gathered at the top across the front and back and joined to a square yoke shaped by shoulder seams. The body is shaped by a seam at the center of the back, which is continued along the center of the drawers to the end of the closing. The closing is made to a con-

venient depth at the center of the front with buttons and button-holes. Seams along the inside of the leg complete the adjustment of the drawers, which extend a little below the knees, and the fulness at the waist-line is held in to the figure by a tape inserted in a casing. The lower part of the drawers may be left plain or they may be drawn up closely in knicker-bocker fashion and form frills below casings in which tapes or elastics are run. Two styles of sailor collars are provided by the pattern; both collars fall deep and square at the back, and one presents a rounding outline at the front, its ends meeting at the throat, while the other has long, tapering ends to accommodate which the yoke is cut away in V outline. When the latter collar is selected, the plaited ends of ties are tacked under the ends of the collar and arranged in a loose sailor knot. The sleeves have only inside seams, and when long bishop sleeves are desired, they are gathered at the top and bottom and finished with round cuffs. The pattern also provides for short puff sleeves that are gathered at the top and drawn in by a tape or an elastic inserted in a casing made far enough from the edge to form a frill. The lower edges of the drawers and short sleeves are each decorated with a narrow band of white serge.

The full, deeply hemmed skirt extends about to the knee and is decorated near the lower edge with an encircling band of white serge. It is gathered at the top and depends from a wide belt having a pointed, overlapping end and closing at the left side, where a placket is finished.

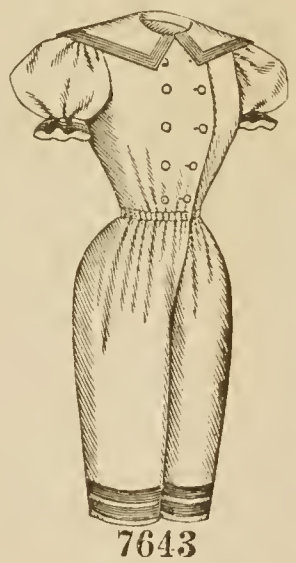
Plain or striped flannel and serge are usually chosen for bathing costumes, and a trimming of washable braid is usually added.

We have pattern No. 7690 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards of blue with a yard and three-eighths of white serge each forty inches wide. Of one material, it needs eight yards twenty-seven inches wide, or six yards and a half thirty-six inches wide, or five yards and a fourth forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BATHING COSTUME. (CONSISTING OF A CIRCULAR OR GATHERED SKIRT AND A COMBINATION DRAWERS AND DOUBLE-BREASTED BLOUSE.) (To be Made with a High or Open Neck, with Leg-o'-Mutton or Short Puff Sleeves and with the Drawers Plain or in Knickerbocker Style.)

(For Illustrations see this Page.)

No. 7643.—This costume is shown developed in marine-blue serge and decorated with braid. It may be made with full-length leg-o'-mutton or short puff sleeves and with a high or open neck, and may have a circular or a gathered skirt and plain or knickerbocker drawers, as preferred, the pattern providing for these various styles. The drawers are extensions of the blouse, which is shaped by shoulder seams and a seam at the center of the back that is continued along the center of the drawers; and the shaping of the drawers is completed by seams along the inside of the legs. The blouse is lapped widely in front and closed in double-breasted style with button-holes and buttons, and the fulness is drawn to the figure at the waist-line by a tape inserted in a casing. The drawers extend a trifle below the knee and may be left plain, or they may be drawn in closely in knickerbocker style by tapes or elastic inserted in a casing made far enough from the edge to form a frill finish. A single row of braid decorates the edges of the knicker-bocker drawers, while two rows of braid are applied to the plain drawers. The circular skirt is smooth at the top of the front and sides, its shaping causing it to break into graceful rolling folds below the hips; it is gathered across the back and sewed to a belt having pointed ends closed at the center of the back. The straight, full skirt, which may be substituted for the circular one, if preferred, is deeply hemmed at the bottom, gathered all round at the top and finished with a belt that has pointed ends closed at the back. Both styles of skirt are decorated at the bottom with two rows of braid, and two rows of braid trim the belt. The one-seam leg-o'-mutton sleeves are gathered at the top and spread picturesquely to the elbow, below which they are comfortably close; they are decorated at the wrists with two rows of braid. The short-puff sleeves are gathered at the top and drawn in on tape or elastic inserted in casings made far enough above the lower edges to form a frill finish; they are decorated at the edges of the frills with a single row of braid. Two styles of sailor collars are provided, one with flaring square ends for the high neck, and the other with long, tapering ends for the open neck. The edges of the collar are decorated with a single row of braid.



7643



7643



7643

Front View.



7643

Back View.

LADIES' BATHING COSTUME. (CONSISTING OF A CIRCULAR OR GATHERED SKIRT AND A COMBINATION DRAWERS AND DOUBLE-BREASTED BLOUSE.) (TO BE MADE WITH A HIGH OR OPEN NECK, WITH LEG-O'-MUTTON OR SHORT PUFF SLEEVES, AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.) (COPYRIGHT.)

(For Description see this Page.)

Bathing costumes are made of serge, flannel, alpaca, mohair, etc.; with white or colored Hercules braid for trimming.

We have pattern No. 7643 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires nine yards and three-fourths of material twenty-seven inches wide, or eight yards thirty-six inches wide, or seven yards forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

NEW STYLES IN UNDERWEAR.

(For Descriptions see Pages 796, 797 and 798.)

Although the variety in underwear is not so great as that in other garments, there is sufficient diversity to interest seekers after novelty, and many pleasing and practical ideas are embodied in the styles here illustrated.

Empire styles are among the dressiest now prevailing for corset-covers, chemises and night-gowns, and there is in them a degree of comfort and beauty that has not been hitherto attained.

Fine cambric, nainsook, French dimity, lawn and thin China silk are selected for dressy underwear. Muslin is, of course, chosen for its durable qualities, but it is generally laid aside during the warm season, being considered too heavy and cumbersome. Besides, every woman has a natural and commendable desire to include some fine nainsook or cambric underwear with her muslin garments and to embellish the finer garments with lace, embroidery and ribbon. Bands of insertion, lace and embroidery ornament the pretty Empire gowns, chemises and corset-covers, and ribbon is run through beading to give a touch of color. Lace or embroidery decorates the drawers below tucks or bands of insertion.



7650

LADIES' NIGHT-GOWN OR LOUNGING-ROBE. (KNOWN AS THE HADING GOWN.)

No. 7650.—This convenient and graceful gown is pictured made of fine nainsook and decorated with embroidered edging, insertion and ribbon. The back extends the entire length of the garment, and is tucked for some distance at each side of the center to deep-yoke depth, the fulness falling unrestrained and expanding toward the lower edge with Watteau effect. The front of the gown consists of short surplice-fronts that are gathered at the shoulder and lower edges and joined to wide belt-sections, and a full skirt that is gathered at the top and joined to the belt sections, which close at the left side, the fronts being lapped in surplice style and a placket finished in the skirt in line with the closing. The belt sections are overlaid with insertion, under which is drawn a ribbon that is passed under the back and out through openings concealed by the fulness at the center of the back, the ribbon being gracefully tied at the closing of the belt sections in a bow composed of two loops and two long ends. The sailor collar is deep and square at the back and slopes gradually from the shoulders to points at the waist-line in front; it is decorated at its free edges with a frill of embroidered edging and a band of insertion. The full sleeves are of fashionable width and are gathered at the top and bottom and completed with wristbands, over which roll cuffs that flare at the back of the arm, the flaring edges being connected by ribbon ties that are prettily bowed. The free edges of the cuffs are decorated with edging and insertion to correspond with the collar. A bow of ribbon is tacked where the fronts separate to reveal the throat. The effect of the gown with the collar omitted is shown in the small engraving.

We have pattern No. 7650 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires eleven yards and three-eighths of material twenty-two inches wide, or six yards and three-fourths thirty-six inches wide, or five yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



7650

Front View.



7650

Back View.

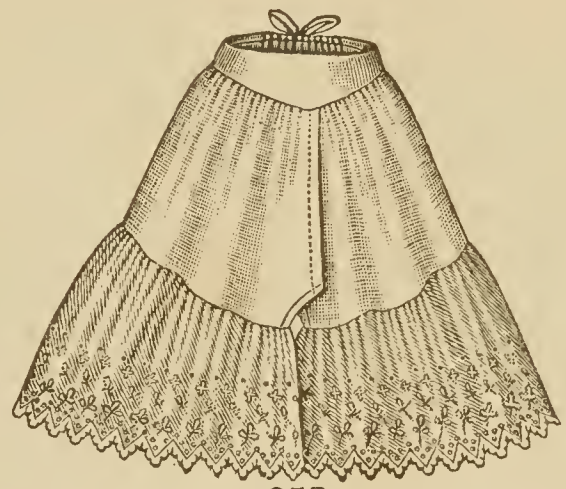
LADIES' NIGHT-GOWN OR LOUNGING-ROBE. (KNOWN AS THE HADING GOWN.) (COPYRIGHT.)

LADIES' UMBRELLA DRAWERS. (ALSO KNOWN AS THE LOIE FULLER DRAWERS.)

No. 853.—These drawers are of great width in the leg and are shown made of fine nainsook and embroidered flouncing. They are shaped by short leg-seams, and the top is gathered and joined to a pointed yoke that is shirred on tapes at the back, the front edges of the drawers portions being widely lapped. The drawers portions are very short and are lengthened suitably by the flouncing, which is gathered with pretty fulness and shaped to be deepest on the outside of the leg and narrowest at the seam.

Lace may be substituted for embroidery on fine cambric, linen lawn, French nainsook, India or China silk or dimity.

We have pattern No. 853 in four sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size, the garment calls for two yards of nainsook thirty-six inches wide, with four yards and three-eighths of embroidered flouncing fifteen inches and a fourth wide. Of one fabric, it requires six yards and an eighth twenty inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



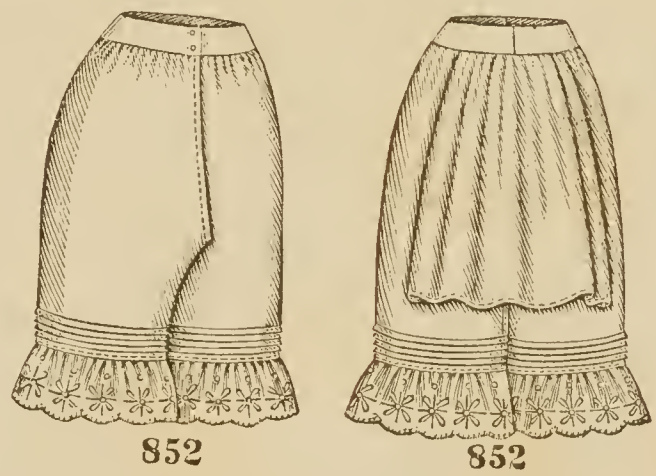
853

LADIES' UMBRELLA DRAWERS. (ALSO KNOWN AS THE LOIE FULLER DRAWERS.) (COPYRIGHT.)

LADIES' DRAWERS. (KNOWN AS THE APRON, CURTAIN OR DRAPERY DRAWERS.)

No. 852.—These drawers are adapted to either stout or slender figures, as they are made with a smooth yoke. They are pictured made of cambric and decorated with a frill of embroidered edging below a cluster of fine tucks. The drawers have only inside leg-seams, being cut all in one piece; and the top is gathered and joined to the yoke, which is made with a seam at the center of the back and closed at the center of the front. The front and back edges are finished with hems, and the fulness at the back forms the curtain.

We have pattern No. 852 in six sizes for ladies from twenty to forty inches, waist measure. For a lady of medium size, the garment requires two yards and a fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



852 *Front View.* 852 *Back View.*

LADIES' DRAWERS. (KNOWN AS THE APRON, CURTAIN OR DRAPERY DRAWERS.) (COPYRIGHT.)

LADIES' MARGUERITE OR EMPIRE CHEMISE.

No. 848.—This pretty chemise is in Marguerite or Empire style and is shown made of fine nainsook and decorated with insertion, embroidery and ribbon. The front consists of a short waist-front that is gathered at the top and bottom for some distance at each side of the center and joined to the upper edge of a belt, and a skirt portion that is gathered at the top and joined to the lower edge of the belt. The back extends the entire length of the garment and is laid in three box-plaits at the center, the plaits being sewed along their under folds nearly to the waist-line. The belt is overlaid with a row of insertion, and a deep hem surmounted by three tucks completes the lower edge of the chemise. The low, round neck is finished with a narrow binding of the material; a frill of embroidered edging droops effectively over the binding, and a second frill is added along the seam of the binding across the front. The arms'-eyes are decorated with a frill of similar edging. A ribbon is passed through button-hole openings at each side of the box-plaits in the back and under the insertion on the belt and is prettily bowed at the center of the front.

We have pattern No. 848 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment calls for six yards of goods twenty-two inches wide, or three yards and seven-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



848 *Front View.* 848 *Back View.*

LADIES' MARGUERITE OR EMPIRE CHEMISE. (COPYRIGHT.)

LADIES' CHEMISE. (KNOWN AS THE MARGUERITE CHEMISE.)

No. 4913.—This chemise is fashioned after the Marguerite styles, from which it takes its name, and is developed in nainsook and insertion and trimmed with lace, tucks and ribbon. It is shaped without seams upon the shoulders, the only shaping seams being a long under-arm seam at each side. The neck is cut out in low, round outline and is gathered for some distance at each side of the center of the front and back, the entire neck edge being underfaced with a stay. Two rows of shirrings extend across the front at the waist-line from seam to seam and draw the fulness well in to the figure. The shirrings are concealed by a belt-strap of lace insertion under which ribbon is run, the ribbon being passed across the back and drawn through at the center of the front, where it is prettily bowed. The skirt extends to the regulation depth, and is trimmed at the edge with a frill of lace and a cluster of fine tucks. In cutting the garment allowance should be made for the tucks, which are not provided for in the pattern. The garment is sleeveless, and the neck and arms'-eyes are daintily trimmed with frills of fine lace.

We have pattern No. 4913 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require four yards and an eighth of material tweny-two inches wide, or two yards and five-eighths thirty-six inches wide, with five-eighths of a yard of insertion about two inches wide for the belt section. Price of pattern, 10d. or 20 cents.

LADIES' EMPIRE CHEMISE. (ALSO KNOWN AS THE SANS GÊNE CHEMISE.)

No. 860.—The dainty Empire or Sans Gêne chemise here illustrated is made of fine nainsook, with lace insertion, lace edging and ribbon for the elaborate ornamentation. The back is the entire length of the garment and has fulness collected in gathers at the top, the fulness being drawn well to the center. The front of the chemise consists of short, smooth surplice-fronts, which are lapped in surplice style at the bottom and joined



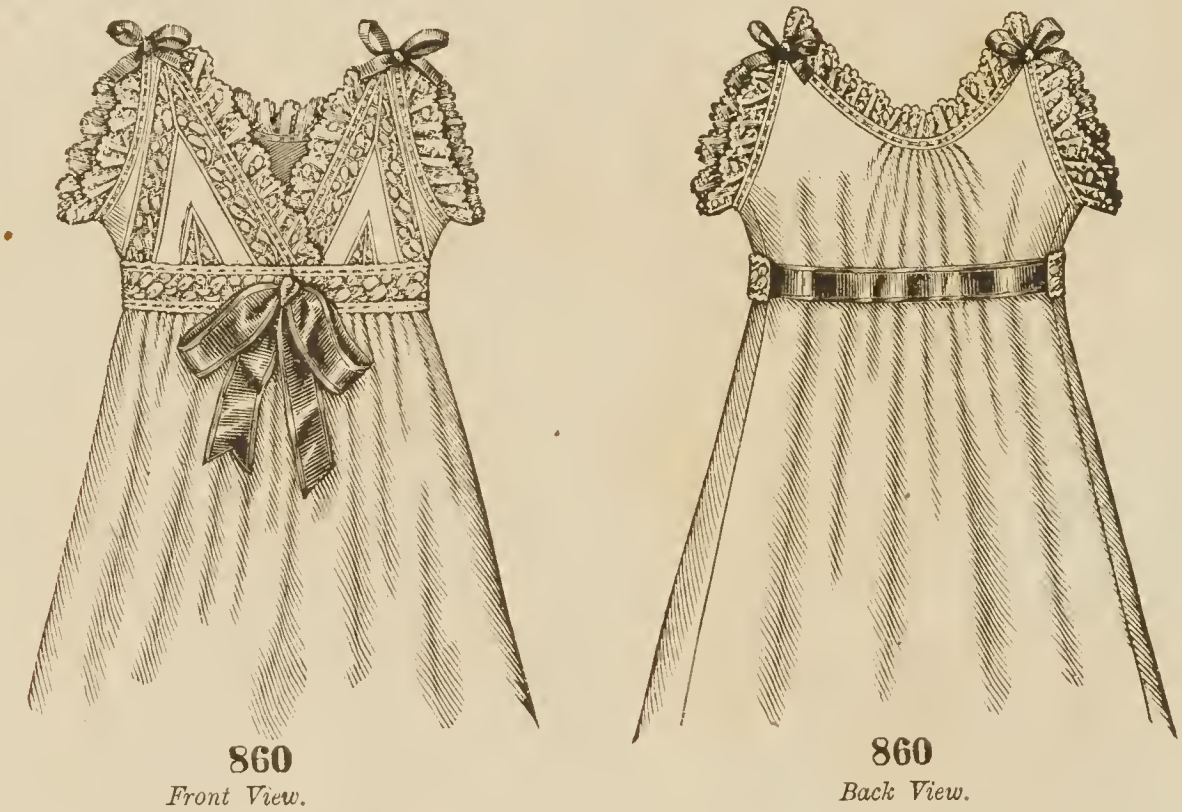
4913
Front View.

4913
Back View.

LADIES' CHEMISE. (KNOWN AS THE MARGUERITE CHEMISE.) (COPYRIGHT.)

to a wide belt-section, and a full skirt that is gathered at the top and also joined to the belt section. The belt section is overlaid at each side of the center with insertion, under which is drawn a ribbon that passes across the back, and out, between the ends of the insertion, at the center of the front, where it is prettily bowed. A band of insertion forms an inverted V on each front, and a point of insertion is placed at the lower edge, the material being cut away from beneath the insertion. A frill of embroidered edging and a row of beading decorates the low neck and the arms'-eyes, and a ribbon is carried about the shoulder seams and bowed prettily.

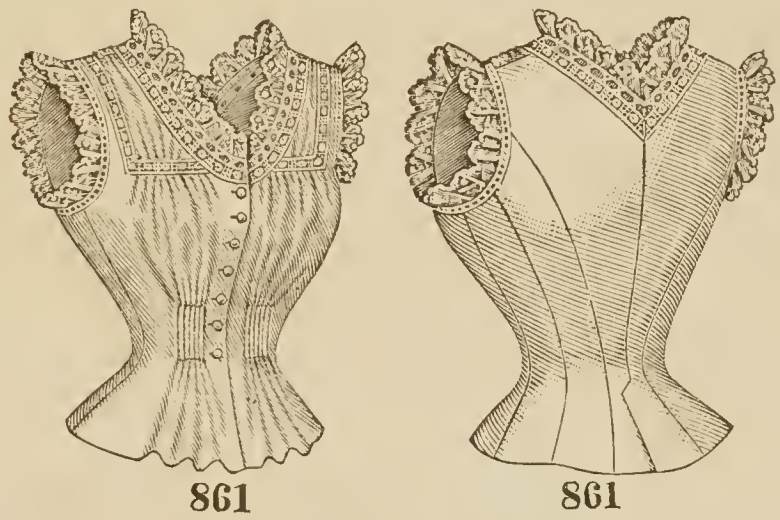
We have pattern No. 860 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require four yards and a half of material twenty-two inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10d. or 20 cents.



860
Front View.

860
Back View.

LADIES' EMPIRE CHEMISE. (ALSO KNOWN AS THE SANS GÊNE CHEMISE.) (COPYRIGHT.)



861
Front View.

861
Back View.

LADIES' EMPIRE CORSET-COVER. (ALSO KNOWN AS THE HADING CORSET-COVER.) (COPYRIGHT.)

LADIES' EMPIRE CORSET-COVER. (ALSO KNOWN AS THE HADING CORSET-COVER.)

No. 861.—This pretty corset-cover is known as the Empire and also as the Hading corset-cover. It is pictured made of fine French nainsook and decorated with insertion, beading and lace edging. The neck is in V outline; the fronts are shirred above the bust and at the shoulder edges, and the fulness resulting from the shirrings is collected in a cluster of fine tucks at the waist-line. The adjustment is close and is accomplished by under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line at the top of hemmed laps. The shirring above the bust is covered with a band of insertion which is continued to the shoulder seam; the neck is decorated with a frill of fine lace edging and a row of beading, and a little below the beading is a band of insertion in a pretty open pattern. Baby ribbon is run through the beading and may be of any preferred color. The arms'-eyes are finished with a frill of lace edging and a row of beading.

We have pattern No. 861 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require two yards and an eighth of material twenty-two inches wide, or a yard and a fourth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.

Styles for Misses and Girls.

FIGURE NO. 420 L.—MISSES' GRADUATION TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 420 L.—This consists of a Misses' yoke blouse-waist and six-gored skirt. The blouse-waist pattern, which is No. 7685 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is also represented on page 813 of this DELINEATOR. The skirt pattern, which is No. 7694 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 815.

A very dainty toilette is here shown made of white woollen crépon and fine white embroidered insertion and edging, with narrow embroidered edging and ribbon for decoration. The skirt comprises six gores and fits smoothly at the top of the front and sides, while below the hips it hangs in spreading flutes; and at the back it falls in three godets. A unique decoration is afforded by ribbon bows consisting of a knot and two drooping loops arranged at becoming intervals on the side-front seams.

The square yoke is an attractive feature of the blouse-waist, which closes at the back and is here made with a square neck that reveals the throat very slightly, but may be high-necked with a standing collar, if desired. The yoke is composed of rows of insertion, and the lower edge is decorated with a frill of embroidery that droops prettily over the full front and full backs, while a tiny standing frill finishes the neck. Under-arm gores are inserted between the front and backs, and the waist is mounted on a fitted lining. A "Trilby" bow set on each shoulder droops over the elbow puff sleeves, which are finished with dainty frills that are deepest at the back of the arm. A ribbon is passed about the waist, and a bow of ribbon like those forming the skirt decoration ornaments the belt in line with those on the skirt.

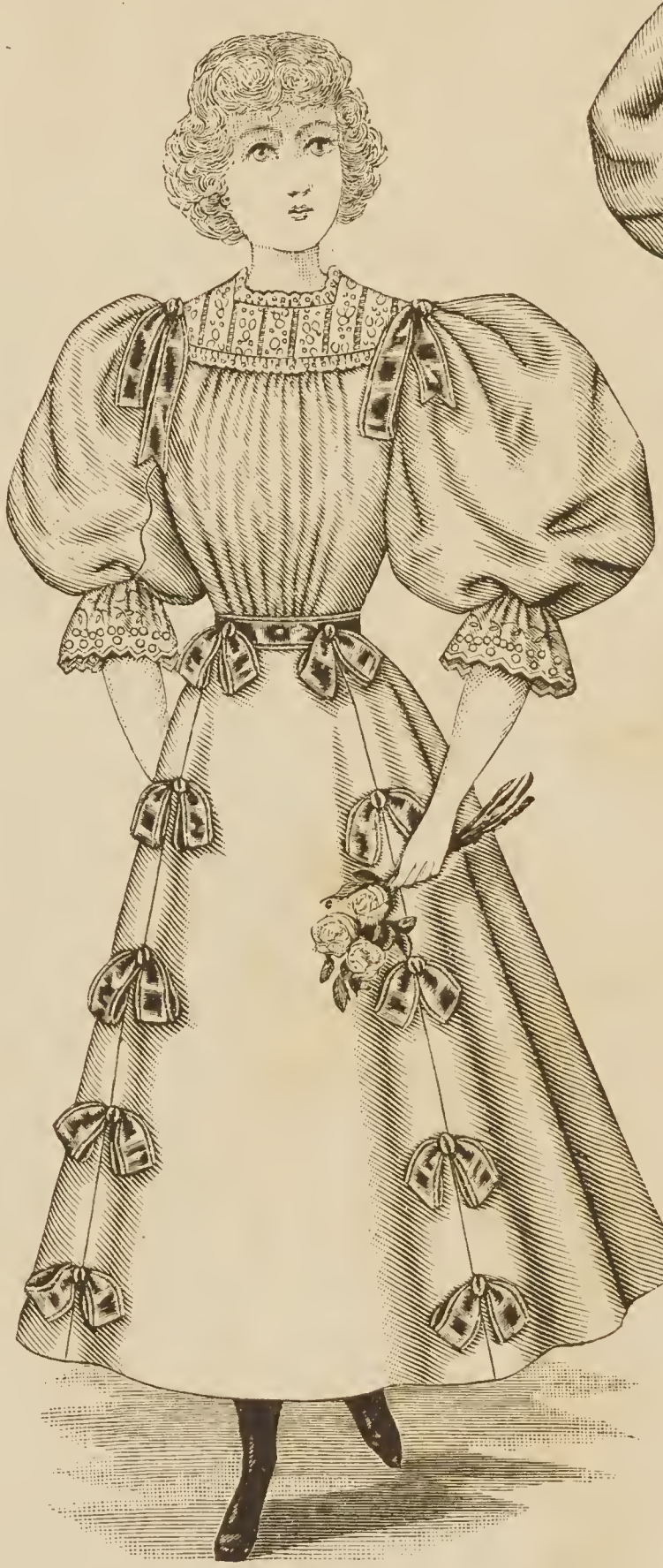


FIGURE NO. 420 L.—MISSES' GRADUATION TOILETTE.—This consists of Misses' Yoke Blouse-Waist No. 7685 (copyright), price 1s. or 25 cents; and Six-Gored Skirt No. 7694 (copyright), price 1s. or 25 cents.

(For Description see this Page.)



FIGURE NO. 421 L.—MISSES' BASQUE-WAIST.—This illustrates Pattern No. 7688 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

Silk crêpes of various kinds, chiffon, crépon, dotted Swiss, mull, organdy and India silk are lovely for graduation toilettes, and also for evening use, the finest laces and ribbons being used in their ornamentation. For ordinary wear challis, Swiss, chambray, silk gingham, etc., will be developed by the mode, with frills of the material, insertion, etc., for trimming.

FIGURE NO. 421 L.—MISSES' BASQUE-WAIST.

(For Illustration see this Page.)

FIGURE NO. 421 L.—This illustrates a Misses' basque-waist. The pattern, which is No. 7688 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is differently illustrated on page 813 of this magazine.

The waist is rendered extremely dressy by epaulettes that stand out broadly over the great puff sleeves, and an attractive effect is here produced by uniting plain chambray and all-over embroidery in its construction. Pretty fulness introduced in the waist is collected in gathers at the neck and in a double box-plait at the bottom at the center of the back and at each side of the closing, which is made in front, the arrangement being unique and pleasing. Under-arm gores separate the fronts and back, and the garment is supported by a fitted lining. The epaulettes are of the all-over embroidery and a frill of embroidery edges them tastefully; and a wrinkled ribbon decorated at each side with a rosette covers the standing collar. The sleeves have full puffs extending to the



FIGURE NO. 422 L.—MISSES' BLOUSE-WAIST.—This illustrates Pattern No. 7681 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

elbow and are covered below with embroidery, and a band of ribbon bowed at the back of the arm decorates each wrist. The lower edge of the waist is followed by a wrinkled ribbon, and two bands of ribbon starting high up under the arms cross the front in brace fashion and fasten over the belt ribbon under bows.

The sheer varieties of cotton fabrics, as well as challis, Japanese and India silk, taffeta, organdy and tissues, will make up beautifully by the mode, and the fancy may be allowed entire freedom in the disposal of trimming, which may be provided by ribbon, lace, gimp, beading, rosettes of silk, etc.



FIGURE NO. 423 L.—MISSES' JACKET.—This illustrates Pattern No. 7673 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

FIGURE NO. 422 L.—MISSES' BLOUSE-WAIST.

(For Illustration see this Page.)

FIGURE NO. 422 L.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7681 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 813.

The French front introduced in this waist gives it an attractive air of dressiness and good style, while the fitted lining insures the shapeliness of the garment. Corn-colored India silk was here chosen for the waist, with white insertion and red ribbon for decoration. The garment has pretty, gathered fulness at the center of the front and back, that at the front drooping in French style; and the effect at the sides is becomingly smooth. A wrinkled ribbon passes about the waist, and from it at each side of the fulness in front starts a section of ribbon that is arranged in two loops at the lower end and is drawn diagonally upward and formed in a loop-bow at the bust. At the neck is a standing collar closed at the back in line with the closing of the waist, and it is encircled by a wrinkled ribbon decorated at the back with an outstanding bow of similar ribbon. The waist is attractively decorated with two rows of insertion arranged in round-yoke outline, and two rows of similar insertion decorate the coat-shaped sleeves just below draped puffs that are disposed above the elbow.

India silks in delicate shades are extremely pretty for blouse-waists of this kind, and so are dimity, mull, challis and taffeta. Insertion is a popular trimming, and it may be used alone or with lace edging.

FIGURE NO. 423 L.—MISSES' JACKET.

(For Illustration see this Page.)

FIGURE NO. 423 L.—This illustrates a Misses' jacket. The pattern, which is No. 7673 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is again portrayed on page 812 of this magazine.

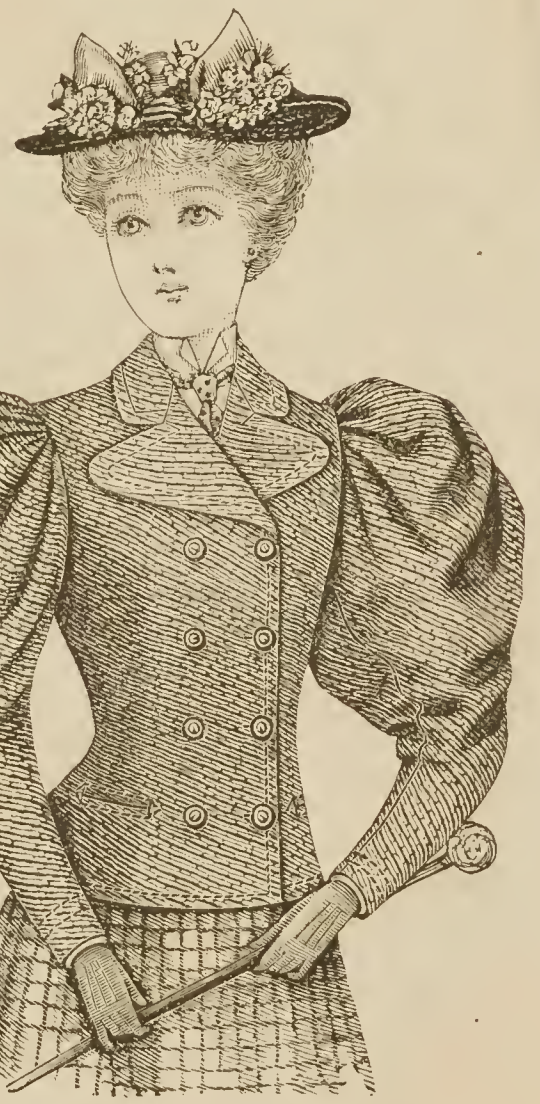


FIGURE NO. 424 L.—MISSES' DOUBLE-BREASTED JACKET.—This illustrates Pattern No. 7692 (copyright), price 1s. or 25 cents.

(For Description see Page 801.)

The jacket is here shown made of light fawn-colored faced cloth, with black velvet for the collar. It is in single-breasted style, and its loose fronts are broadly lapped and closed with a fly. The fronts are reversed at the top in lapels that meet the rolling collar in notches, the corners of the lapels and collar being rounded. The close adjustment at the sides and back is due to under-arm and side-back gores and a curving center seam, and below the

waist-line, at the middle three seams, extra fulness is underfolded to form softly rolling plaits. The two-seam leg-o'-mutton sleeves are large and flaring at the top, and the fulness is effectively plaited. Pointed cuffs are outlined with machine-stitching, and small buttons decorate each sleeve at the back of the wrist. Square pocket-laps cover openings to side pockets in the fronts. All the edges of the jackct are finished with a single row of machine-stitching.

Cloth of all varieties, diagonal, cheviot, tweed and heather mixtures will be selected to make jackets of this kind, and machine-stitching will be the most appropriate finish.

The straw hat is trimmed with ribbon and flowers.

FIGURE No. 424 L.—MISSES' DOUBLE-BREASTED JACKET.

(For Illustration see Page 800.)

FIGURE No. 424 L.—This illustrates a Misses' jacket. The pattern, which is No. 7692 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 812.

Marine-blue serge was here chosen to make the jacket, which is finished in tailor style with machine-stitching. The jacket is of stylish length and has loose fronts that are closed in double-breasted style with button-holes and brass buttons, and are reversed above the bust in lapels which are here made up with rounding corners to correspond with the rolling collar, which meets the lapels in notches. If preferred, the corners of the collar and lapels may be pointed, the pattern providing for both effects. At the sides and back a close adjustment is produced by under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line forming stylish ripples. The one-seam leg-o'-mutton sleeves are gathered at the top and mounted on similarly shaped linings that have the fulness laid in forward and backward turning plaits at the top, and the wrists are finished with two rows of machine-stitching made a little above the edge. Curved openings to side pockets in the fronts are finished with a row of machine-stitching and stayed at the ends with crow-tacks of twist; and the edges of the collar, lapels and jacket are completed with a single row of stitching.

Jaunty outer garments will be copied from this mode in cloth serge, cheviot and other goods of like weave.

The straw hat is trimmed with flowers and ribbon.



FIGURE No. 425 L.—MISSES' AFTERNOON DRESS.—This illustrates Pattern No. 7676 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE No. 425 L.—MISSES' AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE No. 425 L.—This illustrates a Misses' dress. The pattern, which is No. 7676 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years old, and is shown in three views on page 808 of this magazine.

A very attractive Summer dress, suitable for visiting or afternoon wear, is here pictured made of figured white organdy over pale-blue taffeta, with stylish decorations of ribbon and insertion. The straight, full skirt is adorned near the lower edge with two rows of insertion and is joined to the round waist, which is closed at the back and has gathered fulness at the center of the back and front. The sides are rendered perfectly smooth by under-arm gores, and a general air of trimness is given by a fitted lining. The neck is simply completed with a standing collar, a pretty crush collar included in the pattern being here omitted. Ribbon is arranged to produce a decorative effect; It is formed at the throat in a double loop-bow, from beneath which two ends are carried to the waist-line at each side of the fulness, where they are knotted about a ribbon that encircles the waist and are then disposed to fall with pretty effect over the skirt in a bow composed of two long, uneven loops and a longer end. The sleeves have great puffs above the elbow and are each trimmed at the wrist with two encircling bands of insertion.

The mode invites elaborate decoration, although the effect is excellent when but little trimming is added. Challis, lawn, batiste, etc., are suitable fabrics for the dress, and lace, gimp or ribbon will be pretty for garniture.

The poke straw hat is adorned with silk and flowers.

FIGURE No. 426 L.—MISSES' AFTERNOON TOILETTE.

(For Illustration see Page 802.)

FIGURE No. 426 L.—This consists of a Misses' basque-waist and skirt. The basque-waist pattern, which is No. 7666 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is presented in two views on page 812 of this DELINEATOR. The skirt pattern, which is No. 7663 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is again pictured on page 816.

This charming toilette has a skirt of tan challis figured with green, and a basque-waist of changeable taffeta silk—green shot with golden tints. The French front, with its three pretty box-plaits, is a noticeably stylish feature of the basque-waist, which is exceedingly trim because of a well fitted lining. It closes at the center of the front under the middle box-plait and droops slightly at the center in blouse style, gathers at the neck and lower edge producing a pleasing arrangement of fulness. Two box-plaits are formed in the back, which is gathered slightly at the lower edge under the plaits with becoming effect; and under-arm gores separate the back from the front and give a smooth appearance at the sides. A softly wrinkled stock with frill-finished ends closed at the back covers the standing collar. The one-seam leg-o'-mutton sleeves are stylishly bouffant above the elbow and are mounted on coat-shaped linings. Three large buttons decorate the upper part of each box-plait in front and are the only decoration on the waist.

The full skirt has a straight lower edge and hangs over a gored foundation-skirt, which, however, may be omitted. It is gathered all round at the top and falls in graceful folds about the figure; and the lower edge is deeply hemmed.

An opportunity for pretty color contrasts is presented in this toilette, which is eminently well suited to the present season and may be appropriately developed in fancy silk, crépon, challis and the numerous thin materials now in vogue.

The hat is a fancy straw tastefully trimmed with silk and feathers.



FIGURE NO. 426 L.—MISSES' AFTERNOON TOILETTE.—This consists of Misses' Basque-Waist No. 7666 (copyright), price 1s. or 25 cents; and Skirt No. 7663 (copyright), price 1s. or 25 cents.

(For Description see Page 801.)

FIGURE NO. 427 L.—MISSES' COSTUME.

(For Illustration see Page 803.)

FIGURE NO. 427 L.—This illustrates a Misses' costume. The pattern, which is No. 7670 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is pictured differently developed on page 807 of this magazine.

The costume, with its graceful drooping front, bournous leg-o'-mutton sleeves and godet skirt, is exceedingly attractive in effect. It is here pictured developed in figured organdy, with silk muslin for the stock and ribbon for decoration. The waist is provided with a fitted lining and is closed along the left shoulder and under-arm seams. The upper part of the front is a full, pointed yoke drawn in soft puffs by gathers at the neck and three rows of shirring made at regular distances apart along the bottom. The front, which is joined to the lower edge of the yoke, is drawn in gathers at the top and bottom and at the arm's-eye edges, and the soft, French droop at the center is picturesque and becoming. Under-arm gores separate the front from the seamless back, which has a box-plait at the center and slight fulness at the bottom. The stock is arranged about a standing collar and is decorated at each side with a rosette to match. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings and have great fulness disposed in gathers and two seamed bournouses at the top, a row of shirring between the bournouses, and a group of three downward-turning plaits in each edge of the seam above the elbow. A ribbon bow is disposed coquettishly on each shoulder, and a ribbon belt encircles the waist and is arranged in pretty loops at each side of the front.

The skirt is circular at the front and sides, where it fits closely at the top and falls below the hips in graceful rolling folds, and has three godets at the back laid in box-plaits at the top. Ribbon bands disposed at equal distances apart turn up from the lower edge and are terminated in prettily tied bows.

The costume is extremely stylish for fancy silk, organdy, mull, chiffon, lawn, dimity and goods of light weave. Ribbon, bands of lace insertion or embroidery will provide effective decoration.

The hat is a fancy straw trimmed with ribbon and flowers.

FIGURE NO. 428 L.—MISSES' CAPE.

(For Illustration see Page 804.)

FIGURE NO. 428 L.—This represents a Misses' cape. The pattern, which is No. 7682 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and is shown differently made up on page 810 of this magazine.

The cape is dressy and quite protective, and its present development is especially attractive, uniting tan faced cloth with dark-brown silk. The upper part of the garment is a seamless round yoke made ornamental by an all-over decoration of dark-brown silk braid, and from it depends the cape proper, which falls in flutes that are deepest at the sides. Included in the joining of the yoke and cape is a ripple ruffle that ends some distance back of the closing and is all-over decorated to match the yoke. A wrinkled band of dark-brown ribbon trims each end of the ruffle, being continued on the yoke to the neck; and over the band at the lower edge of the yoke and ruffle are set rosette bows. The crush stock of silk is decorated at the sides with rosettes and is disposed over a collar of the curate order.

Capes of this style will be made of all the light and dark shades of cloth, with brocade or velvet for the ruffle. Frequently

the cape will be made of the dress material or of novelty goods, and passementerie or écru point de Gène insertion may be used for trimming. Ribbon decorations are always pleasing.

Light-brown lady's-cloth, with darker brown silk for the collars and velvet for the ruffle, will make up very attractively in a cape of this description for best wear, and a lining of shaded silk will provide not only a very pretty but a becoming finish.

The flat straw hat is tastefully trimmed with ribbon and flowers.

FIGURE No. 429 L.—GIRLS' DRESS.

(For Illustration see Page 804.)

FIGURE No. 429 L.—This illustrates a Girls' dress. The pattern, which is No. 7645 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen again on page 810 of this publication.

Plain taffeta silk and lace net are here effectively combined in the dress, and ribbon, lace insertion and lace edging contribute attractive ornamentation. A lining fitted by single bust darts and the usual seams insures a trim adjustment to the waist, which has a full, drooping front with a double box-plait at the center and pretty fulness collected in gathers at the shoulder and lower edges. A broad single box-plait at the center of the back conceals the closing and gives a fashionable and becoming air, and pretty fulness is collected in gathers at the shoulder edge and also at the lower edge at each side of the box-plait. Under-arm gores separate the full front from the backs and produce a smooth effect at the sides; and pointed, double epaulettes, the upper one of lace net over silk and the lower one bordered with a frill of lace edging, droop over the shoulder. The epaulettes are included in the seams with the standing collar and their front and back edges are sewed to the waist under the box-plaits. Picturesque puffs cover the coat-shaped sleeves to the elbow and the wrists are trimmed with a band of lace insertion. A band of similar insertion is applied on the plait in the front. The straight, full skirt is hemmed at the bottom and gathered at the top, where it is joined to the waist. A wrinkled ribbon encircles the waist and a backward-turning loop and a long end of ribbon are tacked to it at each side of the box-plait in the front. The standing collar is covered with a wrinkled ribbon stock fastened under a broad loop-bow at the back. The epaulettes may be omitted if a less fanciful effect is desired.



FIGURE No. 427 L.—MISSES' COSTUME.—This illustrates Pattern No. 7670 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 802.)

Pretty house dresses will be made up in this manner of challis, lawn, batiste, vailing, etc., without other decoration than ribbon; while for visiting, church or party wear pretty but inexpensive fancy silks, delicate tints of crépon, the sheer light organdies or dotted Swiss will be chosen and made elaborate with lace or embroidery supplemented by ribbon. The mode is also adapted to a combination of goods and color and in such an event decoration is not necessary.

FIGURE No. 430 L.—GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 805.)

FIGURE No. 430 L.—This illustrates the jacket and skirt of a Girls' toilette. The jacket pattern, which is No. 7704 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years old, and is shown again on page 814. The skirt pattern, which is No. 7664 and costs 7d. or 15 cents, is in seven sizes for girls from three to nine years of age, and is otherwise represented on page 816 of this DELINEATOR.

This toilette, although simple, is very dainty in appearance. In the present instance dark-blue piqué was selected for the jacket, and hemstitched nainsook flouncing for the skirt. The jacket is well fitted at the back, where it is formed in two square tabs below the waist-line and has loose fronts that are closed in single-breasted style with button-holes and pearl buttons. Openings to side pockets inserted in the fronts are concealed by narrow laps that have square ends. At the neck is a rolling collar trimmed with a frill of embroidered edging headed by a row of insertion. From beneath this collar a fanciful flat collar falls square at the front and back and in a point on each shoulder, its ends flaring slightly. The lower outline of the fancy collar is emphasized by a frill of wide embroidered edging and a row of wide insertion, the insertion being continued along the ends to the throat. The mutton-leg sleeves are bouffant at the top, giving the fashionable broad effect.

The generous fulness of the straight skirt is regulated by gathers at the upper edge. The skirt is sewed to a belt and may be made with or without a four-gored foundation skirt.

Very jaunty jackets for warm-weather wear may be of duck, Galatea or fancy or plain piqué, while for the skirt embroidered flouncing, lawn and similar cottons may be selected.

The straw hat is trimmed with lace and flowers.

FIGURE NO. 431 L.—GIRLS' DRESS.

(For Illustration see Page 806.)

FIGURE NO. 431 L.—This illustrates a Girls' dress. The pattern, which is No. 7648 and costs 1s. or 25 cents is in eight sizes for girls from five to twelve years of age, and is shown again on page 809 of this magazine.

Dainty and attractive is this dress, which is here pictured made of pale-pink gingham and white insertion and decorated with insertion and embroidered edging. The waist is closed at the back and has a V-shaped yoke formed of cross rows of insertion above a full front that is gathered at the top and bottom and droops prettily at the center. Under-arm gores separate the front from the smooth fitting back, and a Bertha sailor-collar that is deep and square at the back is carried over the shoulders to the point of the yoke, terminating in square tabs in front. The Bertha collar is outlined at the ends and lower edge with a frill of edging headed by a band of insertion; and the neck is finished with a stock drawn about a standing collar and frill-finished at the ends. The one-seam leg-o'-mutton bishop sleeves are completed with cuffs formed of insertion and prettily reversed. The straight, full skirt is deeply hemmed at the bottom and decorated at the top of the hem with a band of insertion; the top is gathered and sewed to the waist, falling in soft folds about the figure.

Chambray in delicate tints, gingham, lawn, percale, organdy, dimity and batiste make very pretty dresses, but for best wear albatross, white or colored dotted Swiss, crépon or fancy silk may be chosen and decorated with lace or embroidery.

The straw hat is trimmed with ribbon and flowers.



FIGURE NO. 428 L.—MISSES' CAPE.—This illustrates Pattern No. 7682 (copyright), price 10d. or 20 cents.

(For Description see Page 802.)

FIGURE NO. 432 L—GIRLS' DRESS.

(For Illustration see Page 806.)

FIGURE NO. 432 L.—This illustrates a Girls' dress. The pattern, which is No. 7680 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 809 of this DELINEATOR.

An extremely pretty combination of dotted silk and leaf-green vicuna, with ribbon and buckles for decoration, is here illustrated. The waist has pretty fulness drawn in gathers at the neck and lower edge in front and at each side of the closing at the back, the front drooping in pretty blouse fashion at the center. A closely-fitted lining insures a trim adjustment, and the neck is finished with a curate collar covered by a wrinkled stock of ribbon. Voluminous puffs cover the coat-shaped sleeves as far as the elbow, and a folded band of ribbon decorates the wrist. Straps of the wool material shaped to be narrowest on the shoulders, where they are joined together, add a picturesque air to the waist; and a dressy touch is given by a rosette bow of ribbon on each shoulder and loops and ends of ribbon fastened with buckles over the lower ends of the straps, an end falling low on the skirt at each side. The straight, full skirt is joined to the waist and is deeply hemmed at the bottom and gathered at the top.

The graceful effect seen in this mode may be reproduced in other materials, dimity, batiste, gingham and various fabrics that are light in weight and color being as suitable as combinations.

The hat is adorned with ribbon and flowers.



FIGURE NO. 429 L.—GIRLS' DRESS.—This illustrates Pattern No. 7645 (copyright), price 1s. or 25 cents.

(For Description see Page 803.)

MISSES' COSTUME, WITH A SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK.

(For Illustrations see Page 807.)

No. 7670.—This costume is prettily illustrated at figure No. 427 L, where it is pictured made of figured organdy, with silk muslin for the stock and ribbon for decoration.

The costume is here shown developed in figured lavender batiste, and is graceful and youthful in effect. The lining over which the waist is arranged is fitted by single bust darts, under-arm and side-back gores and a curving center seam. The waist is closed along the left shoulder and under-arm seams and has a plain under-front at the left side that is secured at its front edge to the center of the lining front. The waist front is composed of a full yoke and a full lower-portion that droops softly in blouse fashion. The yoke is shaped in pointed outline at the bottom and gathered at the neck, and three rows of shirring made at regular distances apart produce two puffs along the lower part. The lower portion is

gathered at the arms'-eyes and all the way across the top, where it is joined to the yoke, and the stylish fulness is drawn to the center at the lower edge in two rows of shirring. The seamless back is laid in a broad box-plait at the center and gathered across the plait at the lower edge, and under-arm gores produce a smooth effect at the sides. The one-seam leg-o'-mutton sleeves are arranged over coat-shaped linings; the fulness at the top is disposed in gathers and two seamed bournouses, and between the burnouses is a row of shirring that extends nearly to the elbow and is tacked to the lining; a group of three downward-turning plaits made in each edge of the seam near the elbow completes the artistic draping. The standing collar is covered with a wrinkled stock, both collar and stock being closed at the left side under a dainty rosette; and a similar rosette is correspondingly placed on the opposite side. The waist is encircled by a crush belt, the ends of which are turned under and shirred to form broad frills, and closed at the back.

The skirt has a wide circular portion, which fits smoothly at the top and spreads below into many flutes, that are held in position by a tape underneath. The three godets at the back are wide at the bottom and narrow at the top, where they are box-plaited. The godets, which may be interlined throughout with hair-cloth if stiffening be desired, are held together by an elastic strap near the top. At the bottom the skirt measures four yards and five-eighths round in the middle sizes and may be deeply underfaced with hair-cloth. A placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.

The costume will prove satisfactory and extremely stylish for silk, challis, batiste, lawn, dimity or dotted Swiss.

We have pattern No. 7670 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs eleven yards of material twenty-two inches wide, or seven yards and seven-eighths thirty inches wide, or six yards and three-fourths thirty-six inches wide, or five yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS (CLOSED AT THE BACK), WITH STRAIGHT, FULL SKIRT. (To be Made with Full-Length or Elbow Puff Sleeves.)

(For Illustrations see Page 808.)



Figure No. 430 L.—Girls' Outdoor Toilette.—This illustrates Girls' Jacket No. 7704 (copyright), price 10d. or 20 cents; and Skirt No. 7664 (copyright), price 7d. or 15 cents.

(For Description see Page 803.)

No. 7676.—A dainty effect is achieved in this dress at figure No. 425 L in this Delineator, the material being figured organdy, with ribbon and insertion for decoration.

The dress is in this instance shown made of dotted Swiss and decorated with ribbon and ruffles of the Swiss. The waist is provided with a lining fitted by single bust darts and under-arm and side-back gores; and the closing is made invisibly, at the center of the back. Under-arm gores separate the full backs from the full front, which is gathered at the top and bottom, the fulness being drawn well to the center. The fulness at the back is similarly disposed at each side of the closing. Full puffs, that are gathered at the top and bottom, cover the coat-shaped sleeves to the elbow; and, if desired, the sleeves may be made up in elbow length, as illustrated. The standing collar is covered with a crush collar of ribbon that is shirred to form an outstanding loop at each side and frills at the ends, which are closed at the back.

The straight, full skirt measures fully three yards round in the middle sizes. It is hemmed at the bottom and decorated with two narrow ruffles of dotted Swiss, the upper ruffle being finished for a self-heading; and at the top it is gathered and sewed to the waist. The waist is prettily decorated with ribbon. A ribbon laid in a plait at each end is carried under the arms and to the neck, where it is secured under the loop in the stock. Another ribbon crosses the front coquettishly from under a rosette bow at the right of the fulness and ends at the left under-arm seam, and a similar ribbon is arranged about the waist and caught under a rosette bow with two long ends at the left side of the front.

Many pretty Summer goods, including thin lawns, sheer nainsooks and dimities, as well as the closer woven ginghams and zephyrs, will be made after this mode. Challis, fancy silk, organdy, etc., will also be chosen, and ribbon will be sparingly or lavishly employed, according to the material and the occasion for which the dress is intended.

We have pattern No. 7676 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires eight yards and seven-eighths of material twenty-two inches wide, or six yards and seven-eighths thirty inches wide, or five yards and a half thirty-six inches wide, or four yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see Page 809.)

No. 7680.—Dotted silk is charmingly combined with plain vicuna in the development of this dress at figure No. 432 L in this magazine, an elaborate effect being produced with ribbon and buckles.

This stylish and serviceable dress is here shown made of figured gray mohair and plain silk and trimmed with ribbon and fancy braid. The full, round waist is made with a lining fitted by single bust darts and under-arm and side-back gores, and is closed at the center of the back. The full front is connected with the full backs in shoulder and under-arm seams and is gathered at the neck and lower edge, the fulness being drawn well to the center and drooping slightly; and the backs are similarly gathered at each side of the closing. Fanciful straps, that are widest at the lower ends and narrowest at the upper ends, frame the fulness in the front and back; they meet in seams on the shoulders, and are lightly tacked to the waist at this point, their lower ends being included in the joining of the waist and skirt. The coat sleeves display bouffant puffs and are decorated at the wrist with two rows of braid. The standing collar is adorned at its upper and lower edges with a row of braid, and similar braid outlines the straps, which are further decorated by a bow of ribbon on the shoulder. A twisted ribbon encircles the waist, and a bow of ribbon is placed over the lower ends of the front straps and at the center of the back. The straight, full skirt is deeply hemmed at the bottom and gathered

at the top, where it is joined to the waist, falling in folds.

A charming frock for a girl may be fashioned in this manner from any of the softly hanging novelty goods, or from the host of lovely cotton fabrics, and ribbon, rosettes, beading, fancy stitching, lace edging, bands of insertion or braid will provide appropriate decoration.

We have pattern No. 7680 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires two yards and an eighth of dress goods forty inches wide, with three yards and three-eighths of silk twenty inches wide. Of one material, it needs six yards and three-fourths twenty-two inches wide, or four yards and a half thirty inches wide, or four yards thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

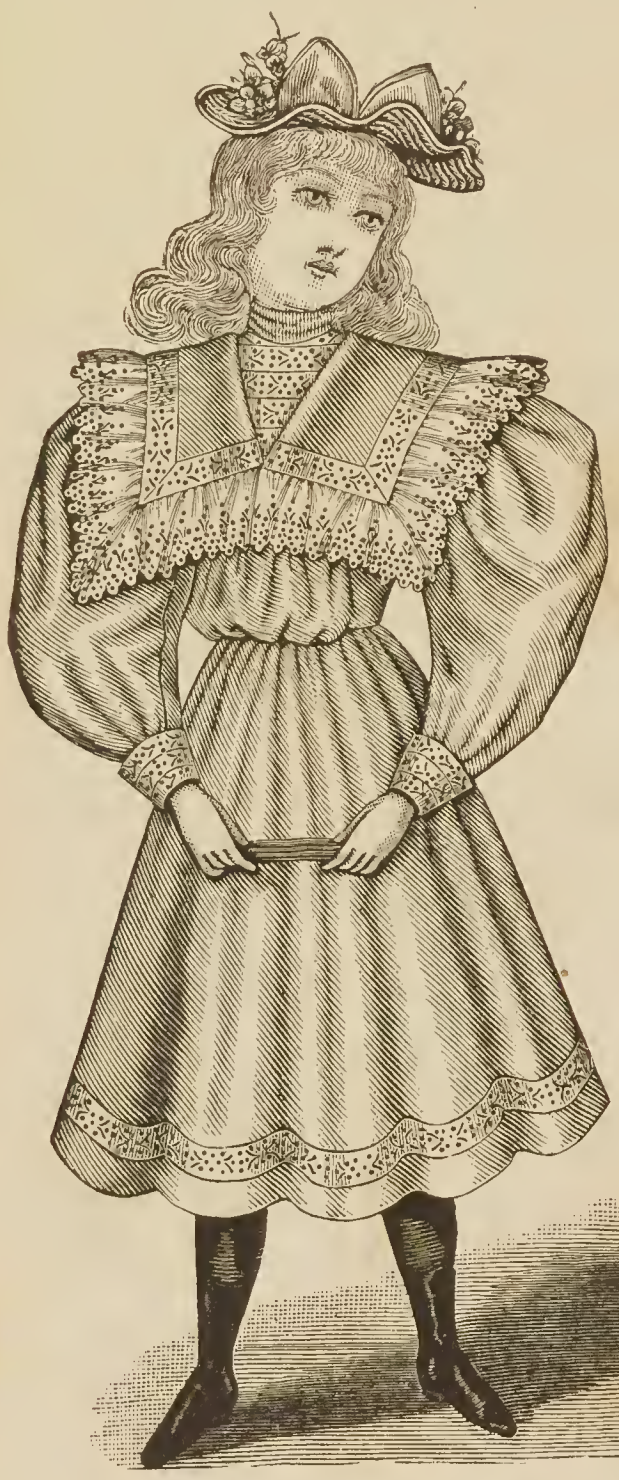


FIGURE No. 431 L.



FIGURE No. 432 L.

FIGURE No. 431 L.—GIRLS' DRESS.—This illustrates Pattern No. 7648 (copyright), price 1s. or 25 cents
FIGURE No. 432 L.—GIRLS' DRESS.—This illustrates Pattern No. 7680 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 804)

GIRLS' DRESS, WITH BERTHA SAILOR-COLLAR.

(For Illustrations see Page 809.)

No. 7648.—Another illustration of this dress, showing it made of light gingham and white insertion and decorated with embroidered edging and insertion, may be obtained by referring to figure No. 431 L in this DELINEATOR.

The Bertha sailor-collar is an especially pretty feature of the dress, which is in this instance pictured made of plaid gingham and trimmed with embroidered edging. The front is arranged on a lining fitted by single bust darts, and has a V-shaped yoke joined to the full lower-portion, which is gathered at the top and bottom, the fulness being drawn well to the center and drooping prettily in blouse fashion. The smooth backs are fitted by side-back gores and closed with button-holes and buttons. The Bertha sailor-collar has a square lower outline at the back, and its square ends meet at the point of the yoke and flare sharply; the left side of this collar is fastened to the waist with hooks and loops, and the ends and lower edge are decorated with a row of edging. The full bishop sleeves are gathered at the top and bottom and spread in leg-o'-mutton style at the top; they are completed with reversed cuffs that flare at the back of the wrist and are decorated at the free edges with a row of edging. The standing collar is covered with a crush collar, the frill-finished ends of which are closed at the center of the back. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist. The omission of the Bertha sailor-collar and crush collar simplifies the dress, as shown in the small engraving.

The dress will develop well in all washable fabrics, and in challis, serge, cheviot and mohair. Lace or embroidered edging will trim it effectively. The sailor collar may be made of all-over embroidery or contrasting goods.

We have pattern No. 7648 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires five yards and three-fourths of material twenty-two inches wide, or four yards and three-fourths twenty-seven inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 810.)

No. 7645.—At figure No. 429 L in this magazine this dress may be seen developed in taffeta and lace net, with lace edging, insertion and ribbon for decoration.

This stylish little dress, with drooping front and pointed epaulettes, is suitable for general and dressy wear. It is here represented made of checked cotton cheviot and trimmed with pipings of white piqué and tiny pearl buttons. The waist is supplied with a lining fitted by single bust darts and under-arm and side-back gores. The front is laid in a broad double box-plait at the center and is gathered at the shoulder edges and also at the lower edge at each side of the box-plait. Under-arm gores separate the full front from the full backs, which are gathered at the shoulder and lower edges and closed under a broad, single box-plait formed at the back edge of the right back. The coat-shaped sleeves have large puffs that extend to the elbow and are finished at the wrists with a piping of white piqué. Pointed double epaulettes are included in the seam with the standing collar, the points drooping prettily over the puffs;

their front and back edges are sewed smoothly to the waist under the box-plaits and their free edges are decorated with pipings of white piqué. The ends and upper edge of the collar are trimmed with a piping to correspond. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is sewed to the waist. A belt of the material finished with a piping of white at its upper and lower edges encircles the waist, the front drooping prettily over it.

This is an excellent mode by which to develop cheviot, serge, crépon and fancy wool suitings and also taffeta and India silk, and a trifling amount of contrasting material introduced in the way of pipings will give a stylish effect. Many washable fabrics may also be made up by the mode, with gratifying results. A stylish gown of this kind may be fashioned from light-pink piqué, with batiste insertion for trimming the box-plaits and wrists.

We have pattern No. 7645 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs seven yards and three-eighths of material twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and five-eighths thirty-six inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CAPE, WITH YOKE.

(For Illustrations see Page 810.)

No. 7682. — Light-tan cloth and dark-brown silk are combined in this stylish cape at figure No. 428 L in this magazine, ribbon and an all-over braiding design providing a highly ornamental effect.

The cape is very simple, and for its development in the present instance invisible-blue faced cloth was selected, with black silk for the stock and black satin ribbon for decoration. The cape depends from a shallow round, seamless yoke, and, owing to its circular shaping, falls in rolling folds or flutes all round except at the center of the front. It is shaped by a seam at the center of the back, and the flutes at the sides are made more pronounced by gathers across the shoulders. Included in the joining of the cape and yoke is a ripple ruffle of circular shaping; the ruffle has a seam at the center, falls in pronounced flutes all round and extends to within a short distance of the closing, which is made invisibly at the center of the front. The upper edge of the ruffle is concealed by a twist of ribbon, over the ends of which are set rosette-bows of similar ribbon. A standing collar is at the neck; it is closed in front in line with the closing of the yoke, and is covered by a wrinkled stock having its ends closed at the left side beneath a rosette-bow, a corresponding bow being set at the right side.

The heavier qualities of fancy silk, moiré and satin will make very handsome capes of this style, and for general use faced cloth and fancy suiting are good selections. A ruffle of an ornamental fabric will be pleasing, and passementerie and lace insertion are suitable garnitures. A gray cloth cape of this character may accompany a suit of the same material, and may be trimmed with black velvet ribbon.

We have pattern No. 7682 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape requires a yard and three-eighths of cloth fifty-four inches wide, with three-eighths of a yard of silk twenty inches wide. Of one material, it needs three yards and a half twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a half thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' ETON JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR.

(For Illustrations see Page 811.)

No. 7642.—The Eton jacket is not likely to be soon discarded, and its jauntiness and grace are the factors that retain it in favor. The special features of the new Eton jacket are the large sailor-collars, one of which is permanent and the other removable. Blue serge was here chosen for the jacket and permanent collar, and white piqué for the removable collar. The fronts of the jacket are pointed at their lower front corners and are fitted by single bust darts; they meet the seamless back in shoulder and under-arm seams. The permanent collar falls deep and square at the back and its cover is continued as an underfacing down the front edges of the fronts; it is overlaid to within a short distance of the outer edges by the removable collar, which is made with a small back-section that underlaps the jacket. The removable collar is attached to the inside of the jacket with button-holes and buttons and below the roll it underlaps the fronts to the lower edge of the jacket. The one-seam leg-o'-mutton sleeves are mounted on linings similarly shaped; the lining is arranged in forward and backward turning plaits at the top while the sleeve is gathered. A double row of machine-stitching completes the sleeve at the wrist and a single row follows the free edges of the jacket and collars. The engravings show the jacket with and without the removable collar.

Every fashionable miss will include in her wardrobe at least one of these convenient jackets made of serge, cloth or flannel or of duck, piqué, Galatea, etc., to wear with skirts of like material, and pretty blouses or shirt-waists of dainty colors.



7670
Front View.



7670
Side-Back View.

MISSES' COSTUME, WITH A SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN THREE GODETS AT THE BACK.
(COPYRIGHT.)

(For Description see Page 804.)

We have pattern No. 7642 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the jacket requires four yards and three-eighths of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and three-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide, or two yards and an eighth fifty-four inches wide, each with three-fourths of a yard of goods twenty-seven inches wide for the removable sailor-collar. Price of pattern, 10d. or 20 cents.

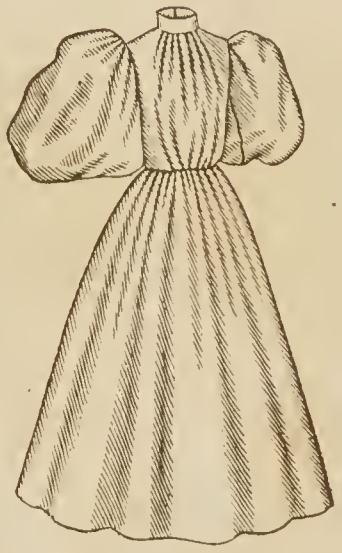
MISSES' ETON JACKET. (To be Made with a Coat Collar or a Sailor Collar and with Plaited or Gathered Leg-o'-Mutton Sleeves.)

(For Illustrations see Page 811.)

No. 7655.—This stylish Eton jacket is shown developed in serge, and may be made with a coat collar or a deep sailor-collar and with plaited or gathered sleeves, as shown in the illustrations. It extends to the waist-line and has pointed lower front corners. The fronts are reversed above the bust in lapels that extend in long points over the sleeves, and under-arm gores insure a perfectly smooth adjustment at the sides. The sailor collar falls in the regulation square shape at the back and the coat collar is made with a center seam and forms notches with the lapels. The one-seam leg-o'-mutton sleeves fit the fore arm closely, and the fulness at the top may be arranged in forward or backward turning plaits or in gathers, as preferred. All the edges of the jacket are finished with a double row of machine-stitching.

Jackets like this will be made of serge, cloth, flannel, cheviot and numerous washable materials, such as Galatea, duck, piqué, Teviot suiting, etc.

We have pattern No. 7655 in nine sizes for misses from eight to sixteen years of age. Of one material for a miss of twelve years, the jacket requires two yards and seven-eighths thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7676



7676

Front View.



7676

Back View.

Misses' Dress (Closed at the Back), with Straight, Full Skirt. (To be Made with Full-Length or Elbow Puff Sleeves.) (Copyright.)

(For Description see Page 805.)

MISSES' DOUBLE-BREASTED JACKET. (The Collar and Lapels to be Made with Pointed or Rounding Corners.)

(For Illustrations see Page 812.)

No. 7692.—At figure No. 424 L in this magazine this jacket is pictured made of serge, with machine-stitching for a finish.

The jacket is designed in a jaunty and becoming style, and for its development red faced cloth was here chosen. The adjustment is performed by under-arm and side-back gores and a well curved seam at the center of the back, and graceful ripples below the waist-line at the back result from the shaping of the gores and back. The loose fronts lap and close in double-breasted style with buttons and button-holes, and are reversed in notched lapels at the top by a rolling collar. The ends of the lapels and the lower corners of the collar may be rounding or pointed, as preferred. Openings to inserted side-pockets are made in the fronts, their edges being finished with a row of stitching and their ends stayed by silk arrow-heads. Two rows of stitching finish all the free edges of the jacket and outline a shallow, round cuff on the one-seam mutton-leg sleeves, which are bouffant at the top and have linings of similar shaping, the fulness in the linings being collected in forward and backward turning side-plaits and that in the sleeves by gathers.

Dressy jackets are made up by the mode in covert, faced or tailor cloth, and fine qualities of fancy coating, serge and many novelty goods. Machine-stitching usually provides the finish, and pearl and fancy bone buttons are fashionable.

We have pattern No. 7692 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket requires four yards and a half of goods twenty-two inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' JACKET.

(For Illustrations see Page 812.)

No. 7673.—Another stylish development of this jacket may be observed by referring to figure No. 423 L in this magazine, the material being light cloth, with velvet for the collar.

The jacket is exceptionally jaunty in effect and is here illustrated made of cloth and finished in tailor style with machine-stitching, two rows of stitching outlining pointed cuffs and following all the other edges. The fronts are in loose sack style and are reversed in small lapels, below which they are finished for a fly closing; they lap widely and a row of stitching defines the fly. Pockets inserted low down in the fronts are finished with square-cornered laps. At the sides and back the jacket is rendered close-fitting by under-arm and side-back gores and a curving center seam, and is thrown into soft rolling folds by an underfolded box-plait below the waist-line of the center

seam and an underfolded, forward-turning plait below the waist-line of each side-back seam, the back being well sprung at the center seam to give the fashionable flare. The rolling coat-collar forms notches with the lapels, and its corners and the corners of the lapels are gracefully rounded. The two-seam leg-o'-mutton sleeves are broad and flaring above the elbow and are stylishly arranged in forward and backward turning plaits at the top.

Covert cloth, cheviot, serge, duck, piqué and various other woollen and cotton goods will be used for jackets of this style to wear with like or contrasting skirts. The finish will usually be as illustrated, though the collar and lapels may be inlaid with velvet of a contrasting hue.

We have pattern No. 7673 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the jacket needs five yards and a fourth of material twenty-two inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7680
Front View.



7680
Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 805.)



7648
Front View.



7648



7648
Back View.

GIRLS' DRESS, WITH BERTHA SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 806.)

MISSES' BOX-PLAITED BASQUE-WAIST, WITH FRENCH FRONT.

(For Illustrations see Page 812.)

No. 7666.—This basque-waist is shown worn with a full skirt at figure No. 426 L in this DELINEATOR, the material being shot silk and the decoration large buttons.

The waist, which is here shown fashioned of light-brown serge and darker silk, is made trim by a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam. The back of the waist is rendered ornamental by two box-plaits that meet at the lower edge and separate toward the shoulders, fulness flaring prettily upward at the center from gathers made at the lower edge under the plaits. Under-arm gores are inserted between the back and the fronts, which droop in French style at the center, where they show three box-plaits, the middle plait being made at the front edge of the right front and concealing the closing. Slight fulness at the neck is collected in gathers between the plaits, while more abundant fulness at the lower edge is drawn by gathers extending across the plaits. The waist is quite short, and a twisted dark-brown ribbon passes about the lower edge, ending under pretty bows at each side of the plaits in front. A standing collar is at the neck, and over it is disposed a silk crush collar that has frilled ends closed at the back. The one-seam mutton-leg sleeves have generous gathered fulness at the top and are made over coat-shaped linings.

Waists of this kind are variously made of zephyr gingham, dimity and similar cotton weaves, pretty plaided and striped soft woollens and the dainty silks that come in so many weaves and patterns. Ribbon disposed as illustrated is a much admired trimming, and a similar decoration may be applied at the wrists.

We have pattern No. 7666 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the basque-waist needs four yards and a half twenty-two inches wide, or three yards and three-fourths thirty-inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a fourth fifty inches wide, each with three-fourths of a yard of silk twenty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BASQUE-WAIST (CLOSED IN FRONT), WITH EPAULETTES (THAT MAY BE OMITTED).

(For Illustrations see Page 813.)

No. 7688.—Plain chambray and all-over embroidery are daintily combined in this waist at figure No. 421 L in this magazine, ribbon and embroidered edging providing an elaborate decoration.

The basque-waist is here shown made of blue taffeta silk and decorated with lace insertion and ribbon. It is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front. Under-arm gores separate the full fronts from the full backs and produce a perfectly smooth effect at the sides. The fronts are gathered at the top and the fulness in each is laid in a double box-plait at the bottom, the plaits

being tacked firmly for some distance above the lower edges. The fulness in the back is disposed in gathers at the top and in a double box-plait at the bottom, the plait being tacked to a little above the waist-line. Fanciful epaulettes droop with stylish grace over the bouffant sleeves; they are included in the seam with the standing collar and are broadest at their lower edges and narrowest at the top, and are decorated at their free edges with lace insertion. The standing collar is encircled by a softly wrinkled ribbon, which is fastened at the back under a full bow. The coat-shaped sleeves are covered to the elbow with balloon puffs that are gathered at the top and bottom. A wrinkled ribbon follows the lower edge of the basque-waist, and is tied in two loops at each side of the center of the front and in a double-loop bow at the center of the back. The epaulettes may be omitted, as shown in the small engraving.

This is a stylish yet simple mode by which to develop fancy silks, or thin materials like dotted Swiss, lawn, dimity, batiste, etc., and it may be worn with a gored or full skirt. Ribbon and lace will provide suitable decoration.

We have pattern No. 7688 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the basque-waist requires four yards and three-eighths twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7645

MISSES' YOKE BLOUSE-WAIST. (WITH FITTED LINING.) (To be Made with a High or Square Neck and with Full-Length or Elbow Puff Sleeves.)

(For Illustrations see Page 813.)

No. 7685.—This waist forms part of the graduation toilette shown at figure No. 420 L in this magazine, the material being white crépon, with insertion for the yoke, edging for the sleeve frills and ribbon and narrow edging for decoration.

In this instance the waist is shown developed in vailing, lace net and lace edging, with a decoration of ribbon and narrow edging. The waist is provided with a lining that is closely adjusted by single bust darts and under-arm and side-back gores, and is closed invisibly at the center of the back. The full front and full backs, which are separated by under-arm gores, extend to within square-yoke depth of the neck and are drawn into soft folds at the center by gathers at the top and short rows of shirring at the waist-line. Above the front and backs the lining is covered with a square yoke of lace net. The waist may be cut out in half-low, square outline at the neck and decorated with a row of narrow lace edging, or it may be made high-necked and finished with a close-fitting standing collar, as shown in the engravings. The coat-shaped sleeves display puffs that are gathered at the top and bottom and extend to the elbow; the large views show them made up in elbow length, and with drooping frills of lace edging graduated shortest at the seam. A ribbon crosses each shoulder from under a bow of ribbon near the lower front corner of the back-yoke and is carried down each side of the fulness in the front, a bow being tacked to it at the lower edge of the front-yoke. The waist is worn under the skirt and a ribbon encircles the waist and is decorated at each side of the front and at the center of the back with a ribbon bow.

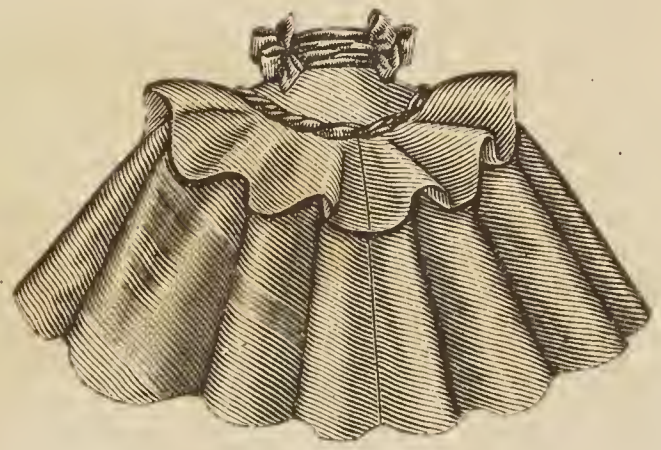


7682



7682

Front View.



7682

Back View.

Misses' Cape, with Yoke. (Copyright.)

(For Description see Page 807.)

When the waist is intended for dressy evening wear a pretty development may be effected with plain or eyelet chiffon or net over plain or fancy silk of some bright becoming color.

We have pattern No. 7685 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist needs two yards and three-eighths of dress goods forty inches wide, with a fourth of a yard of lace net twenty-seven inches wide, and two yards and a fourth of lace edging five inches and three-fourths wide. Of one material, it requires five yards twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



7645

Front View.



7645

Back View.

Girls' Dress. (Copyright.)

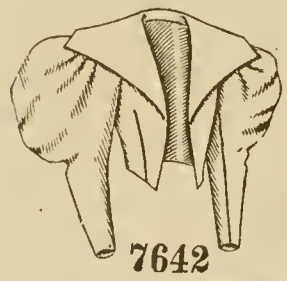
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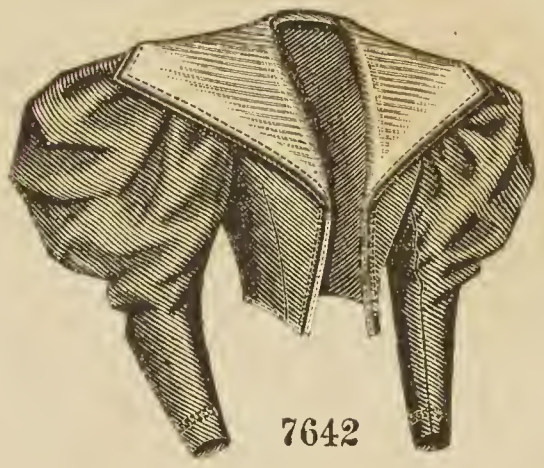
MISSES' BLOUSE-WAIST, WITH FRENCH FRONT AND FITTED LINING. (To be Made with Full-Length or Elbow Puff Sleeves.)

(For Illustrations see Page 813.)

No. 7681.—India silk is pictured in this blouse-waist at figure No. 422 L in this Delineator, and lace insertion and ribbon provide the garniture.

The waist is an exact copy of a popular mode for ladies and is here pictured made of amber-and-blue changeable taffeta. The lining over which the waist is made is fitted by single bust darts and side-back gores, and the closing is made at the center of the back. The graceful fulness in the front is drawn well to the center by gathers at the neck and waist-line and droops in the French style so much admired, and a pretty trimming is arranged with three straps of dark-blue satin ribbon extending from the neck and ending just above the bust under rosettes, the middle ribbon being a trifle longer than those at the sides. Gathers at the neck and waist-line collect the fulness in the backs, and the effect at the sides is smooth. The standing collar is covered with ribbon secured beneath a pretty bow at the back, and about the waist is arranged a similar ribbon ornamented at each side of the front with a rosette and formed in a bow at the back. The coat sleeves have graceful, draped puffs arranged above the elbow; the puffs are gathered at the top and along the seam, and the draping is accomplished by a group of upturning plaits at the shoulder. When elbow sleeves are preferred, the coat sleeves are cut off below the puffs.





Front View.



Back View.

MISSES' ETON JACKET, WITH A PERMANENT AND A REMOVABLE SAILOR-COLLAR. (COPYRIGHT.)

(For Description see Page 807.)

The style is appropriate for a wide range of fabrics, the pretty figured silks, challies, dimities, lawns and soft woollens all being suitable for it. Ribbon is very lavishly used as a trimming, satin ribbon being the most popular; and lace is very effective when used in conjunction with ribbon.

We have pattern No. 7681 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist calls for four yards and seven-eighths of material twenty-two inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' AND GIRLS' BISHOP LEG-O'-MUTTON DRESS SLEEVE, WITH TURN-UP CUFF.

(For Illustration see Page 814.)

No. 7647.—A pretty sleeve is here shown made of blue Madras spotted with white. The effective fulness peculiar to the shirt-sleeve modes is introduced below the elbow as well as in the upper part and makes it cool and comfortable. A seam along the inside of the arm shapes the sleeve, and the fulness is collected in gathers at both the upper and lower edges to droop from the shoulder and wrinkle prettily on the forearm. The cuff is joined to the lower edge of the sleeve and is rolled prettily upward, its ends being left unseamed for a short distance to flare at the back of the arm.

The sleeve may be inserted in a shirt-waist or dress made of dimity, batiste, challis, cotton cheviot or Galatea, and it will also look well in a garment of taffeta.

We have pattern No. 7647 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and a fourth of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' BOURNOUS LEG-O'-MUTTON DRESS SLEEVE.

(For Illustration see Page 814.)

No. 7672.—This novel sleeve is fashionably known as the bournous or Bedouin leg-o'-mutton sleeve and is particularly appropriate for thin materials. It is pictured developed in pale-pink dimity and it is shaped with one seam only being mounted on a smooth, coat-shaped lining. The abundant fulness at the top is disposed in gathers and in two seamed bournouses, and between the bournouses is a row of shirring that extends nearly to the elbow and is tacked to the lining. A group of three downward-turning plaits made in each side edge near the elbow completes the pretty drapery, and a close adjustment is preserved below the plaits.

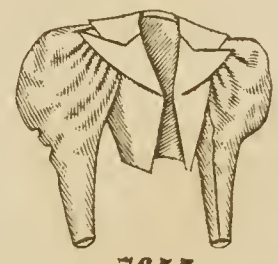
The gracefulness of the sleeve will be brought out advantageously in Summer silk, grenadine, challis, lawn, organdy, dotted Swiss, etc.

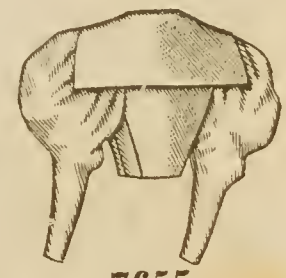
We have pattern No. 7672 in six sizes from six to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires three yards and an eighth of material twenty-two inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' JACKET, WITH FANCY COLLAR.

(For Illustrations see Page 814.)

No. 7704.—This jacket is shown made of dark-blue piqué, with a pretty decoration of embroidered edging and insertion, at figure No. 430 L in this DELINEATOR.

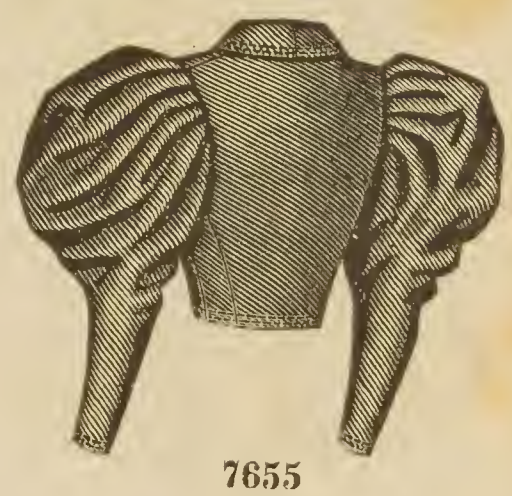




The natty jacket is here shown made of white piqué, with an attractive decoration of blue washable braid. The loose, single-breasted fronts are closed to the throat



Front View.



Back View.

MISSES' ETON JACKET. (TO BE MADE WITH A COAT COLLAR OR A SAILOR COLLAR AND WITH PLAITED OR GATHERED LEG-O'-MUTTON SLEEVES.) (COPYRIGHT.)

(For Description see Page 808.)

with button-holes and pearl buttons and are separated from the back by side-back gores. The back is shaped by a center seam, and the middle three seams terminate far enough from the lower edge to form the back in two square tabs below the waistline. At the neck is a rolling collar, and below it a fancy collar falls square at the back and is curved prettily to form a point on each shoulder, its broad ends showing a square lower outline and flaring slightly over the closing, with pretty effect. Both collars are decorated with a row of wide braid and a row of narrow braid, and a similar decoration follows the wrist edges of the mutton-leg sleeves, which have only inside seams. The sleeves are gathered at the top and stand out broadly above the elbow, a close effect being observed below. Pocket-laps concealing openings to side pockets inserted in the fronts are trimmed with a row of wide braid below one of narrow braid, and a row of stitching completes the remaining free edges of the jacket.



7692



7692

Front View.



7692

Back View.

'MISSES' DOUBLE-BREASTED JACKET. (THE COLLAR AND LAPELS TO BE MADE WITH POINTED OR ROUNDING CORNERS.) (COPYRIGHT.)

(For Description see Page 808.)

The mode is a smart one by which to develop duck, Galatea, Teviot suiting and heavy linen, all of which are suitable for Summer jackets; and when no special season is in mind, cheviot, serge or cloth may be chosen. Stitching and braid are suitable decorations for all the materials mentioned, though insertion or edging of Hamburg embroidery is admissible upon washable fabrics, being applied to the collars and sleeves.

We have pattern No. 7704 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the jacket needs three yards and three-eighths of goods twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON, WITH BERTHA FRILL.

(For Illustrations see Page 814.)

No. 7661.—There is no surer way of protecting best dresses, or of concealing the defects of partially worn ones, than by wearing an apron, which, of course, should be marked by daintiness. Cambric, all-over embroidery and embroidered edging are combined in the attractive little apron here illustrated. The front and back of the low-necked waist are joined to a shallow round yoke shaped by shoulder seams; they are joined in under-arm seams, and the closing is made invisibly at the back. Included in the joining of the yoke to the other parts is a gathered Bertha-frill of embroidered edging that droops prettily all round. The arms'-eyes are finished with a cording of material. The full skirt is deeply hemmed at the bottom and narrowly at the back edges and is gathered at the top and sewed to the bottom of the waist, falling in pretty folds about the figure.

There are many pretty checked, pin-striped, figured and plain muslins that are sold especially for aprons, but for best wear fine nainsook or lawn is chosen and lace or embroidery will supply fitting decoration.

We have pattern No. 7661 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the apron requires two yards and a fourth of cambric thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide, and two yards and three-eighths of edging six inches and a fourth wide. Of one material, it needs three yards and an eighth twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' YOKE COLLARS.

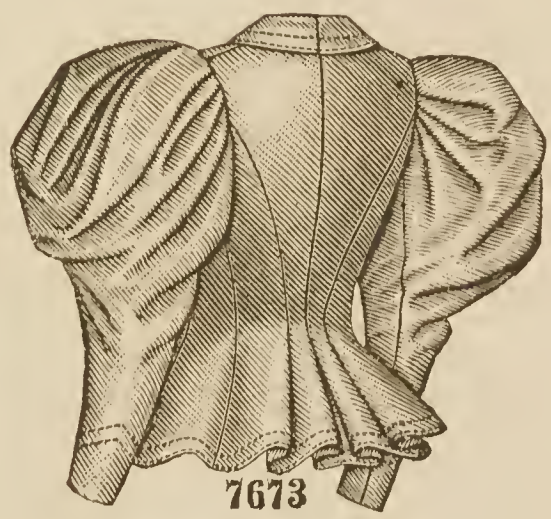
(For Illustration see Page 815.)

No. 854.—Two attractive styles of fancy yoke collars are included in this pattern, lawn and embroidered edging being combined in the making of each, with fine embroidered insertion for decoration. One of the collars dis-



7673

Front View.

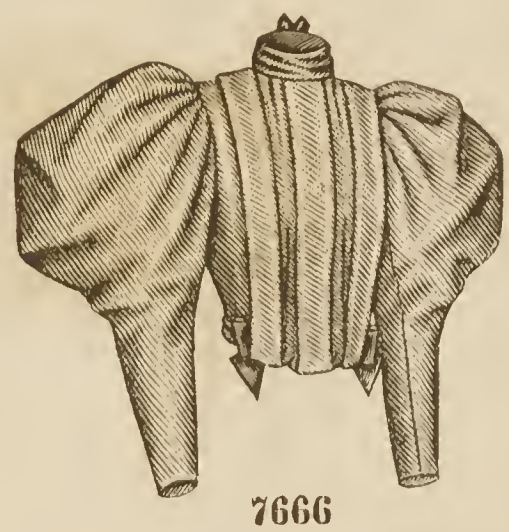


7673

Back View.

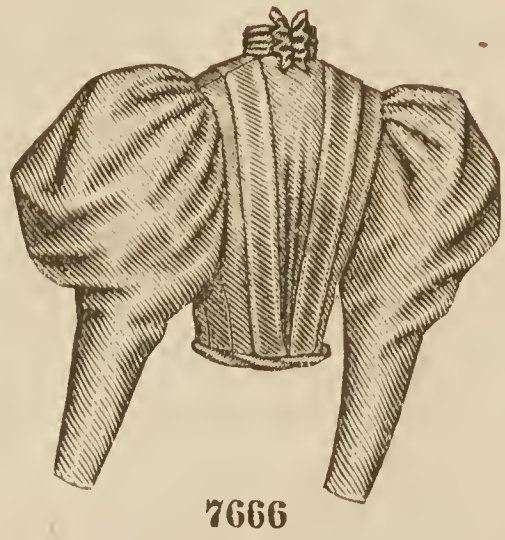
MISSES' JACKET. (COPYRIGHT.)

(For Description see Page 808.)



7666

Front View.



7666

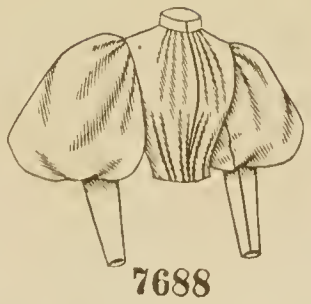
Back View.

MISSES' BOX-PLAITED BASQUE-WAIST, WITH FRENCH FRONT. (COPYRIGHT.)

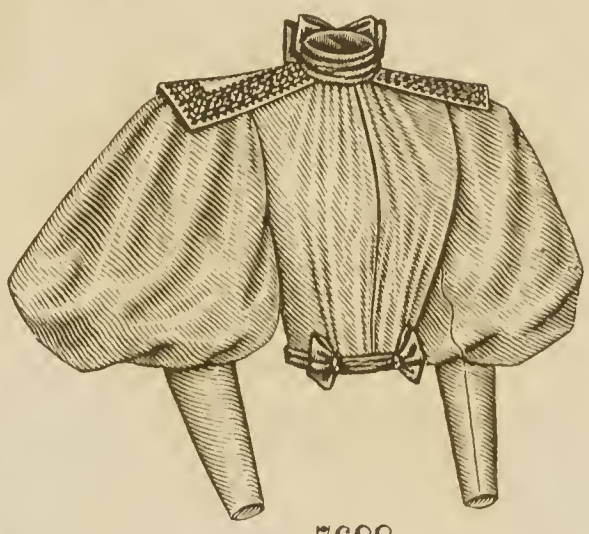
(For Description see Page 809.)

plays a rounding lower outline and fits smoothly all round; it extends broadly on the shoulders, where it is deepest; and from the lower edge a deep frill of embroidered edging droops prettily. The collar is trimmed along the lower edge with a row of insertion, and the neck is completed with a close-fitting standing collar decorated with two rows of insertion. The closing is made at the back.

The other collar is in two sections that fit smoothly and fall with tab effect at each side of the front and back, the ends flaring widely. The collar curves prettily over the shoulders, its graceful lower outline being accentuated by a row of insertion; and to the lower edge is joined a frill of embroidered edging that is gathered at the top and falls at the center of the front and back with jabot effect. At the neck is a standing collar trimmed with a row of insertion and closed at the back.

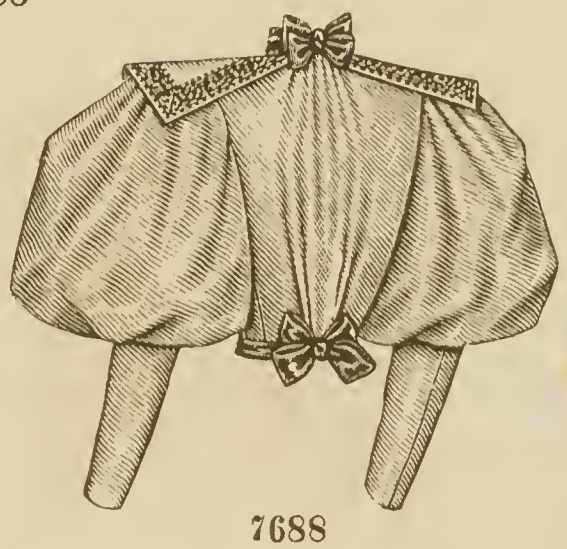


7688



7688

Front View.



7688

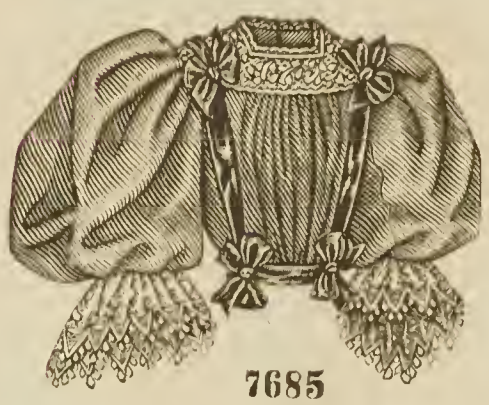
Back View.

MISSES' BASQUE-WAIST (CLOSED IN FRONT), WITH EPAULETTES (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 809.)

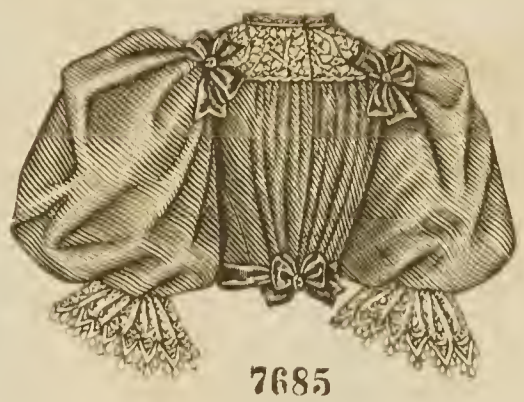


7685



7685

Front View.

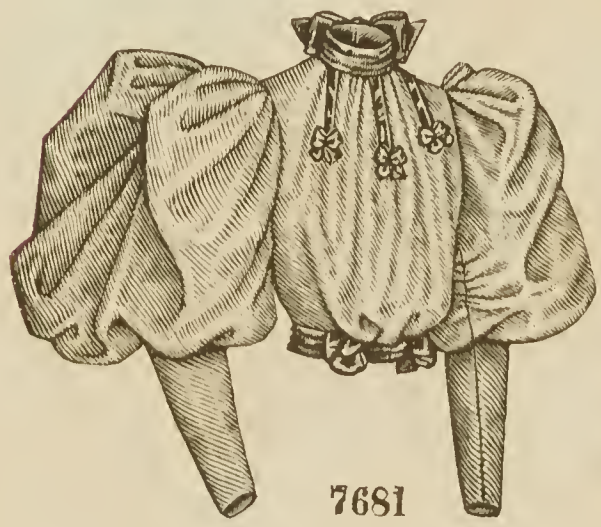


7685

Back View.

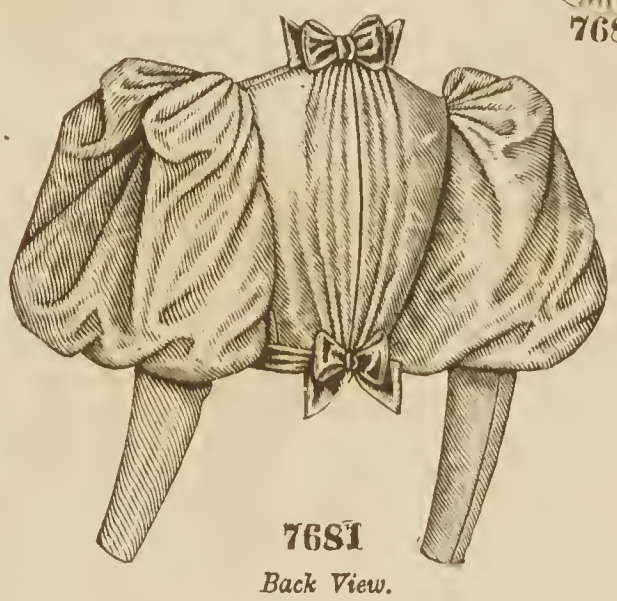
MISSES' YOKE BLOUSE-WAIST, WITH FITTED LINING. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 810.)



7681

Front View.



7681

Back View.

MISSES' BLOUSE-WAIST, WITH FRENCH FRONT AND FITTED LINING. (TO BE MADE WITH FULL-LENGTH OR ELBOW-PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 810.)

It is always desirable to have at hand one or more dainty fancy collars, for which there are so many pretty and varied designs, either to freshen up a partly worn bodice or to lend a fanciful air to a plain waist. They may be made of fine mull, dotted Swiss or India or China silk, with embroidered edging or chiffon for the frill, or of velvet, spangled net or taffeta in conjunction with Bruges, Valenciennes, lierre or other rich lace edging or insertions. Gimp and galloon are pretty trimmings.

We have pattern No. 854 in five sizes from three to fifteen years of age. For a miss of twelve years, the round-yoke collar calls for three-eighths of a yard of lawn thirty-six inches wide, with two yards and three-fourths of edging five inches and a fourth wide. Of one material, it needs a yard and a fourth twenty-two inches wide, or seven-eighths of a yard thirty-six inches wide, or five-eighths of a yard forty-five inches wide. The fancy-yoke collar requires three-eighths of a yard of lawn thirty-six inches wide, with three yards and five-eighths of edging five inches and a fourth-wide. Of one material, it calls for a yard and a half twenty-two inches wide, or seven-eighths of a yard thirty-six inches wide, or seven-eighths of a yard forty-five inches wide. Price of pattern, 5d. or 10 cents.



7681

MISSES' AND GIRLS' YOKE COLLARS.

(For Illustrations see Page 815.)

No. 855.—The two yoke collars included in this pattern are decidedly attractive and improving adjuncts, one suggesting a pointed yoke and the other a fancy square yoke. White lawn and fine embroidered edging were employed in making each of the collars. The pointed collar falls in a point at the center of the front and back and extends in a deeper point on each shoulder, and from its lower edge depends a frill of edging that is gathered all round at the top. The closing is made at the center of the back, and at the neck is a standing collar trimmed with an encircling row of insertion. Rows of insertion also decorate the pointed collar, extending from the neck to the outer edge in each point and midway between the points.

The fancy square collar shows a lower outline that curves slightly upward across the front and back and over the shoulders, to form a becoming point at each side of the front and back; and from it a frill of edging drawn by gathers at the top droops in full folds.

The collar is outlined with two rows of insertion, and a wrinkled ribbon covers the standing collar, being closed under a bow at the back. The closing is made at the center of the back.

Taffeta, India silk, satin, dotted Swiss, all-over embroidery or fancy tucking, in combination with fine lace or embroidered edging, may be used for accessories of this kind, and tasteful disposals of insertion, ribbon-run beading, rosettes of ribbon, etc., may decorate them.

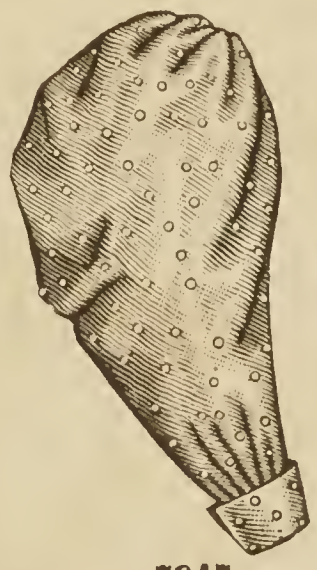
We have pattern No. 855 in five sizes from three to fifteen years of age. For a miss of twelve years, the pointed collar calls for half a yard of lawn thirty-six inches wide, with three yards of edging five inches and three-fourths wide. Of one material, it requires a yard and three-eighths twenty-two inches wide, or one yard thirty-six inches wide, or seven-eighths of a yard forty-five inches wide. The square collar will need three-eighths of a yard of lawn thirty-six inches wide, with three yards and three-eighths of edging five inches and three-fourths wide. Of one fabric, it calls for a yard and a half twenty-two inches wide, or seven-eighths of a yard either thirty-six or forty-five inches wide. Price of pattern, 5d. or 10 cents.

MISSES' SIX-GORED SKIRT, WITH THE THREE BACK-GORES FORMING GODETS.

(For Illustrations see Page 815.)

No. 7694.—This skirt forms part of the graduation toilette shown at figure No. 420 L in this DELINEATOR, where it is pictured made of plain crépon and trimmed with ribbon.

The skirt is particularly stylish and suitable for all the Summer cotton goods and is here shown made of fancy cotton crépon. The front-gore and the gore at each side are quite smooth at the top and the three back-gores are narrow at the top, where they are closely gathered, and expand gradually to the lower edge, where they are considerably wider. The skirt is of fashionable width at the bottom, measuring about three yards and three-quarters round in the middle sizes. A placket is finished at the left side above the seam nearest the center of the back, and the top of the skirt is completed with a belt.



7647

MISSES' AND GIRLS' BISHOP LEG-O'-MUTTON DRESS SLEEVE, WITH TURN-UP CUFF. (COPYRIGHT.)



7672

MISSES' AND GIRLS' BOURNOUS LEG-O'-MUTTON DRESS SLEEVE. (COPYRIGHT.)

(For Descriptions see Page 811.)

The skirt may be deeply underfaced with hair-cloth across the front and sides and interlined all the way at the back, if stiffening be desired. Silk, Swiss, gingham, nainsook, etc., are available for the mode.

We have pattern No. 7694 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires four yards and five-eighths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7704

Front View.

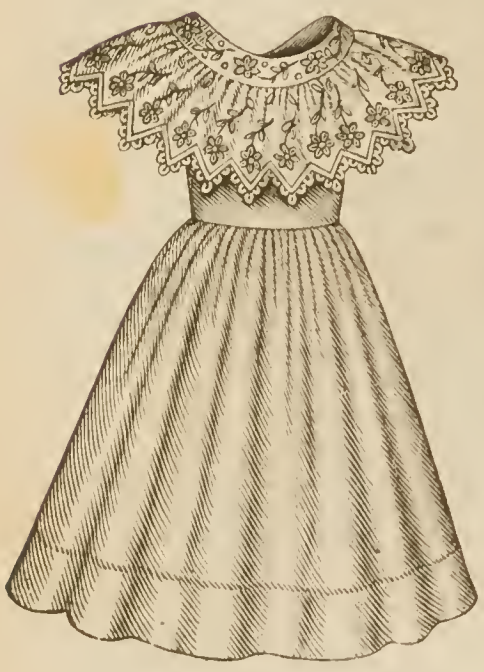


7704

Back View.

GIRLS' JACKET, WITH FANCY COLLAR. (COPYRIGHT.)

(For Description see Page 811.)

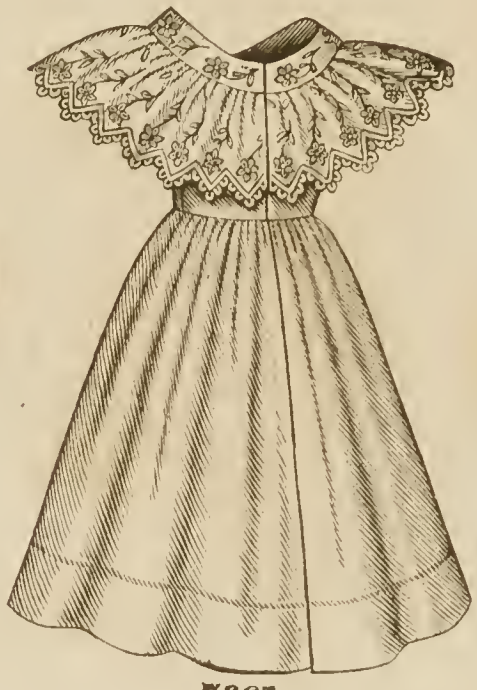


7661

Front View.



7661



7661

Back View.

GIRLS' APRON, WITH BERTHA FRILL. (COPYRIGHT.)

(For Description see Page 812.)

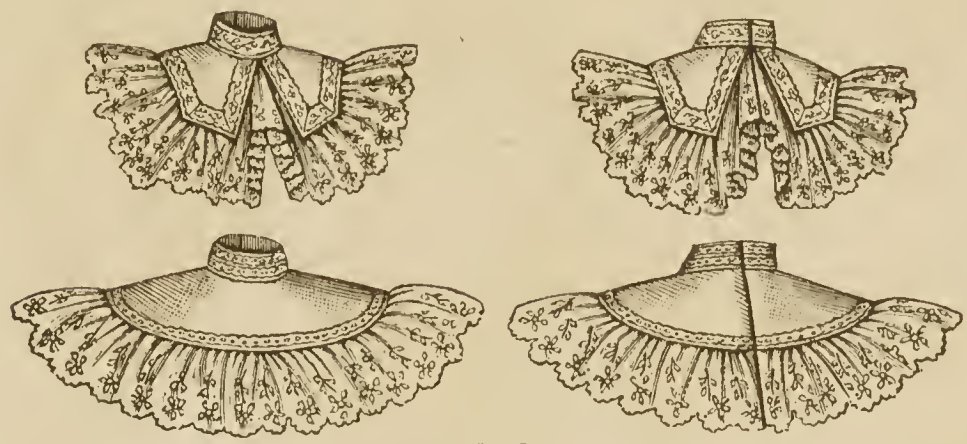
MISSES' FULL SKIRT, HAVING A STRAIGHT LOWER EDGE, AND A FIVE-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED).

(For Illustrations see Page 816.)

No. 7663.—This skirt forms part of the dainty toilette pictured at figure No. 426 L in this magazine, where it is shown made of figured challis and worn with a graceful waist of shot silk.

The gored foundation-skirt over which the full skirt is arranged may be used or not, as desired. Plain challis was here chosen to make the full skirt, and percaline for the foundation skirt, which is deeply faced upon the outside with the challis. The foundation skirt comprises a front-gore, a gore at each side and two back-gores; the front-gore and side-gores are fitted with perfect smoothness at the top by darts, while the back-gores are closely gathered at the top. The straight, full skirt is deeply hemmed at the bottom and is gathered all round at the top and sewed to the belt with the foundation skirt, flowing with much grace about the figure. The placket is finished at the center of the back. The skirt measures about two yards and a half round at the bottom in the middle sizes.

For all varieties of dress goods, whether silk, cotton or woollen, the mode is eminently suitable, and garniture is not required, as the full folds fall soft and pretty about the figure; but flat bands of braid, ribbon, velvet or in-

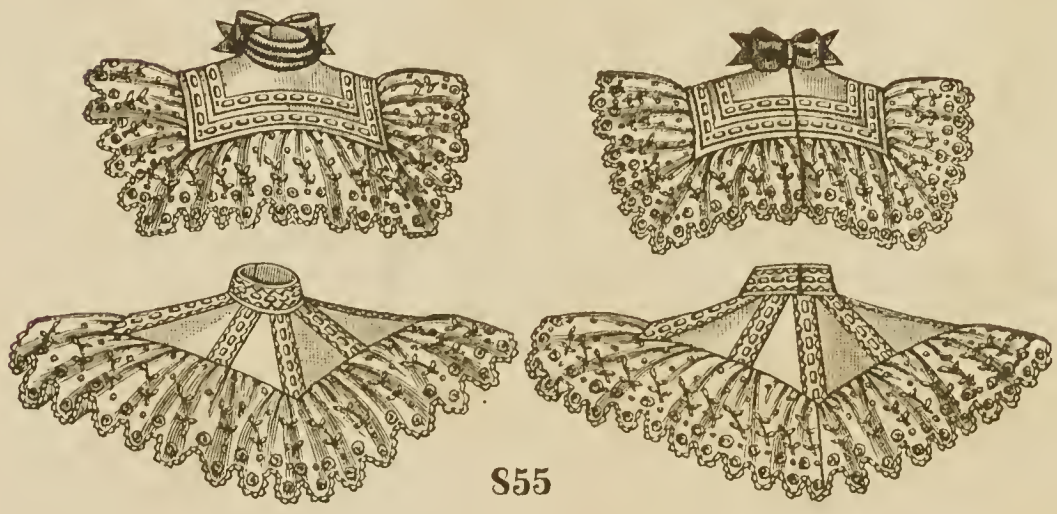


854

Front Views. *Back Views.*

MISSES' AND GIRLS' YOKE COLLARS. (COPYRIGHT.)

(For Description see Page 812.)



855

Front Views. *Back Views.*

MISSES' AND GIRLS' YOKE COLLARS. (COPYRIGHT.)

(For Description see Page 813.)

We have pattern No. 7663 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs five yards and an eighth of goods twenty-two inches wide, or three yards and three-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' FULL SKIRT, HAVING A STRAIGHT LOWER EDGE, AND A FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED).

(For Illustrations see Page 816.)

No. 7664.—Fine hemstitched nainsook flouncing is portrayed in this skirt at figure No. 430 L in this magazine.

Gray camel's-hair was here selected for the skirt, which is of ample fulness, measuring about two yards and a quarter round in the middle sizes. It is straight at the lower edge, where it is deeply hemmed, and is gathered at the top and arranged on a foundation skirt having a front-gore, a gore at each side and a back-gore. The front and side gores are fitted smoothly at the top by darts, and the back-gore is gathered. The placket is finished at the center of the back, and the top of the skirt and foundation are completed together with a belt. The skirt may be made up with or without the foundation skirt.

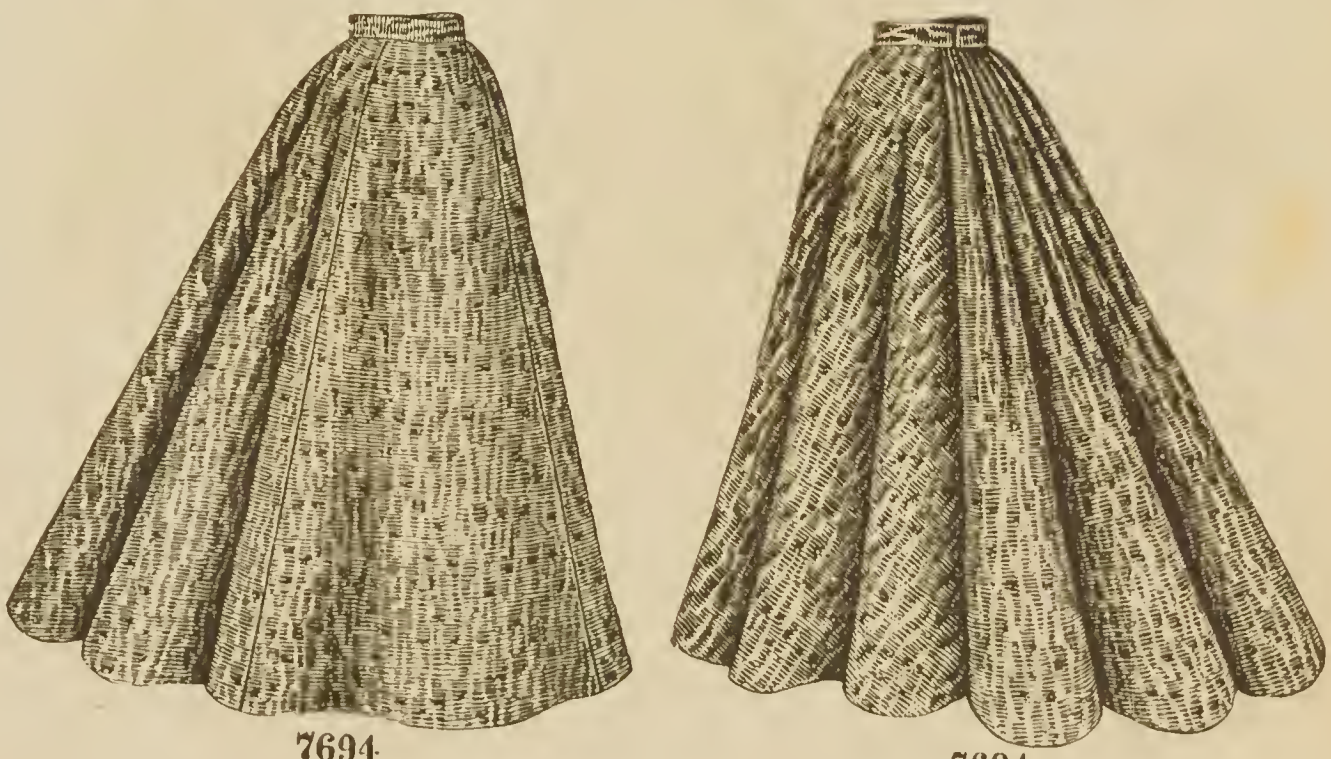
The skirt is appropriate for embroidered and hemstitched flouncings, nainsook, Swiss, lightweight woollens and fancy silks. Trimming may be added about the lower edge, if liked, gimp, fancy braid and frills of edging being suitable.

We have pattern No. 7664 in seven sizes for girls from three to nine years of age. Of one material for a girl of eight years, the skirt requires three yards and a fourth twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards thirty-six inches wide, or a yard and five-eighths forty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' BATHING COSTUME, CONSISTING OF A FULL SKIRT AND A COMBINATION BLOUSE AND DRAWERS. (TO BE MADE WITH A HIGH OR OPEN NECK, WITH FULL-LENGTH BISHOP OR SHORT-PUFF SLEEVES, AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.)

(For Illustrations see Page 817.)

No. 7691.—This bathing costume is represented made of blue and white serge and decorated with bands of white serge. The upper portion of the blouse is a square yoke fitted by shoulder seams; and to it is joined the lower portion, which is shaped by a seam at the center of the back and gathered across the top at the front and back. The drawers are extensions of the blouse, and the seam at the center is continued along the center of the drawers. The shaping of the drawers is completed by seams along the inside of the legs. The blouse is closed at the center of the front with button-holes and buttons, and the fulness is drawn to the figure at the waist-line by a tape inserted in a casing. The drawers extend to below the knee and may be left plain, or they may be drawn in by a tape or elastic inserted in a casing formed a short distance from the lower edge, to produce a frill finish. A band of white serge decorates the lower edges of the drawers. The blouse may be made with a high neck, or an open neck, as preferred, and is finished with a jaunty sailor-collar of white serge that is deep and square at the back and rounds to points at the ends. The plaited ends of white serge ties are tacked under



7694

Side-Front View.

7694

Side-Back View.

MISSES' SIX-GORED SKIRT, WITH THE THREE BACK-GORES FORMING GODETS. (COPYRIGHT.)

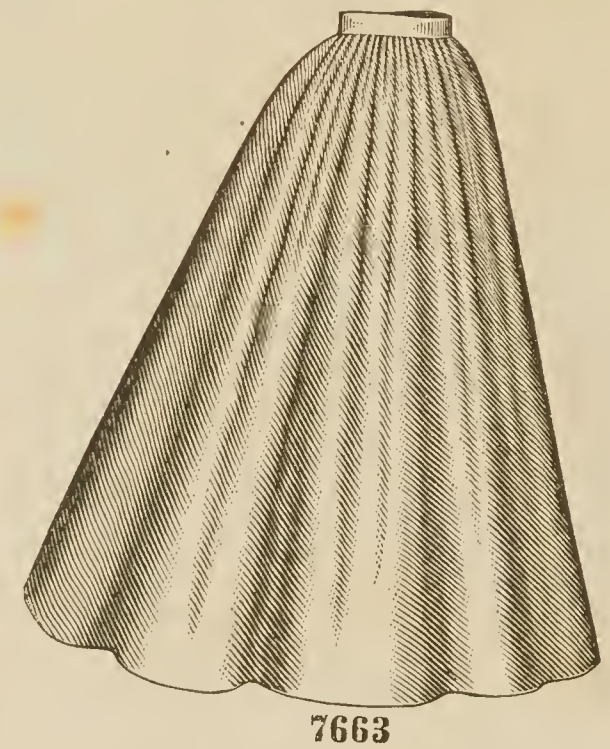
(For Description see Page 814.)

the collar on the open neck, and the ties are knotted in sailor fashion. Provision is made in the pattern for full-length bishop sleeves that are gathered at the top and bottom and completed by shallow round cuffs, and for short-puff sleeves that are drawn in by a tape or elastic in a casing made far enough above the lower edge to form a frill finish. The lower edges of the puff sleeves are decorated with a band of white serge.

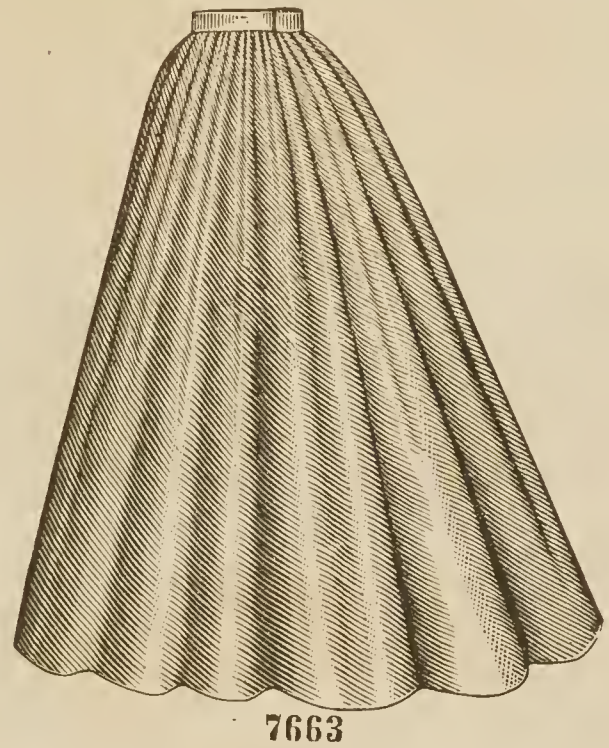
The full skirt is hemmed at the bottom and gathered at the top, where it is sewed to a belt having pointed ends closed with buttons and button-holes at the left side. The skirt is decorated a little above the lower edge with a band of white serge.

Bathing suits are made of flannel, serge, alpaca, mohair and China silk, and braid or bands of contrasting material are used as decoration.

We have pattern No. 7691 in six sizes from six to sixteen years of age. To make the costume for a miss of twelve years, requires four yards and five-eighths of blue serge forty inches wide, with a yard and an eighth of white serge forty inches wide. Of one material, it will need six yards and seven-eighths twenty-seven inches wide, or five yards and a fourth thirty-six inches wide, or four yards and a half forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7663
Side-Front View.



7663
Side-Back View.

MISSES' FULL SKIRT, HAVING A STRAIGHT LOWER EDGE, AND A FIVE-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 814.)

MISSES' AND GIRLS' BATHING COSTUME. (CONSISTING OF A CIRCULAR OR GATHERED SKIRT AND A COMBINATION DRAWERS AND DOUBLE-BREASTED BLOUSE.) (TO BE MADE WITH A HIGH OR OPEN NECK, WITH LEG-O'-MUTTON OR SHORT PUFF SLEEVES AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.)

(For Illustrations see Page 818.)

No. 7644.—Several jaunty effects are possible in this costume, for making which dark-blue serge was selected, with white braid for decoration. The blouse and drawers are in combination style, and in the shaping shoulder seams, inside leg-seams and a center seam are introduced. The blouse is drawn in closely about the waist by a tape inserted in a casing, and the fronts lap and close in double-breasted style above the waist-line with button-holes and buttons. The fronts may be high-necked or shaped in a slight V, two styles of sailor collars being provided by the pattern to correspond with both shapes of neck. Both collars fall in deep, square outline at the back, the ends of the collar for the high-necked garment meeting at the throat and flaring widely, while the long, tapering ends of the other collar extend to the bust and are joined to the front edges of the fronts. A row of braid outlines each collar. Two styles of sleeve—leg-o'-mutton and short puff—are provided for in the pattern. The leg-o'-mutton sleeves have only inside seams and are gathered at the top; and two rows of braid encircle each wrist. These sleeves are cut off a little above the elbow when puff sleeves are desired, a tape inserted in a casing near the lower edge drawing the sleeve to form a pretty frill finish, and a single row of braid trims the lower edges of the puffs prettily. When the drawers are preferred in Knickerbocker style, they are similarly drawn in near the lower edge and decorated with braid.

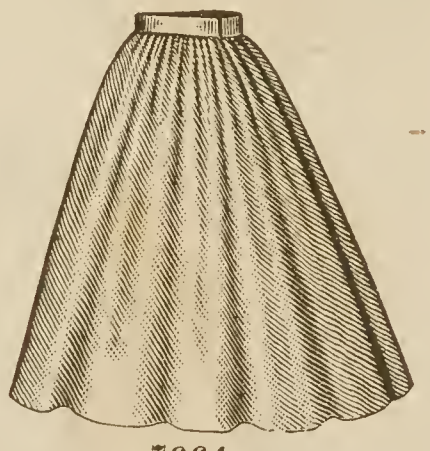
Two rows of braid encircle the lower part of the skirt, which may be of circular shaping or of the full, round variety. The circular skirt has straight back edges joined in a center seam, a placket being finished above the seam; it is smooth at the top of the front and sides and ripples below, while at the back it is gathered and falls in rolling folds. The full skirt is hemmed at the bottom and gathered all round at the top, and the placket is made at the left side. Each skirt is completed with a wide belt trimmed along its upper and lower edges with a row of braid and having a pointed, overlapping end.

Flannel and serge are the most popular materials for bathing suits, and blue and gray are favored colors. White or red braid is suitable for trimming, but frequently bands of contrasting material are used.

We have pattern No. 7644 in six sizes from six to sixteen years of age. For a miss of twelve years, the costume needs seven yards and a fourth of material twenty-seven inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and an eighth forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7664
Front View.



7664
Back View.

GIRLS' FULL SKIRT, HAVING A STRAIGHT LOWER EDGE, AND A FOUR-GORED FOUNDATION-SKIRT (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 815.)

STYLISH LINGERIE.

(For Illustrations see Page 755.)

So extensive and dainty is the assortment of neck garnitures displayed this season that even the most fastidious woman will have little trouble in finding exactly what she desires.

Chené taffeta, velvet; satin and silk ribbons are used on the new accessories, and lace is introduced in the form of frills or graceful jabots.

In the choice selection given herewith, for which patterns can be obtained in whole or in part, are some very desirable adjuncts that will be suitable for renovating or freshening a last season's gown that has become worn or passé.

FIGURE NO. 1.—FANCY SAILOR COLLAR.—To accompany a dark-blue serge costume this adjunct will be especially effective. The sailor collar represented is included in pattern No. 7037, price 5d. or 10 cents. Black satin was chosen for its development, and between its tapering front edges, which extend to the waist-line, is inserted a plain, vest-like section of corn-colored

silk, to the upper edge of which is flatly applied butter-colored point Venise edging. The outer edge of the sailor collar is handsomely decorated with a full frill of butter-colored point appliqué lace edging, which falls in graceful folds over the shoulders and below the prettily rippled back of the collar. A pattern is provided for the sailor collar only, the remainder of the adjunct being so simple of construction as to obviate the necessity for a pattern.

FIGURE No. 2.—STYLISH PLASTRON.—A partially worn gown may be greatly freshened by the addition of this plastron, which is one of the styles included in pattern No. 744, price 10d. or 20 cents. The full front is finely tucked at each side of a broad box-plait, six rows of narrow Valenciennes lace edging forming a dainty trimming. The plastron, which extends to the waist-line, is topped by a becomingly high standing collar of old-blue velvet overlaid with lace insertion, and to the side edges are sewed graduated frills of lace edging, that is narrowest at the waist-line and falls in deep, full folds over the shoulders and at the back.

FIGURE No. 3.—LADIES' FANCY COLLAR.—A novel way in which to develop and ornament the fancy collar in costume pattern No. 7619, which is illustrated in the May DELINEATOR, and costs 1s. 8d. or 40 cents, is here suggested. Alternate rows of fine tucking and insertion form the collar, and a standing collar composed of a row of insertion between upward and downward turning tucks completes the neck. The lower edge of the fancy collar both front and back is hollowed in a becoming manner, and the closing is made on the left shoulder. It is decorated with a frill of point lierre lace edging, which is continued over the shoulders and headed all round by a single row of ribbon-run lace beading. Rosettes of baby ribbon adorn the points of the fancy collar and the lower edge of the standing collar.

FIGURE No. 4.—ATTRACTIVE BRETELLES.—These fashionable bretelles are shown to excellent advantage in black satin. They are shaped in square outline at the top and bottom, and the upper edge is followed by point Venise lace Vandykes which add greatly to the attractiveness of the accessory. These bretelles were cut by one of the modes embraced in pattern No. 7358, which costs 5d. or 10 cents.

FIGURE No. 5.—LADIES' SQUARE YOKE.—Simple and effective is this yoke, which combines fancy tucking, lace insertion and point lierre lace edging in its construction. The yoke is composed of rows of lace insertion and tucking, and the standing collar is of the same. A narrow binding of white lawn finishes the outer edges of the yoke and serves as a heading for the moderately deep frill of point lierre lace edging. Rosette-bows of red *bébé* ribbon decorate the corners of the yoke, which may, if desired, be lined with silk the same color as the rosettes. Pattern No. 794, price 7d. or 15 cents, includes this yoke, which will greatly enliven a plain or a partially worn gown.

FIGURE No. 6.—LADIES' SAILOR COLLAR.—The accompanying engraving depicts a very desirable mode by which to renovate a bodice that requires freshening. The sailor collar, which was cut by pattern No. 7020, price 5d. or 10 cents, extends in tapering revers to the waist-line at the front and falls in deep, square outline at the back. A rich effect is achieved by applying point Venise lace over black velvet for the sailor collar. A tuck-shirred section of rose-pink silk is softly gathered between the front ends of the sailor collar, and a crush collar of the silk garnitured at each side with a full rosette of the same completes an exceptionally attractive accessory. No patterns are supplied for the full front and crush collar, as they are so simple of construction that only moderate skill is required to make them.

FIGURE No. 7.—LOW-NECK GARNITURE.—Quaint simplicity characterizes the adjunct depicted at this figure, for the construction of which a delicate shade of pink silk was chosen. A smooth effect is presented at the front and back, while on the shoulders appear pretty convolutions that spread over the sleeves. From the lower edge of this bretelle depends a frill of Breton lace edging headed by a row of spangled gimp. Dainty loop-bows are adjusted on the shoulders and a bow presenting short loops and long ends appears at the front and back over the flaring ends of the bretelle. The bretelle was shaped by pattern No. 7067, price 5d. or 10 cents, and is an appropriate style by which to shape bretelles intended to adorn an evening bodice.

FIGURE No. 8.—HANDSOME YOKE-DECORATION.—Régence lace forms this yoke, which is made over a blue chené taffeta foundation. The neck is shaped in square outline and is edged with blue velvet ribbon that is caught at the corners under oval silver buckles. The lower edge is followed by a velvet ribbon arranged in a similar manner at the corners and in rabbits' ears on each shoulder. From beneath this decoration falls a soft frill of the lace that is caught up at the center of the front under a dainty little bow of velvet ribbon. Such a yoke would be appropriate for theatre or evening wear, and if desired to wear with a low-necked bodice, the foundation may be omitted. The yoke was shaped according to the yoke in blouse-waist pattern No. 7312, which costs 1s. or 25 cents.

FIGURE No. 9.—LADIES' YOKE.—The yoke here depicted is intended to garniture a smooth-fitting waist. It is made up over a foundation of rose chené taffeta, and taffeta ribbon in the same shade is arranged in soft folds over the standing collar and forms two outstanding loops at each side. The yoke foundation is of moderate depth and is covered at the center with a section of black point Venise lace edging, to the side edges of which is applied another section of the edging that falls smoothly over the shoulders, while at the front and back it falls in full folds that result from gathers. Black lace beading run with *bébé* ribbon covers the joining of the sections; it is formed in full, dainty rosettes at the lower corners. Equally attractive results may be achieved in white, écru or butter-colored laces. The foundation of the yoke was cut by the shallow square yoke in pattern No. 7039, which costs 5d. or 10 cents.



7691



7691

Front View.



7691

Back View.

MISSES' AND GIRLS' BATHING COSTUME. (CONSISTING OF A FULL SKIRT AND A COMBINATION BLOUSE AND DRAWERS.) (TO BE MADE WITH A HIGH OR OPEN NECK, WITH FULL-LENGTH BISHOP OR SHORT PUFF SLEEVES AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.) (COPYRIGHT.)

(For Description see Page 815.)

Artistic House Furnishing and Decoration.

(For Illustrations see Page 757.)

Some of the latest ideas for the disposal of house draperies are illustrated in the accompanying engravings, and the tasteful furnisher will no doubt be able, with the aid of these suggestions, to produce many original arrangements of the soft, rich hangings with which she delights to beautify her home. The assortment of fabrics now offered for this purpose is large and varied, and many of the moderately expensive stuffs are in the highest degree artistic, both in coloring and in texture.

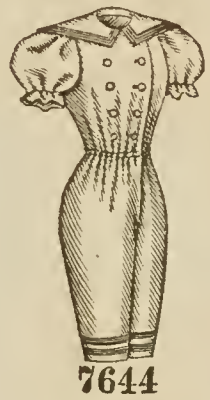
The engraving at the upper left-hand corner of the page illustrates a very pleasing window-drapery, the two curtains forming a most delightful color harmony. Two mahogany poles tipped with brass knobs are required for this arrangement, the lower one being long enough to extend well beyond the sides of the window and the upper one considerbly shorter. The curtain at the right is of peacock-blue velours lined with light-yellow satin and bordered with an applied insertion of heavy lace, and is simply hung from the lower pole and caught back with yellow ribbon. The other curtain is of soft yellow wool goods arranged to fall in long folds and with a jabot effect at the inner edge; and above both curtains is a draping of the woolgoods trimmed at one edge with ball fringe, the material being caught in a puffed knot over the right end of the lower pole and looped gracefully over both poles, and its ends falling in jabot folds of unequal length at both sides. Any prettily contrasting drapery fabrics may be used in this way.

The next illustration shows the principal features of a sitting or living room that is most inviting-looking with its many suggestions of cosy comfort. The broad bay-window admits ample light, which is agreeably softened by curtains of light-brown drapery silk; and above the window space is a light wooden pole supporting a festooned arrangement of slightly darker brown silk that falls in jabot folds at the ends. The walls are covered with buff paper showing a soft, rough surface, and above the cherry picture-rail is a garland-and-ribbon design in light-yellow that matches the ceiling in hue. The doorway opening into the adjoining room has a woven wicker grille at the top, and below is a cherry pole that supports fringed portières of light-brown silk figured with darker brown conventional flowers. Beyond the draperies is a three-leaved wicker screen having the upper parts of the panels filled with shirred light-brown silk. To the right of the doorway is a low cherry book-rack with a yellow silk curtain, and having shelves at the top upon which are displayed some pretty vases; and in the corner is a cherry stand bearing a large jar of glazed pottery containing a growing palm. In front of the window and running its full width is a flat couch covered with light-brown leather and finished with a knotted leather fringe, the head-rest provided at one end forming just the corner in which could be placed a heap of soft cushions. The center table is of cherry and has an embroidered scarf, upon which rests a handsome lamp with a yellow silk shade; and near by is a large wicker easy chair with a yellow silk scarf and head-rest. Near the couch is a wicker rocker, and beside it is a wicker tabouret supporting a dainty coffee service. The floor is covered with light-brown carpet filling, and in front of the couch is a Turkish rug in old, soft shades of yellow, brown and red. Two fancy chairs, one of them upholstered, and a pretty foot-rest complete the furnishing of this charming corner.

A handsome bedroom, also with a bay-window, is displayed at the remaining illustration, the principal colors being blue, white and gold. The floor is of inlaid or parquetry work, but a similar effect could have been produced by staining the outer edges of the wood and covering the center with a large rug. The walls are hung with soft French-gray paper, and the border at the top, and also the panels in the bay-window, are in blue, white and gold. The windows are draped with dainty lace curtains, and hangings of blue silk arranged on gilt poles. The long, low bedstead is in white enamel with rich gilt trimmings, and both the bed proper and the French roll are covered with white linen strewn with small embroidered gold-and-white daisies. Above the bed is a drapery of figured blue silk hanging from a gilt cornice, and the adjacent doorway has a similar cornice, with heavy blue silk portières, one of which is gracefully draped back with a gold cord. On one side of the bed is a Smyrna rug, and on the other side a low Turkish stand in white - and - gold. The open hearth is tiled in light-blue, and the mantel and over-mantel are white with gold trimmings, a small bevelled mirror being back of the mantel-shelf. The dressing-table and desk are gold-and-white, the table being provided with a handsomely bevelled mirror of unique shape; and at the center of the room is a small gilt table supporting a potted palm. A spring rocker upholstered in blue raw silk, a low chair to match, a fancy gilt chair with cushioned seat, and a pretty ottoman provide amply for comfort, and the walls are hung with pretty prints and water-colors, some in gilt frames and the rest in white or blue enamelled frames.



7644



7644



7644

Front View.



7644

Back View.

Misses' and Girls' Bathing Costume, Consisting of a Circular or Gathered Skirt and a Combination Drawers and Double-Breasted Blouse. (To be Made with a High or Open Neck, with Leg-o'-Mutton or Short-Puff Sleeves and with the Drawers Plain or in Knickerbocker Style.) (Copyright.)

(For Description see Page 816.)

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. The new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.

Styles for Little Folks.

FIGURE NO. 433 L.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE No. 433 L.—This consists of a Child's dress and bonnet. The dress pattern, which is No. 7653 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen differently made up on page 822 of this magazine. The bonnet pattern, which is No. 7660 and costs 5d. or 10 cents, is in five sizes for little girls from one-half to seven years of age, and is shown again on page 823.

Simplicity of detail distinguishes the dainty little dress, which is here shown made of pink chambray and embroidered edging. Five small box-plaits are arranged in the front of the waist at the center; and the backs, which join the front in shoulder and under-arm seams, are perfectly smooth and are closed at the center with button-holes and buttons. The pretty bishop sleeves are finished at the wrists with a drooping frill of embroidered edging in lieu of the regular bands or cuffs. Pretty Bertha frills that meet at the center of the back cross the shoulders and end at the box-plaits in the front; ribbons starting from the neck in front are carried to their upper corners, knotted and then carried to their lower corners and finished in a dainty bow. A softly folded ribbon surrounds the waist, terminating in a bow with ends at the back. The deeply hemmed skirt is gathered at the top and sewed to the waist, falling in pretty folds about the figure.



FIGURE No. 433 L.

FIGURE No. 434 L.

FIGURE No. 433 L.—CHILD'S TOILETTE.—This consists of Child's Dress No. 7653 (copyright), price 10d. or 20 cents; and Bonnet No. 7660 (copyright), price 5d. or 10 cents. FIGURE No. 434 L.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7699 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

The bonnet is made of lawn and has a circular center, a full crown and a smooth front that is prettily decorated at the outer edges with lace ruching. Rosettes of ribbon decorate the bonnet on top, and ribbon tie-strings are neatly bowed under the chin.

The dress may be made of gingham, lawn and various washable fabrics, or of cashmere and goods of similar weave. The bonnet may be of lawn, mull or silk.

FIGURE No. 434 L.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 434 L.—This illustrates a Little Girls' dress. The pattern, which is No. 7699 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen in three views on page 821 of this publication.

The dress is here shown worn without a guimpe and suitably developed for party wear in pure-white mull and decorated with embroidered edging and pink ribbon. The dress portion or skirt is deeply hemmed at the lower edge, and at the center of the front and back it falls in soft, flowing folds from the top of a square-necked short waist that is shaped by shoulder and under-arm seams and closed at the back. At the sides it is joined to the bottom of the waist. Fanciful bretelles decorated at their free edges with a double frill of embroidered edging cross the shoulders and fall deep and square at the front and back. The balloon puff sleeves droop prettily and are finished with bands that are covered with double frills of edging. Ribbon outlines the low neck between the bretelles and is bowed gracefully in two loops and two long ends at the center of the front.

Silk of inexpensive quality, organdy, nainsook, India or China silk and delicate tints of chambray will be chosen for a dress like this, and lace edging and ribbon will provide the trimming.

FIGURE No. 435 L.—CHILD'S DRESS.

(For Illustration see Page 820.)

FIGURE No. 435 L.—This illustrates a Child's dress. The pattern, which is No. 7652 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and is shown again on page 822 of this magazine,

This little dress will be sure to please mothers who like combined simplicity and daintiness in their little ones' gowns. Pale-blue gingham and all-over embroidery are here tastefully combined. The dress has a full, gathered skirt trimmed along the top of the hem with a row of embroidered insertion. It depends from a round body, a cording of the gingham being included in the joining. The body has a plain front and plain backs closed at the center and is covered at the top by a full puff yoke shirred to form a standing frill about the neck. The lower edge of the yoke is concealed by a star Bertha that falls in deep points at the center of the front and back and over the shoulders, drooping quaintly over the full leg-o'-mutton

shirt sleeves, which are finished with wristbands of all-over embroidery. A row of embroidered edging follows the lower edge of the Bertha, and an upright frill decorates the neck and the upper edge of each wristband, with pretty effect.

The soft, pretty India and Japanese silks, silk gingham, mull, nainsook and Swiss are perfeetly suited to the mode, and with them may be eombined lace or all-over embroidery. Ribbon rosettes or bows, frills of silk or laee and faney stitching may supply additional deeoration.

Figure No. 436 L.—Little Girls' Dress.

(For Illustration see this Page.)

Figure No. 436 L.—This illustrates a Little Girls' dress. The pattern, whieh is No. 7684 and eosts 10d. or 20 eents, is in eight sizes for little girls from two to nine years old, and may be seen again on page 821.

The mode has the air of quaintness always admired in little folks' dresses. Plainnainsook is the material used in this instanee. The dress is here worn without a guimpe and has a body shaped in low, rounding outline at the top. The front and back are supported by a smooth lining and display a smooth effect at the top, and there is gathered fulness at the center of the lower edge. Drooping from the upper edge is a star Bertha falling in eight moderately deep points, its ends meeting over the elosing, which is made at the eenter of the baek. The Bertha is edged with lace, and short straps of pink ribbon are drawn from the neck edge and eaught down between the points. A spreading bow of ribbon deco-



Figure No. 435 L.

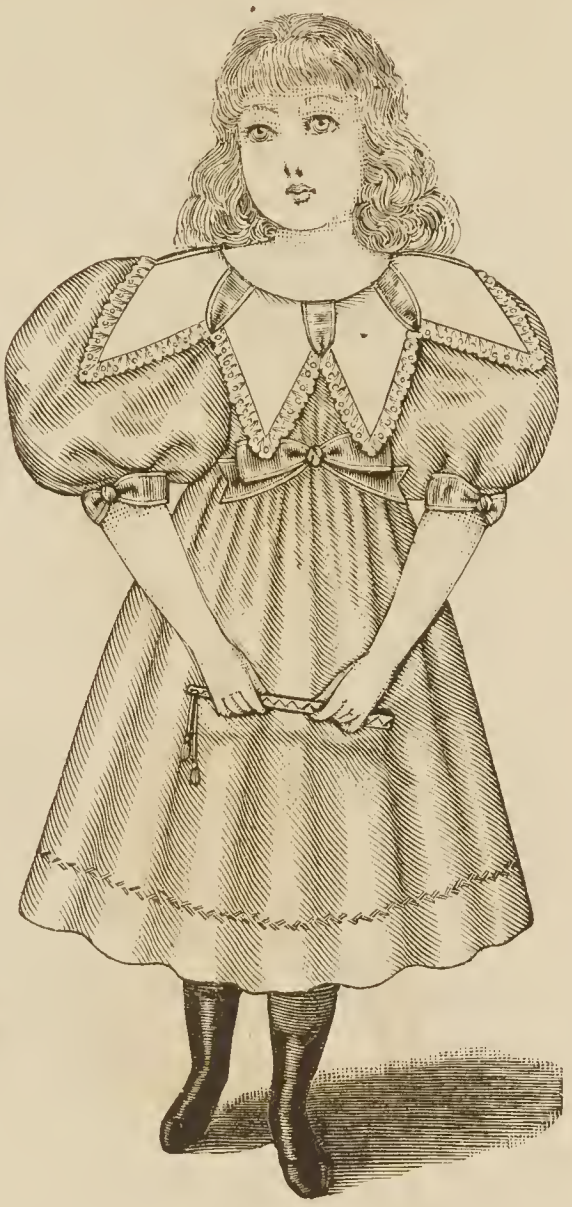


Figure No. 436 L.

Figure No. 435 L.—Child's Dress.—This illustrates Pattern No. 7652 (eopyright), price 10d. or 20 eents. Figure No. 436 L.—Little Girls' Dress.—This illustrates Pattern No. 7684 (eopyright), priee 10d. or 20 eents.

(For Descriptions see Pages 819 and 820.)

rates the lower edge of the waist at the eenter of the front, and similar ribbon bowed at the baek of the arm eneireles bands that finish the lower edges of the short puff sleeves. The straight, full skirt depends in graeeful folds from the body, a row of feather-stitehing fastening the hem in position.

Crêpe de Chine, ehiffonette, mull, organdy and soft silks will make up prettily by this pattern, and a guimpe of silk or some fine eotton goods may be worn. Dainty laee frills, rosettes of baby ribbon and ruehes of the material make pretty trimmings.

Little Girls' Dress, With Star Bertha. (To be Worn With or Without a Guimpe.)

(For Illustrations see Page 821.)

No. 7684.—At figure No. 436 L in this Delineator this dainty dress is shown made of nainsook and trimmed with edging, ribbon and feather-stitehing.

The dainty simplicity of this little frock will gratify the most fastidious taste. The dress is here made of flowered ehallis and trimmed with narrow velvet ribbon and lace edging. The low-cut waist is provided with a lining shaped by shoulder and under-arm seams. The front is smooth at the top, but has fulness at the bottom collected in a short row of gathers at the center. The baek has fulness similarly disposed at each side of the closing, whieh is made at the eenter with buttom-holes and buttons. From the low round neck droops a star-Bertha, the points of which are outlined with a frill of edging and three rows of velvet ribbon. The balloon puff-sleeves are gathered at the top and bottom and mounted on smooth linings; they are completed with narrow bands that are each deeorated with three rows of velvet ribbon and a drooping frill of lace edging. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, falling in soft folds about the figure.

Pretty dresses may be made like this without lavish expenditure. Cashmere, lawn, gingham, pereale, India or China silk, taffeta, erépon and various other goods are suitable, and some slight deeoration, sueh as braid, ribbon, laee and embroidery, may be added. A dainty gown may be eut from white China silk, and éeru Valenciennes lace edging and insertion may eontribute the deeoration.

We have pattern No. 7684 in eight sizes for little girls from two to nine years of age. For a girl of five years, the dress needs four yards and a half of material twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and a half forty-four inches wide. Priee of pattern, 10d. or 20 cents.

Little Girls' Dress. (To be Worn With or Without a Guimpe.)

(For Illustrations see Page 821.)

No. 7699.—At figure No. 434 L in this issue this dress may be seen made of mull and decorated with edging and ribbon.

This dainty little froek is here pietured made of white lawn and deeorated with embroidered edging. It is shaped in low, square outline at the top and is made with a short body shaped by shoulder and under-arm seams and closed at the baek. The skirt is deeply hemmed at the bottom and gathered at the top; at the sides it is joined to the lower edge of the body, but at the eenter of the front and back it is extended to

the top of the body, over which it falls in soft, pretty folds with the effect of a slip, the fulness being prettily framed by bretelles that fall deep and square at the front and back. The edges of the bretelles are decorated with a frill of edging, and a frill of edging droops from the neck between the bretelles. The balloon puff sleeves are gathered at the top and bottom and are finished with narrow bands that are decorated with a frill of embroidered edging.

This is a delightfully simple and picturesque mode for batiste, dimity, gingham, nainsook, crêpon, cashmere, etc. Lace, embroidery and ribbon will provide satisfactory trimming.

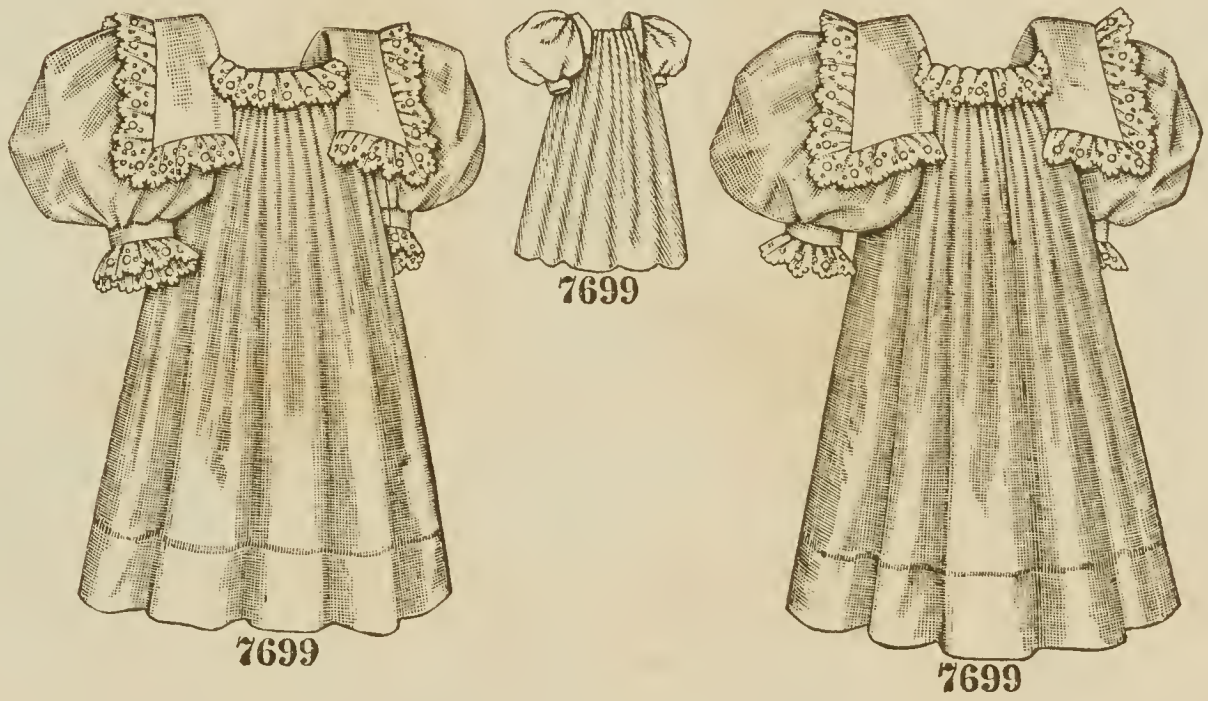
We have pattern No. 7699 in eight sizes for little girls from two to nine years of age. Of one material for a girl of five years, the dress will need five yards and three-fourths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a half thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.



Front View. *Back View.*

LITTLE GIRLS' DRESS, WITH STAR BERTHA. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 820.)



Front View. *Back View.*

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 820.)

CHILD'S DRESS, WITH STAR BERTHA.

(For Illustrations see Page 822.)

No. 7652.—Light gingham and all-over embroidery are combined in this little dress at figure No. 435 L in this magazine, embroidered edging and insertion providing the decoration.

The gown is charmingly simple and for its development in the present instance pink gingham was chosen, with a pretty trimming of fine embroidered edging. The full, gathered skirt is deeply hemmed and falls in soft folds from the round body, to which it is joined, a cording of the material being included in the joining. The body is shaped by seams on the shoulders and under the arms, and the upper part is covered with a full, seamless, round yoke that is drawn by shirrings near the top to form a frill about the neck, its gathered lower edge being concealed by a star Bertha. The Bertha is circular in shape and falls in points on the shoulders and at the front, its pointed ends flaring slightly over the closing, which is made at the center of the back with buttons and button-holes. A frill of narrow embroidered edging forms a pretty trimming for the lower edge of the Bertha, and a similar frill finishes the top of the puff. The fulness of the one-seam leg-o'-mutton shirt sleeves is thrown into soft folds and wrinkles by gathers at the upper and lower edges, and the lower edge of each sleeve is finished with a wristband decorated at the top with an upturning frill of edging. The dress may be made up without the Bertha and puff, as shown in the small engraving.

Dimity, lawn, gingham, batiste, percale, challis, wash silk and India silk are tasteful selections for children's dresses, and decoration may be afforded by lace edging of any variety, ribbons or embroidery. A dressy effect may be produced in this little gown by using an ornamental fabric for the yoke, Bertha and wristbands or for the Bertha only.

We have pattern No. 7652 in seven sizes for children from one-half to six years of age. For a child of five years, the dress will need four yards and three-fourths of goods twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S DRESS.

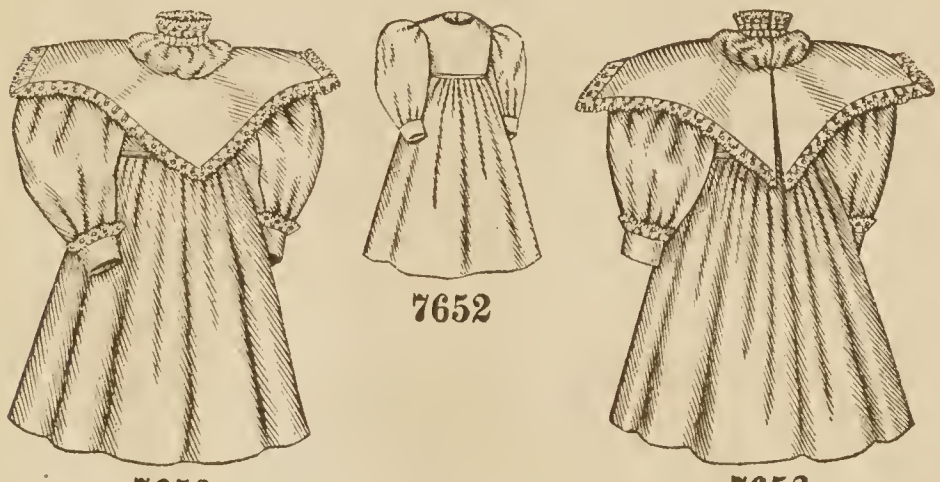
(For Illustrations see Page 822.)

No. 7653.—Pink chambray and embroidered edging are prettily combined in this little dress at figure No. 433 L in this DELINEATOR, ribbon and edging providing the decoration.

In this instance the dress is represented made of checked gingham and decorated with insertion and embroidered edging. The pretty little waist is shaped by shoulder and under-arm seams and closed at the back with button-holes and buttons. Five tiny box-plaits are formed at the center of the front, but the backs are perfectly smooth. The full, bishop sleeves are gathered at the top and bottom and completed with narrow wristbands that are overlaid with insertion. Bertha frills, that are gathered at their upper edges and decorated at their ends and lower edges with embroidered edging, meet at the center of the back, cross the shoulders and terminate at each side of the box-plaits. The neck is completed with a cording of plain material and a standing frill of embroidery. The deeply hemmed skirt is gathered at the top and sewed to the waist, a cording of plain material being included in the joining. The effect without the Bertha-frills is shown in the small engraving.

Chambray, percale, lawn, cambric, dimity, etc., are excellent

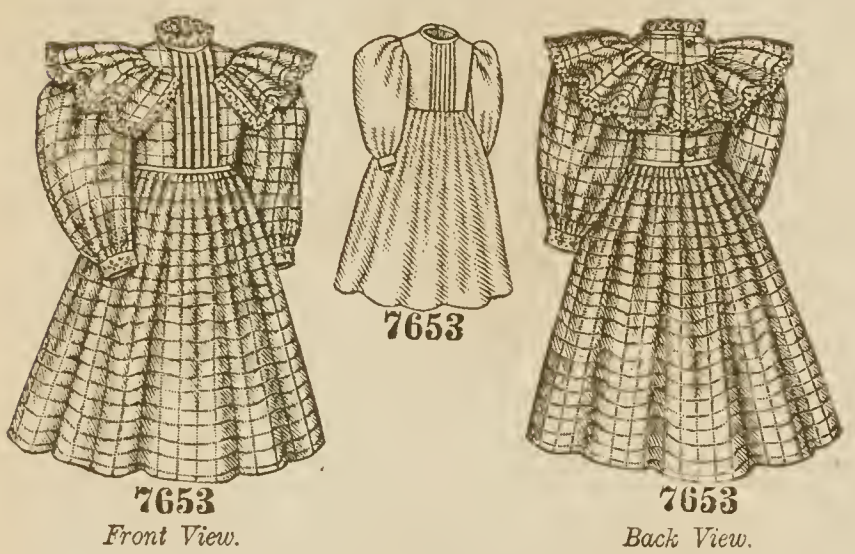
materials in which to develop the mode and lace or embroidered edging will trim it appropriately. A dainty little gown may be made up by this design in white dotted Swiss, with narrow white Valenciennes lace edging and insertion for decoration.



Front View. *Back View.*

CHILD'S DRESS, WITH STAR BERTHA. (COPYRIGHT.)

(For Description see Page 821.)



Front View. *Back View.*

CHILD'S DRESS. (COPYRIGHT.)

(For Description see Page 821.)

We have pattern No. 7653 in seven sizes for children from one-half to six years of age. For a child of five years, the dress calls for four yards and three-eighths of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' APRON. (KNOWN AS THE GREENAWAY APRON.)

(For Illustrations see this Page.)

No. 7683.—The most fastidious little maiden will be pleased with this apron, which is in Greenaway style and is made of white lawn. The apron is thoroughly protective, entirely concealing the skirt of the dress and having a very short low-necked body showing a rounding outline at the back and a Pompadour neck in front. The skirt has a deep hem at the lower edge and narrower hems at the back edges, and its upper edge is gathered and joined to the body, which is shaped by short seams on the shoulders and under the arms and closed at the back with buttons and button-holes. The pretty, gathered frill sleeves are deepest at the upper side, and their free edges are tastefully decorated with a row of fine embroidery. Similar trimming edges the gathered Bertha frill, which almost conceals the body, following its upper outline at the back and being brought down to the lower edge at the center of the front to effectively outline a V. The neck is finished with an upright frill of edging set on under a row of beading threaded with delicately tinted baby ribbon, the beading being continued along the gathered edge of the Bertha. At the front the Bertha frill imparts a fanciful air and by its omission a very simple effect may be attained.

The little apron is characterized by a simplicity that is highly desirable in all garments for very small people, and when intended for best wear it will often be made of white wash silk, fine nainsook or mull, with lace or embroidery for trimming. Gingham or seersucker decorated with narrow ruffles of the same, or with frills of colored cambric embroidery, will be a sensible choice when serviceableness is the chief requisite. White India dimity will develop a dainty apron. The Bertha and sleeve frills may be trimmed with insertion.

We have pattern No. 7683 in nine sizes for little girls from one to nine years of age. For a girl of five years, the apron needs two yards and three-fourths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' BONNET OR CAP. (TO BE MADE WITH OR WITHOUT A CAPE.)

(For Illustration see Page 823.)

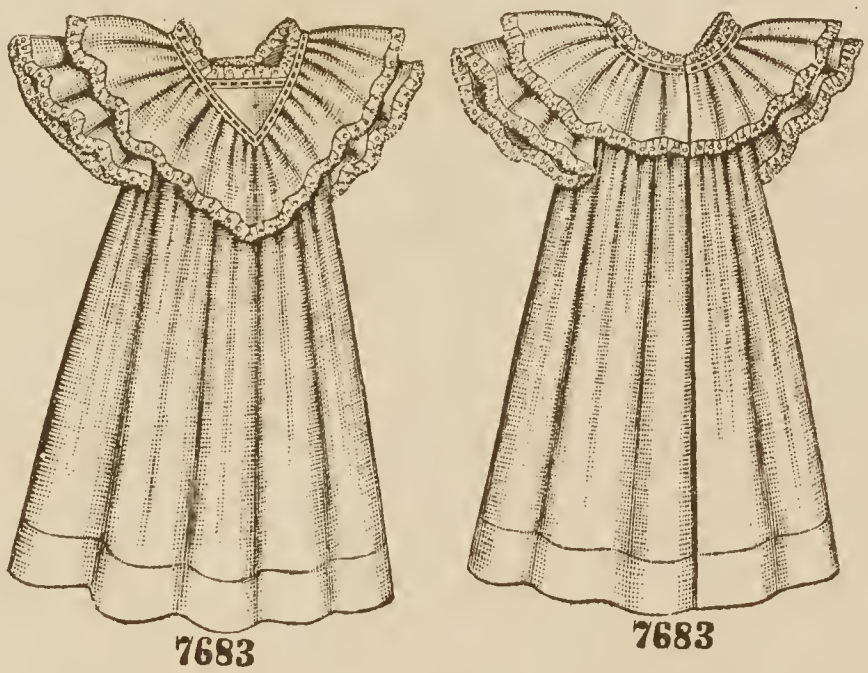
No. 7660.—At figure No. 433 L in this magazine, the cap is shown made of lawn and trimmed with ribbon and ruching.

The bonnet or cap is here pictured made of Swiss muslin and decorated with lace, feather-stitched bands and ribbon rosettes. It may be made up with or without the cape. The small, circular center joins a full crown that is arranged over a close-fitting lining, the crown being gathered at its front and back edges and having a seam at the center of the back. The front is smooth and fits the head closely, and the seams joining the crown to the front and center are covered with feather-stitched bands. The cape is decorated all round with lace edging; it is gathered a short distance from the top to form a self-heading and sewed along the gathering to the bottom of the cap. A double box-plaited ruching of lace is applied along the front edge of the cap, and when the cape is omitted it is continued along the lower edge. Three dainty rosettes of baby ribbon are placed over the joining of the front and crown, the middle rosette being directly on top. Tie-strings are sewed to the cap just back of the front corners.



For Summer, little caps are made up in this style of silk mull, India lawn, fine French or English nainsook, India dimity and dotted Swiss. Heavier caps are made of surah or India silk and feather stitching done with embroidery silk, ruchings of Valenciennes lace edging and rosettes of colored or white satin baby ribbon generally form the decoration.

We have pattern No. 7660 in five sizes for little girls from one half to seven years of age.



Front View. *Back View.*

LITTLE GIRLS' APRON. (KNOWN AS THE GREENAWAY APRON.) (COPYRIGHT.)

(For Description see this Page.)

Of one material for a girl of five years, the bonnet requires a yard and a fourth twenty-two inches wide, or seven-eighths

of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

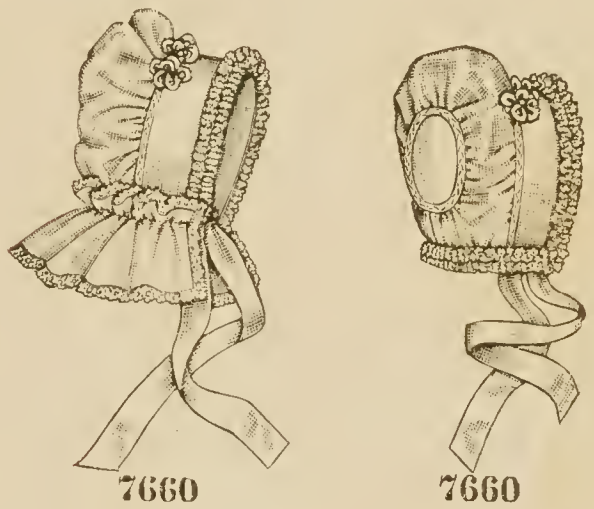
INFANT'S PEASANT DRESS OR SLIP. (IN DRESS REFORM STYLE.)

(For Illustrations see this Page.)

No. 7656.—This dress is represented made of fine nainsook and may be used either as a dress or a slip. It is fashioned on dress reform principles and is decidedly dainty. The full, loose front is joined to the back in under-arm seams, but is separated from the back on the shoulders by the pretty sleeves, which extend to the neck. The top of the dress is turned under and shirred to form an upright frill about the neck, and is underlaid by a round yoke-shaped stay made with shoulder seams, the shirring being tacked to the stay. If preferred, the neck may be drawn in on a cord or tape, and then the stay will be omitted. The sleeves are faced at the lower edge and shirred on a cord or tape that draws the fulness close around the wrist and forms the edge into a pretty frill. The dress is slashed at the center of the back and finished for a closing, which is effected with button-holes and small buttons; and the bottom is deeply hemmed.

Lawn, nainsook, organdy, fine cambric, etc., are suitable materials in which to develop the little dress, and if trimming be desired, an edging of lace or embroidery may be added to the neck and wrists.

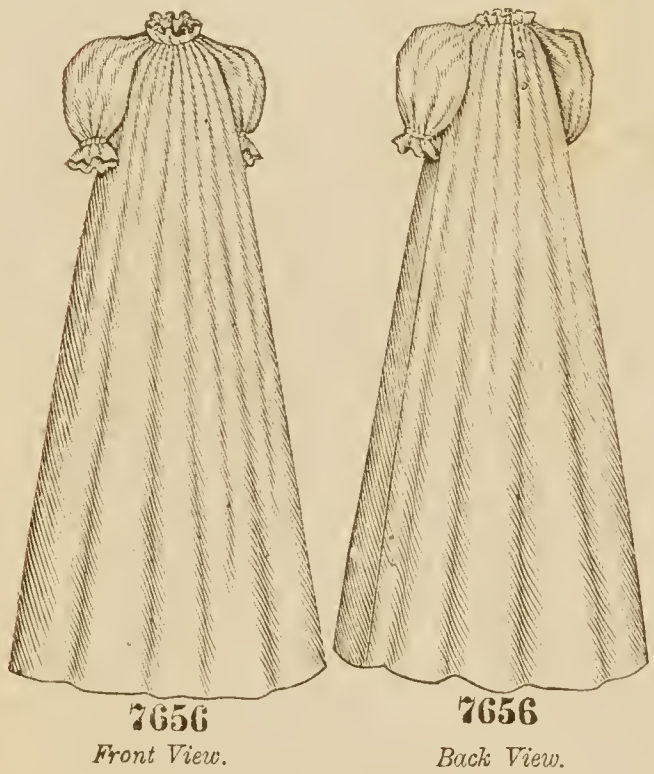
Pattern No. 7656 is in one size only. To make a garment like it, requires two yards and seven-eighths of material twenty-seven inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 7d. or 15 cents.



Front View. *Back View.*

LITTLE GIRLS' BONNET OR CAP. (TO BE MADE WITH OR WITHOUT A CAPE.) (COPYRIGHT.)

(For Description see Page 822.)

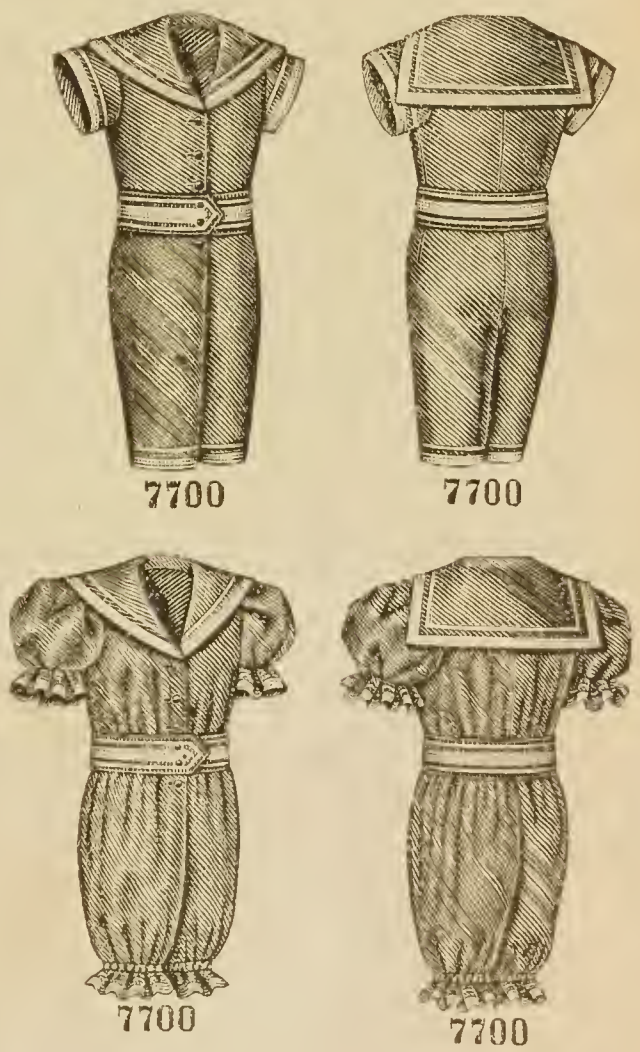


Front View. *Back View.*

INFANT'S PEASANT DRESS OR SLIP. (IN DRESS REFORM STYLE.) (COPYRIGHT.)

(For Description see this Page.)

ized by a very pretty fulness. Navy-blue flannel was selected for both costumes, with a decoration of white braid. The close-fitting costume is shaped by shoulder seams, under-arm darts, inside leg-seams in the drawers, which are extensions of the body, and a center seam, and the closing is made to a desirable depth at the center of the front with buttons and button-holes. The very short cap sleeves have seams under the arms and are edged with a row of narrow braid above a row of wide braid, and similar decoration is applied to the lower edges of the drawers. The fronts are cut slightly low at the top to accommodate the ends of the sailor collar, which falls in regulation square outline across the back, and is decorated to correspond with the sleeves. A wide belt encircling the waist has a pointed, overlapping end and is made decorative by a band of wide braid at the center and narrow braid at the edges.



Front Views. *Back Views.*

CHILD'S BATHING COSTUME. (TO BE MADE FULL OR CLOSE-FITTING, WITH PUFF OR CAP SLEEVES AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.) (COPYRIGHT.)

(For Description see this Page.)

The body of the full costume is also extended to form the drawers and the shaping is accomplished by shoulder seams, inside leg-seams and a center seam. The closing is made at the center of the front with buttons and button-holes, and the fulness in the body is drawn in to the figure at the waist-line by a tape inserted in a casing. The drawers are finished in Knickerbocker style, being drawn in by tapes inserted in casings made far enough from the lower edges to form frills. The short puff sleeves are gathered at the top and drawn in by tapes inserted in casings made a little above the lower edge to form frills; and a row of wide and a row of narrow braid decorate the lower edge of each sleeve. The neck is finished with a broad sailor-collar that falls in square outline at the back and joins the front edges of the fronts, which are shaped in a very slight V. The collar is decorated at the edge with a row of wide and a row of narrow braid and the lower edges of the drawers are trimmed to correspond. A wide belt encircles the waist and is closed at the front; it has pointed ends and its edges are followed by a row of narrow braid, a row of wide braid being applied at the center.

Flannel in dark-blue or gray shades is usually selected for bathing costumes, and red or white braid is a favored trimming. When a bright effect is liked, dark-red cloth may be used for the collar and sleeves, and a dainty, child-like costume may be of white serge, with a decoration of narrow blue or red washable braid.

We have pattern No. 7700 in seven sizes for children from two to eight years of age. For a child of five years, the costume needs two yards and five-eighths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S BATHING COSTUME.

(TO BE MADE FULL OR CLOSE-FITTING, WITH PUFF OR CAP SLEEVES, AND WITH THE DRAWERS PLAIN OR IN KNICKERBOCKER STYLE.)

(For Illustrations see this Page.)

No. 7700.—Two styles of child's bathing costume are included in this pattern, one being close-fitting, while the other is character-

Styles for Men and Boys.

FIGURE No. 437 L.—LITTLE BOYS' COSTUME.

(For Illustration see this Page.)

FIGURE No. 437 L.—This illustrates a Little Boys' costume. The pattern, which is No. 7703 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years of age, and may be seen in two views on page 825.

White piqué and blue duck is the combination seen in this handsome little costume. The skirt reaches to a becoming depth and is finished at the bottom with a hem and arranged in kilt-plaits all round; it is attached with buttons and button-holes to a sleeveless under-waist that is fitted by shoulder seams and closed in front with button-holes and buttons.

The blouse is shaped by shoulder and under-arm seams and closed invisibly at the center of the front. The lower edge is turned under for a hem, in which a tape is inserted to draw it closely about the waist, the blouse drooping in the usual fashion. The fronts are reversed quite low by the deep sailor-collar, which tapers to points; and at the ends of the collar a ribbon is arranged in a sailor knot. In the open neck is seen a shield of blue duck, which is buttoned in and decorated with an embroidered emblem formed of a star above chevrons, a row of stitching finishing the neck edge. The novel sleeves display a broad box-plait on the upper side extending from the top of the straight round cuffs, which are closed with button-holes and buttons below the short openings at the outside seam. The edges of the collar and cuffs are finished with a row of machine-stitching. A patch pocket with round lower corners is applied on the left front.

Stylish and serviceable little suits for Summer may be made up by the mode in linen duck or cotton duck, piqué, Galatea, Teviot, percale or grass linen, and braid or machine-stitching may be used as a decoration.

The straw hat is in Tam O'Shanter style, with a ribbon about its band.



FIGURE No. 437 L. FIGURE No. 438 L.

FIGURE No. 437 L.—LITTLE BOYS' COSTUME.—This illustrates Pattern No. 7703, price 1s. or 25 cents. FIGURE No. 438 L.—BOYS' MIDDY SUIT.—This illustrates Pattern No. 7702 (copyright), price 1s. or 25 cents.

(For Descriptions see this Page.)

FIGURE No 438 L.—BOYS' MIDDY SUIT.

(For Illustration see this Page.)

FIGURE No. 438 L.—This illustrates a Boys' middy suit. The pattern, which is No. 7702 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and may be seen in two views on page 825 of this DELINEATOR.

The middy suit occupies a leading place among the picturesque modes for small boys, and in its present development of dark-blue and white serge, with a decoration of white braid and brass buttons, it is especially attractive as well as serviceable. The trousers are of comfortable width in the leg and present the nautical flare over the boot. They are closed at the sides and are provided with the usual side pockets.

The sleeveless vest of white serge is shaped by shoulder and under-arm seams and closed at the back with button-holes and buttons; it is completed with a neck-band and decorated with an emblem wrought in blue Asiatic silk.

The fronts of the jaunty jacket separate with a gradual flare and extend to a little below the vest; and the back, which shapes a short point at the center, is closely fitted by side-back gores and a center seam. The sailor collar has long, tapering ends and its free edges are decorated with a row of wide white braid between two rows of narrow braid. The sleeves are comfortably wide and are finished a little above the wrist with a row of wide braid between two encircling rows of narrow braid, two small brass buttons in front of the outside seam completing the decoration. Four large brass buttons adorn each jacket front below the collar and machine-stitching finishes the lower and front edges of the jacket.

Serge, cloth, cheviot, piqué and duck are all adaptable to the mode, and the finish may be machine-stitching, with decorations of braid. The vest should, to be effective, have an embroidered emblem wrought heavily with embroidery silk.

The middy cap is of duck, with blue ribbon about its band.

BOYS' MIDDY SUIT.

(For Illustrations see Page 825.)

No. 7702.—Blue and white serge are combined in this natty suit at figure No. 438 L in this DELINEATOR, brass buttons, white braid, an embroidered emblem and machine-stitching entering into the decoration.

The nautical air of this suit and its appropriateness for pretty combinations of materials insure for it a wide popularity. White and blue linen duck are associated in the suit in the present instance, and braid, an embroidered emblem and white pearl buttons provide the ornamentation. The trousers flare over the boot in regulation sailor fashion and are fitted by the usual darts and seams. They are made to close at the sides and the usual side pockets are provided.

The sleeveless vest is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. It is completed with a neck-band that gives the effect of a standing collar. Two sections of white braid crossed at the center of the front decorate the vest below the neck-band, and a pretty emblem is heavily embroidered in white rope silk just below.

The middy jacket represents the veritable midshipman's jacket. Its fronts extend to a little below the vest, and its back, which is handsomely conformed to the figure by side-back gores and a center seam, forms a shapely point at the lower edge. The sailor collar gives the true nautical air to the jacket; it falls

deep and square at the back, and its tapering ends terminate low on the jacket, its cover forming underfacings for the fronts below the roll. Four rows of white braid decorate the edges of the collar and are crossed in basket fashion at the corners and continued on the underfacings; and a row of four buttons decorates each front below the collar. The sleeves, which are comfortably wide, are each finished a little above the wrist with a band of blue duck applied below a row of braid that is formed in a trefoil on the upper side; and two pearl buttons are placed near the outside seam below the band.

White piqué, linen or cotton duck, grass linen, blue serge and flannel are the materials commended most generally for suits of this kind, and two contrasting colors may be associated, while braid will provide suitable decoration.

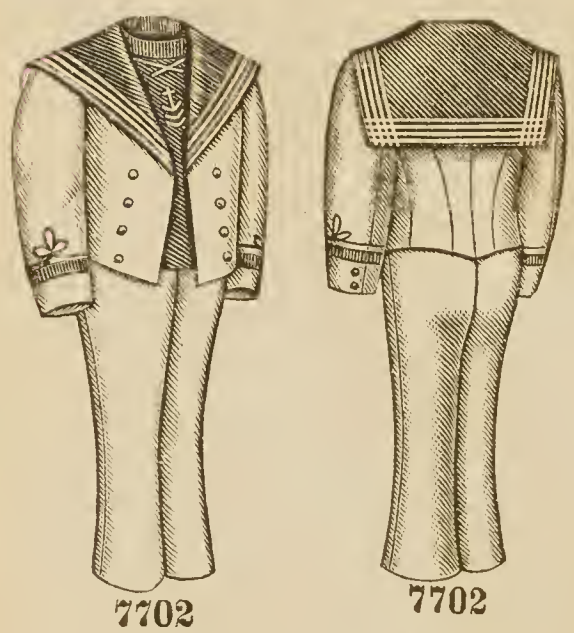
We have pattern No. 7702 in eight sizes for boys from three to ten years of age. For a boy of five years, the suit requires a yard and an eighth of blue with two yards and three-fourths of white flannel each twenty-seven inches wide. Of one material, it needs three yards and a half twenty-seven inches wide, or two yards and a half thirty-six inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 7703.—Another illustration of this handsome costume may be seen at figure No. 437 L in this magazine, where the materials combined are white piqué and blue duck.

Fancy-striped piqué and blue linen duck are here prettily combined in the costume, which may be used for best or ordinary wear, according to the materials employed. The skirt, which is hemmed at the bottom, is arranged in kilt-plaits all round and closed under a plait at the left side of the front with buttons and button-holes in a fly; it is finished with an under-waistband, by which it is attached to a sleeveless under-waist with buttons and button-holes. The under-waist is shaped with shoulder seams only and is closed at the center of the front with button-holes and buttons.



7702 *Front View.* 7702 *Back View.*

BOYS' MIDDY SUIT. (COPYRIGHT.)

(For Description see Page 824.)



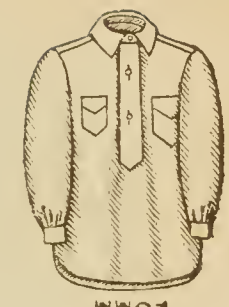
7703 *Front View.* 7703 *Back View.*

LITTLE BOYS' COSTUME.

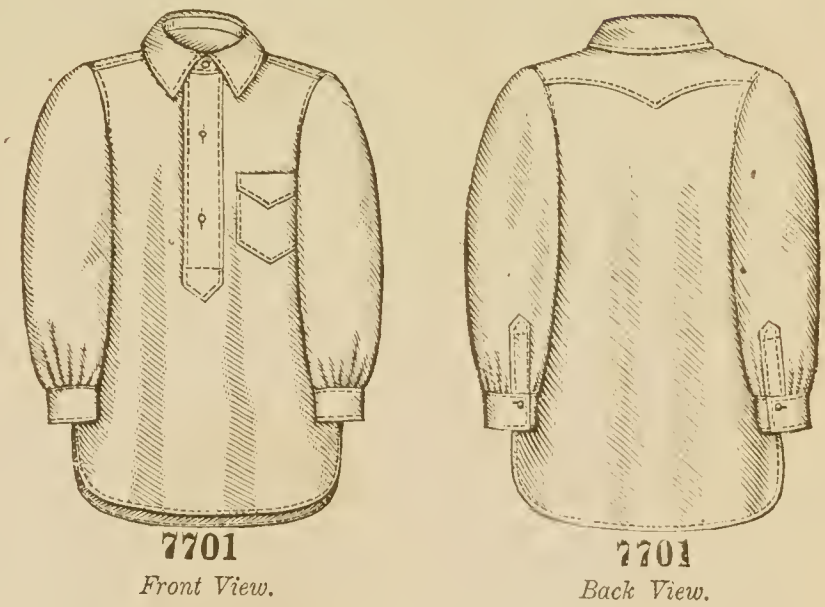
(For Description see this Page.)

The blouse is fitted by the usual seams on the shoulders and under the arms and its lower edge is drawn in closely about the waist by tapes inserted in the hem, the fulness drooping in regulation fashion. It is closed with buttons and button-holes in a fly below the collar, and in its open neck is revealed a shield that is secured with button-holes and buttons. The sailor collar falls deep and square at the back and both it and the shield are made of blue linen duck and finished at the edges with machine-stitching. An anchor is embroidered with white Roman floss in each corner of the collar and an emblem is embroidered on the shield. The sleeves introduce a broad box-plait down the upper side of the arm and are finished with square-cornered cuffs that are closed with two button-holes and buttons below a short opening at the outside seam.

Pretty Summer suits will be made in this manner of plain or fancy piqué in combination with blue, white, red or pink duck or of Teviot suiting or Galatea. Trimmings of washable braid and an embroidered anchor, wheel, star or other emblem will be appropriate.



7701



7701 *Front View.* 7701 *Back View.*

MEN'S OUTING SHIRT. (DESIRABLE FOR FLANNEL, OXFORD CLOTH, SILK, PERCALE AND OTHER WASH FABRICS.)

(For Description see this Page.)

We have pattern No. 7703 in six sizes for little boys from two to seven years of age. For a boy of five years, the costume requires four yards of striped piqué with seven-eighths of a yard of duck each twenty-seven inches wide. Of one material, it needs four yards and seven-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MEN'S OUTING SHIRT. (DESIRABLE FOR FLANNEL, OXFORD CLOTH SILK, PERCALE AND OTHER WASH FABRICS.)

(For Illustrations see this Page.)

No. 7701.—This shirt is represented made of white flannel. It is shaped by shoulder and under-arm seams, and the front is slashed to a desirable depth at the center, the opening being finished at the right edge with an underlap or button-stand, and at the left edge with a wide overlap pointed at the lower end. The closing may be made with buttons and button-holes or with studs. A patch pocket having a pointed lower edge may be applied to each side of the front, the pocket for the right side being much smaller than the pocket for the left side; or only one pocket may be used, as preferred. Both pockets are finished at the top with pointed laps that are stitched to position at their ends and lower edges. The back of the shirt is joined smoothly to a pointed yoke. The shirt sleeves have openings at the back of the arm finished with underlaps and overlaps, the overlaps being pointed at the top; they are gathered at the lower edges and joined to wristbands, which may be closed with a stud or with a button-hole and button. The rolling collar turns over from the top of a fitted band; and machine-stitching finishes all the edges of the garment.

Oxford cloth, madras, cheviot, percale, striped, plain or checked flannel and China or surah silk will develop attractively in the shirt, which is appropriate for outdoor sports and may be worn with a blazer.

We have pattern No. 7701 in ten sizes for men from thirty-two to fifty inches, breast measure. To make the shirt for a man of medium size, requires three yards and seven-eighths of material twenty-seven inches wide, or three yards and an eighth thirty-six inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

ILLUSTRATED MISCELLANY.

DRESSMAKING AT HOME.

(For Illustrations see Pages 761, 826 and 827.)

In the realm of Fashion variety is truly the order of the day, the styles in gowning extending from the most rigid tailor designs to the softest, fullest effects imaginable. For yachting or other outdoor amusements there are jaunty suits of duck or Teviot suiting finished in tailor style and perfect fitting, while for indoor wear costumes characterized by fulness, it matters not whether plaited or gathered, are offered in a host of pretty designs.

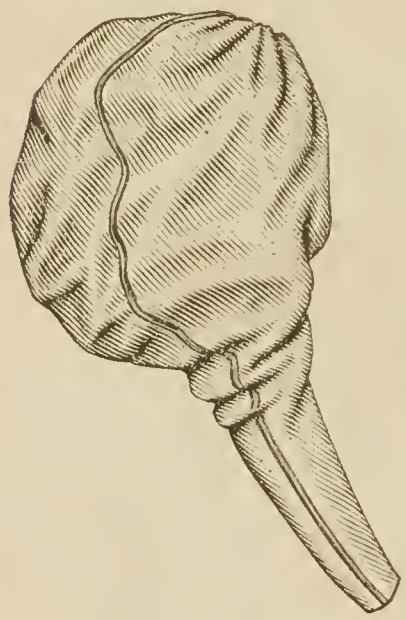


FIGURE NO. 9.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7658; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

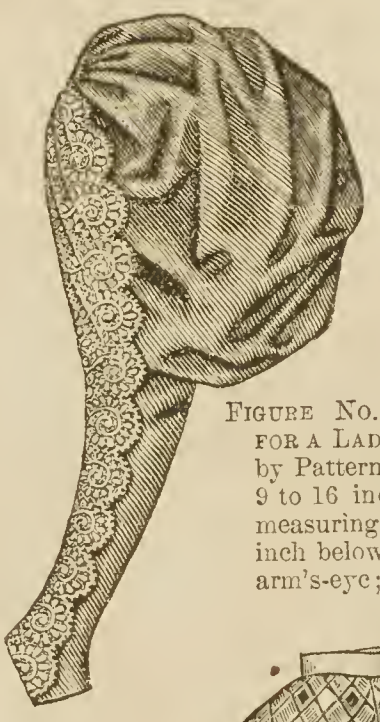


FIGURE NO. 10.—DECORATION FOR A LADIES' SLEEVE.—(Cut by Pattern No. 7340; 8 sizes; 9 to 16 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price 5d. or 10 cents.)

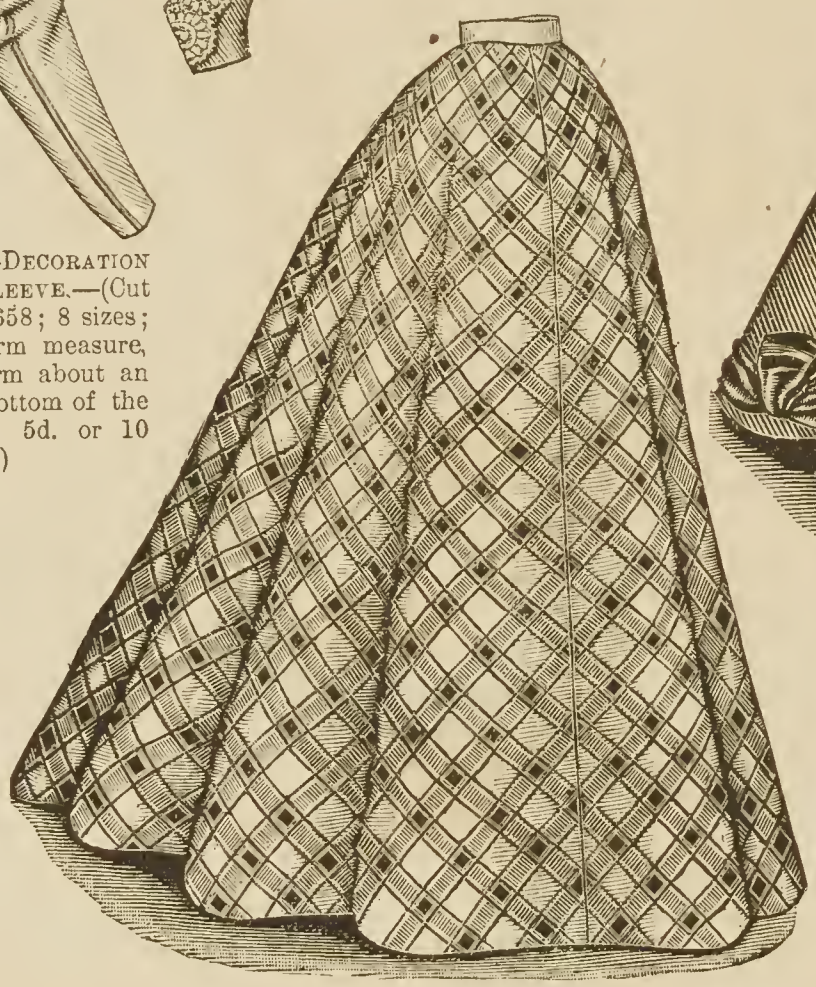


FIGURE NO. 11.—LADIES' SKIRT.—(Cut by Pattern No. 7677; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

Daring combinations are effected in colors, such as violet with mauve or green, pale-blue with the dull shades of green, and yellow with the soft shades of gray. When judiciously associated, the effect is stylish and pleasing, but if the arrangement is careless and inartistic the result is disappointing. When such effects are sought, it will be well to remember that jabots or frills of white or cream lace do much to reconcile antagonistic hues. Skirts are marked by stateliness tempered with grace, and they are seldom treated to elaborate decorations, plain completions seeming to be accorded preference for silken or woollen fabrics, at least, and ribbon being the chief trimming upon cotton materials.

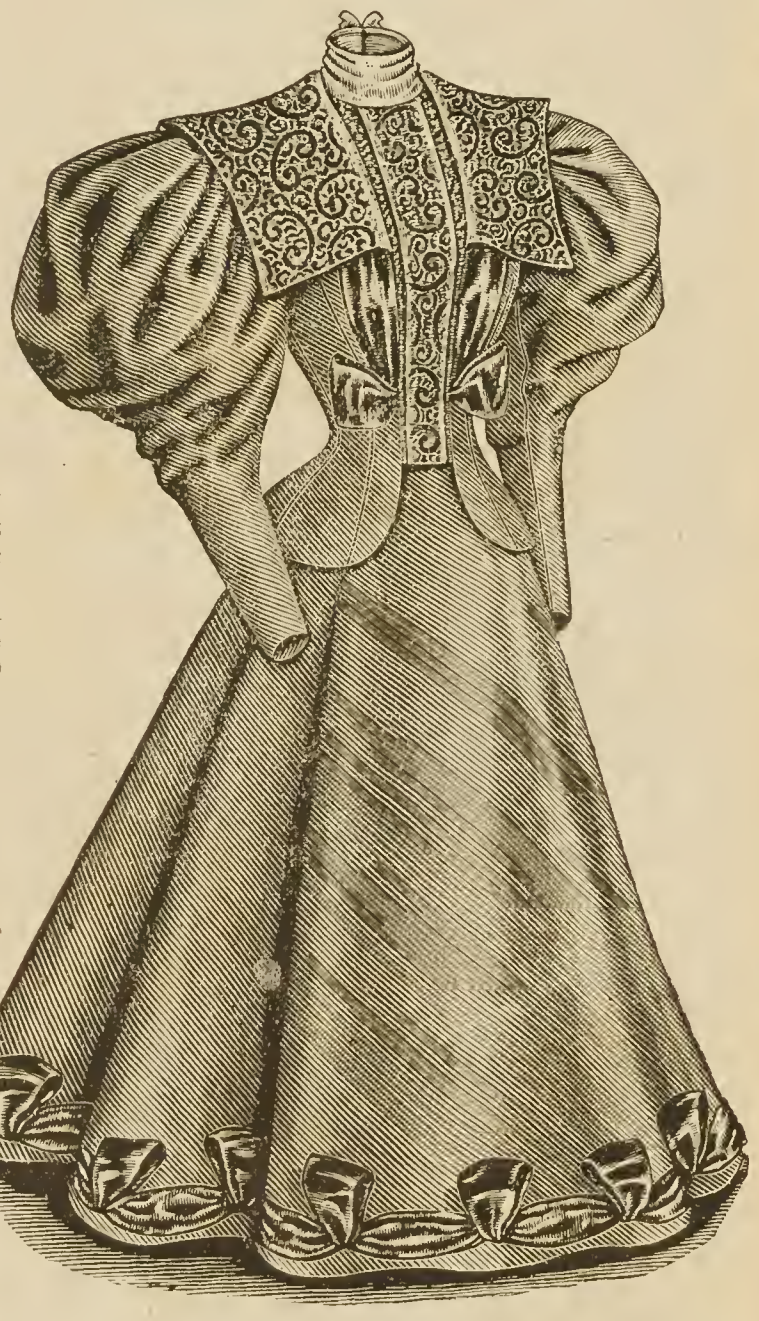


FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7613; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 46 cents.)

(For Descriptions of Figures Nos. 9, 10, 11 and 12, see "Dressmaking at Home," on Pages 828 and 829.)

Crush collars are still favored, being frequently made of ribbon, chiffon or some other tissue. They are frilled at the ends, but are not so fanciful at the sides as formerly.

FIGURES NOS. 1 TO 8.—FASHIONABLE SKIRTS AND COSTUMES.—The skirts in this group represent some of the leading styles of the season, and the costumes illustrate the marked diversity in designs for gowns, one being of the severely simple type, while the other is very full and fancy.

The skirt at figure No. 1 is something of a novelty, its special feature being the front-gore, which is extended to the sides to form a yoke, below which the side-gores fall in pretty ripples that result from their shaping. The lower edges of the yoke extensions are followed with black braid, which is continued down the side edges of the front-gore and contrasts effectively with the mode cheviot flecked with red silk chosen for the skirt. Three godets stand out fashionably at the back, and two rows of stitching are made at hem depth from the foot. Pattern No. 7560, price 1s. 3d. or 30 cents, embodies this design.

Figure No. 2 illustrates a modish skirt made of réséda camel's-hair, in which only two godets are introduced at the back, the flutes below the hips at the sides, however, standing out broadly and those nearest the back being almost as pronounced as godets. The skirt may be six-gored with a seam at the center of the front, or, if this seam is not desired, it may be shaped with only five gores, the pattern, which is No. 7588 and costs 1s. 3d. or 30 cents, providing for both arrangements.

The skirt made of figured India silk illustrated at figure No. 3 fits with perfect smoothness all round at the top without the aid of darts. Its circular shaping causes it to break into flutes a short distance below the belt, the flutes becoming deeper toward the back, where they start almost at the belt, and expand with a stately grace toward the bottom to give fashionable width. The pattern is No. 7328, price 1s. 3d. or 30 cents.

The costume illustrated at figure No. 4 is dressy, although not at all fanciful, and for it fancy mode crépon and golden-brown velvet were chosen, pattern No. 7640, price 1s. 8d. or 40 cents, providing the design. The skirt is circular at the front and sides, the usual flutes below the hips resulting from the shaping; and three godets are arranged at the back. The basque-waist is short, and the back is laid in two plaits that flare toward the shoulders, the plain portion between the plaits being ornamented with a lace Vandyke over velvet. At the front gathered fulness is arranged back of forward-turning plaits that flare toward the shoulders, and over the closing a double box-plait is adjusted. The sleeves are in leg-o'-mutton style and the crush collar of velvet has frilled ends closed at the back. A row of insertion outlines the lower edge of the waist.

The costume shown at figure No. 5 is very different in character from that pictured at the preceding figure. It is made of



FIGURE NO. 14.—COMBINATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7586; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 13.—RIBBON DECORATION FOR A LADIES' DRESS.—(Cut by Pattern No. 7598; 11 sizes; 28 to 42 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 15.—LADIES' WASHABLE SKIRT.—(Cut by Pattern No. 7625; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 13, 14 and 15, see "Dressmaking at Home," on Pages 829 and 830.)

satin-striped figured challis by pattern No. 7589, price 1s. 8d. or 40 cents. The skirt is of the five-gored variety with abundant fulness at the back, and on the lower part is disposed a Spanish flounce that shows a pretty frill heading. The graceful shaping of the skirt permits it to be made up without the flounce, if desired. The waist is worn under the skirt, and its full back and fronts display a tuck-shirring turned up like a frill at square-yoke depth. The fulness is drawn well to the center at the lower edge, the fronts drooping in the prevailing French style, and under-arm gores adjust the sides smoothly. Ribbon bows

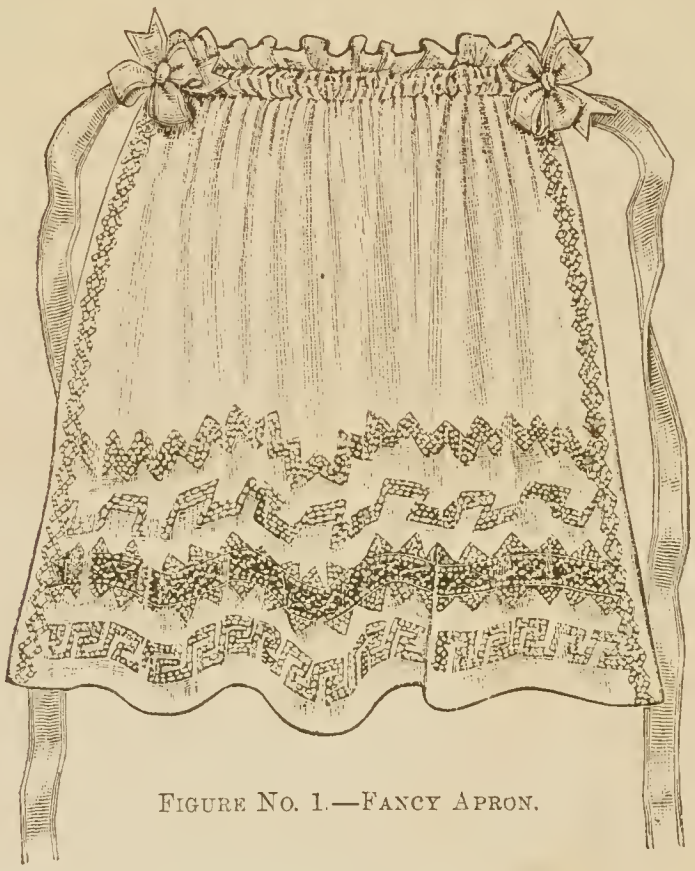


FIGURE NO. 1.—FANCY APRON.

are set on the shoulders, and ribbons encircle the belt and the standing collar, each of which is closed at the back under a fancy bow. The puff sleeves are short, but may extend smoothly to the wrists, if liked.

A graceful mode by which to fashion wash fabrics is shown at figure No. 6, percale having been chosen for the skirt; it is composed of five gores and falls in full folds at the back from gathers at the top, while at the front and sides perfect smoothness is observed at the top, slight ripples appearing below the hips. The skirt may be trimmed with ribbon, insertion, etc., and is embraced in pattern No. 7512, which costs 1s. 3d. or 30 cents.

Shaded taffeta figured in broché effect was used for the flaring skirt depicted at figure No. 7, pattern No. 7606, price 1s. 3d. or 30 cents, being employed for the shaping. The skirt comprises a narrow front-gore that is quite smooth, and nine godets that widen and stand out well toward the foot, those at the sides being sufficiently narrow to fit over the hips smoothly, while the back godets are box-plaited.

A godet at each side of the front in the skirt shown at figure No. 8 gives it a distinctive air. Plain cloth was here used for the skirt, and an elaborate braiding design wrought on the front godets supplies an effective decoration. These godets are included in the seams joining the front-gore and side-gores, and three godets form the back of the skirt.

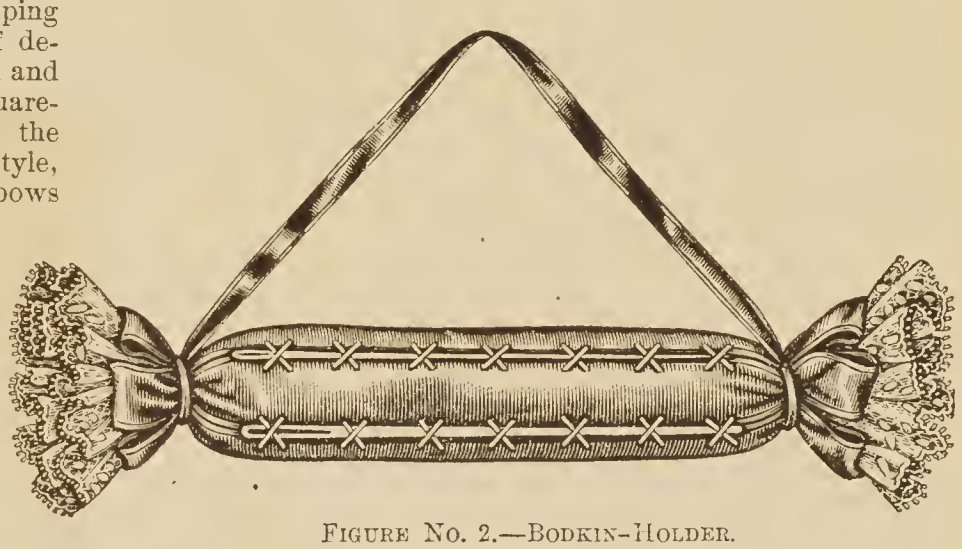


FIGURE NO. 2.—BODKIN-HOLDER.

FIGURE NO. 9.—DECORATION FOR A LADIES' SLEEVE.—This design is a pleasing variation of the leg-o'-mutton modes, and is furnished in pattern No. 7658, price 5d. or 10 cents. Light-tan cloth was here selected for the sleeve, which is in two sections that are joined in a seam along the inside of the arm and may be seamed or lapped at the upper side. In the present instance they are seamed, and a piping of tabac-brown silk is included in the joining, with a novel decorative effect. Almost all silken and woollen fabrics will make up stylishly in this way, and a variety of pretty ornamentations may be disposed along the seam on the upper side.

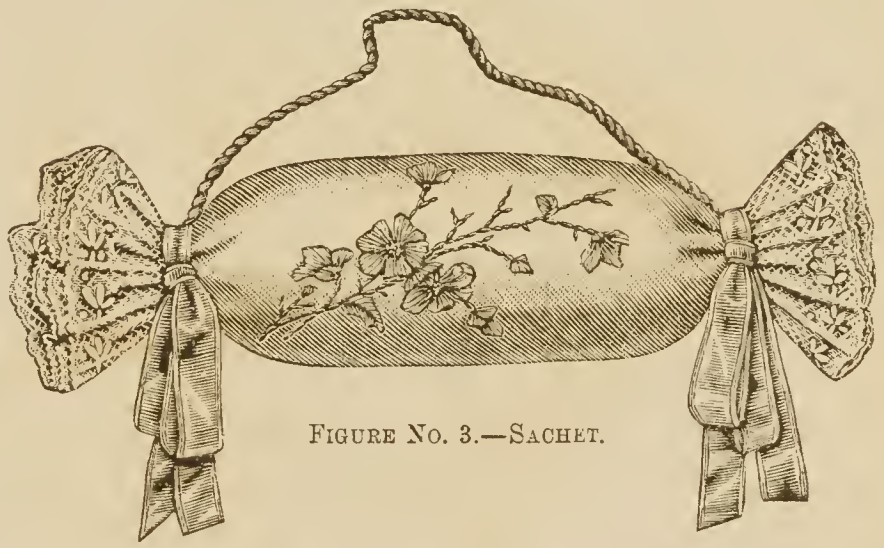


FIGURE NO. 3.—SACHET.



FIGURE NO. 4.—PILLOW CUSHION.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Artistic Needlework," on Page 830.)

FIGURE NO. 10.—DECORATION FOR A LADIES' SLEEVE.—A sleeve of a novel design will often add a dressy touch to an otherwise ordinary gown, and such a sleeve is here pictured made of whipcord serge. The sleeve was made by pattern No. 7340, which costs 5d. or 10 cents; it makes provision that the

sleeve may be draped and that the wrist may be shaped in Venetian style, as in this instance, or in bell style. The clinging effect on the forearm emphasizes the bouffant effect at the top and a row of white lace applied along the seam and wrinkled slightly at the top gives a tastefully decorative air.

FIGURE No. 11.—LADIES' SKIRT.—Striped and plaid materials are shown to the best advantage in this skirt, its adaptability to these designs being due to the shaping of the two circular sections which form the front and sides and which have bias front edges seamed at the center. Plaid poplin is here shown in the skirt and the finish is becomingly severe. A fluted effect is observed below the hips, while at the top the front and sides fit with perfect smoothness, and fashionable fulness is contributed at the back by four godets that widen and spread gradually to the foot. The pattern of the skirt is No. 7677, which costs 1s. 3d. or 30 cents.

FIGURE No. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A suitable combination of brown camel's-hair and tan silk was effected in this costume, which is embraced in pattern No. 7613, price 1s. 8d. or 40 cents. The skirt is of fashionable width and flares stylishly, four godets contributing the fulness at the back, and the circular shaping at the front and sides causing flutes that roll gracefully below the hips in pleasing contrast with the smooth effect at the top. The vest is closely fitted and closed at the back, and a box-plait of tan silk elaborated with braid is applied down the center of the front. At the neck is a crush collar with prettily frilled ends arranged over a standing collar. A collar embellished with braid to match the plait falls in rounding outline at the back and extends with tab effect at the front; and from beneath the ends of the collar wrinkled brown ribbons are drawn down the front edges of the jacket to the waist-line, where they disappear under outstanding loops. Similar ribbon encircles the skirt near the lower edge, being arranged in upright loops at short intervals.

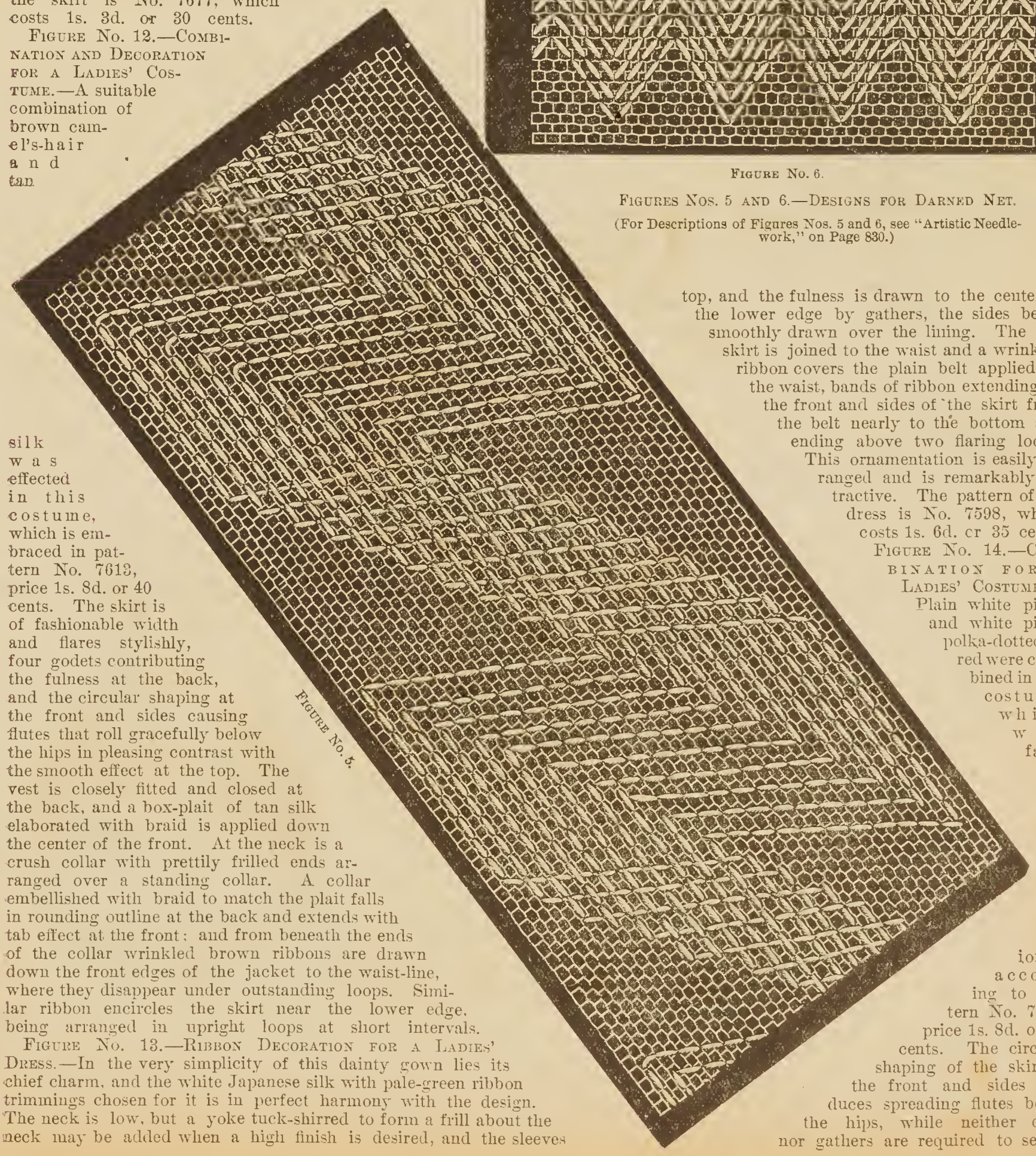


FIGURE No. 5.

FIGURE No. 13.—RIBBON DECORATION FOR A LADIES' DRESS.—In the very simplicity of this dainty gown lies its chief charm, and the white Japanese silk with pale-green ribbon trimmings chosen for it is in perfect harmony with the design. The neck is low, but a yoke tuck-shirred to form a frill about the neck may be added when a high finish is desired, and the sleeves may likewise extend smoothly to the wrists instead of terminating at the end of the quaint double puffs. The fronts and back of the dress show several rows of tuck-shirrings at the top, and the fulness is drawn to the center at the lower edge by gathers, the sides being smoothly drawn over the lining. The full skirt is joined to the waist and a wrinkled ribbon covers the plain belt applied on the waist, bands of ribbon extending on the front and sides of the skirt from the belt nearly to the bottom and ending above two flaring loops. This ornamentation is easily arranged and is remarkably attractive. The pattern of the dress is No. 7598, which costs 1s. 6d. or 35 cents.

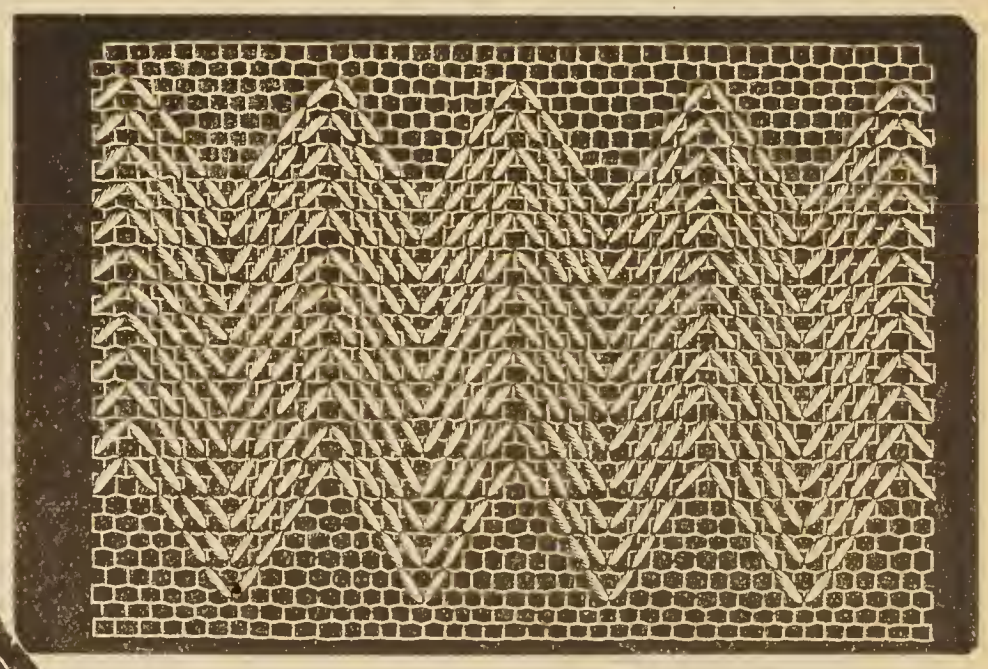


FIGURE No. 6.

FIGURES NOS. 5 AND 6.—DESIGNS FOR DARNED NET.

(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needlework," on Page 830.)

FIGURE No. 14.—COMBINATION FOR A LADIES' COSTUME.—Plain white piqué and white piqué polka-dotted in red were combined in this costume, which was fashioned according to pattern No. 7586, price 1s. 8d. or 40 cents. The circular shaping of the skirt at the front and sides produces spreading flutes below the hips, while neither darts nor gathers are required to secure

smoothness at the top; and four godets are handsomely posed at the back. The vest is of the dotted material and is double-breasted, a shawl collar finishing the neck jauntily; and the back is conformed closely to the figure by a dart at each side. The jacket opens becomingly over the vest and the fronts are reversed above the bust in broad, notched lapels by a rolling collar, the lapels extending in points on the bouffant leg-o'-mutton sleeves. Side-skirts with rounding lower front corners lengthen the front and sides to be of uniform depth with the well fitted back, which shows coat laps and plaits below the waist-line; and square-cornered pocket-laps fall over the skirts, the laps as well as all the other free edges of the jacket being finished with a row of stitching that outlines cuffs on the sleeves.



FIGURE NO. 1.—FANCY BOOK-COVER

FIGURE NO. 15.—LADIES' WASHABLE SKIRT.—Nainsook flouncing showing handsome embroidery above a deep hemstitched hem was chosen for this skirt, the pattern of which is No. 7625, price 1s. 6d. or 35 cents. The fulness at the front and sides is prettily arranged in two upturned tuck-shirrings made in curving outline a short distance from the belt, the shirrings being tacked to the five-gored foundation underlying the skirt and the folds below falling free. The back hangs in graceful curves, and, as the fabric in itself is ornamental, no trimming is added. The mode is particularly pleasing for the soft silk crêpes, India and Japanese silks and the like.

FIGURE NO. 3.—SACHET.—This dainty sachet is made of white satin, upon which are embroidered graceful sprays of flowers that look as if they had been showered on; they are embroidered solidly. At each end is a frill of lace headed by a band of yellow satin ribbon that is tied in two loops and two ends. The sachet may be suspended by the white silk cord that is secured at each end.



FIGURE NO. 2.—MANTEL-DRAPEPY.

FIGURE NO. 4.—PILLOW CUSHION.—This cushion is covered with figured India silk having an ivory-white ground on which are printed tiny bouquets of fine blossoms in their harmonious tints. A frill of Valenciennes lace decorates the free edges, and a bow of leaf-green satin ribbon adorns one corner.

FIGURES NOS. 5 AND 6.—DESIGNS FOR DARNED NET.—Either of these designs may be easily wrought on fine or coarse cotton net with linen floss, and the style and stitch are pretty and effective.



FIGURE NO. 3.—SPRAY OF GRAPES.

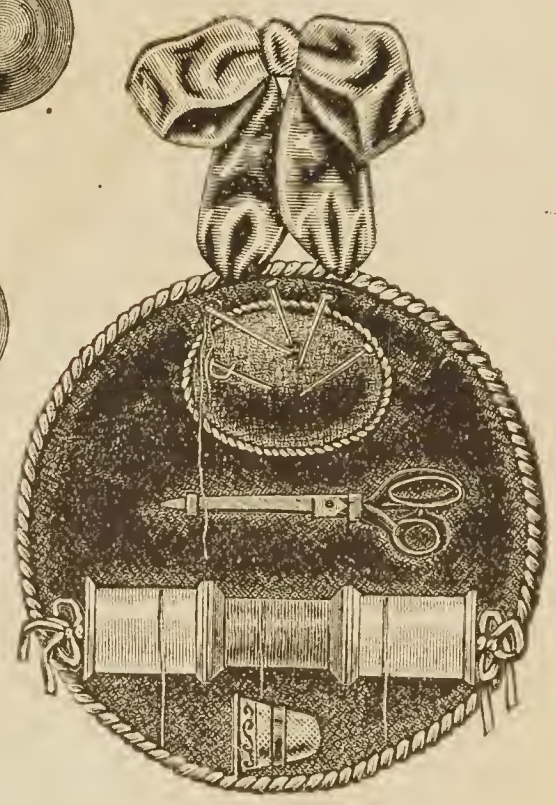


FIGURE NO. 4.—*Nécessaire.*

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Page 831.)

ARTISTIC NEEDLE-WORK.

(For Illustrations see Pages 828 and 829.)

FIGURE NO. 1.—FANCY APRON.—This pretty apron is made of coarse lace net beautifully darned and decorated with ribbon. A deep hem is made at the top and bottom, and a narrower hem finishes each side. The net is darned in Greek-key pattern at the lower edge and in more complex designs above, and lavender ribbon forms a bow at each side at the top, under which the ribbon tie-strings are secured.

FIGURE NO. 2.—BODKIN-HOLDER.—Four sections of ribbon are joined to form this pretty receptacle for a bodkin, the joinings being embroidered in plain satin stitch. The ribbon is disposed in loops at the ends, and from under the loops a frill of lace peeps forth effectively. The holder may be suspended by a narrow ribbon or a silk cord, or it may be placed in the work-basket.

Darned net in the present design may be used to decorate gowns or parts of gowns. The revival of this kind of fancy work will be welcomed by many, as it is satisfactory diversion for the long Summer days and does not require the close application necessary to successful embroidery or painting.

The Work-Table.

(For Illustrations see Pages 830 and 831.)

Figure No. 1.—Fancy Book-Cover.—An inexpensive but very desirable gift for a friend who is fond of reading is suggested by this illustration. Holland was chosen for making the cover, the front of which is handsomely decorated with a bunch of wild flowers, the name of the book or magazine it encases and the initials of the owner. A pretty book-mark of red satin ribbon is slipped between the pages and may be tacked to the upper edge of the cover. Embroidery may be substituted for the painting, if preferred; and if a plainer cover is desired, the initials only may decorate the front.

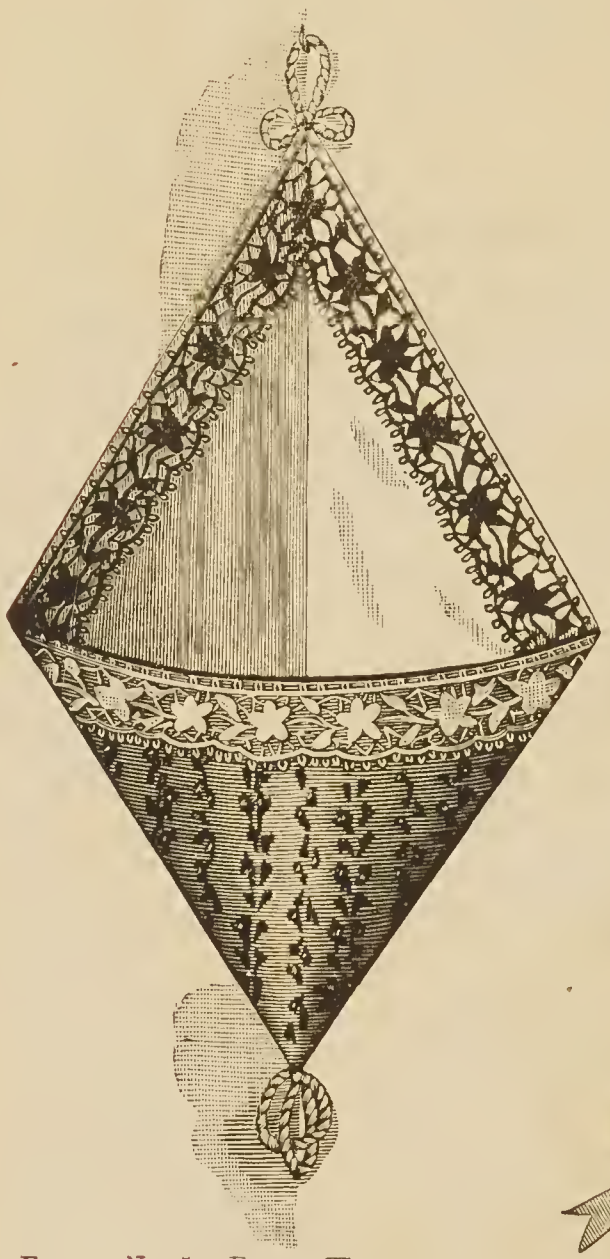


Figure No. 5.—Fancy Wall-Pocket.

(For Description see "The Work-Table," on this Page.)

Figure No. 2.—Mantel-Drapery.—A unique and attractive drapery for a mantel is portrayed in the accompanying engraving. To the back of the mantel-board is secured an erect board that is handsomely painted and serves as a photograph holder, openings being made at intervals for the insertion of the pictures. Over the mantel-board is prettily draped India silk showing a cream ground, and an attractive design in blue and gold and several pretty ornaments are disposed upon the board. Silkoline may be employed for the drapery, and the photograph holder may be covered with the same, if desired.

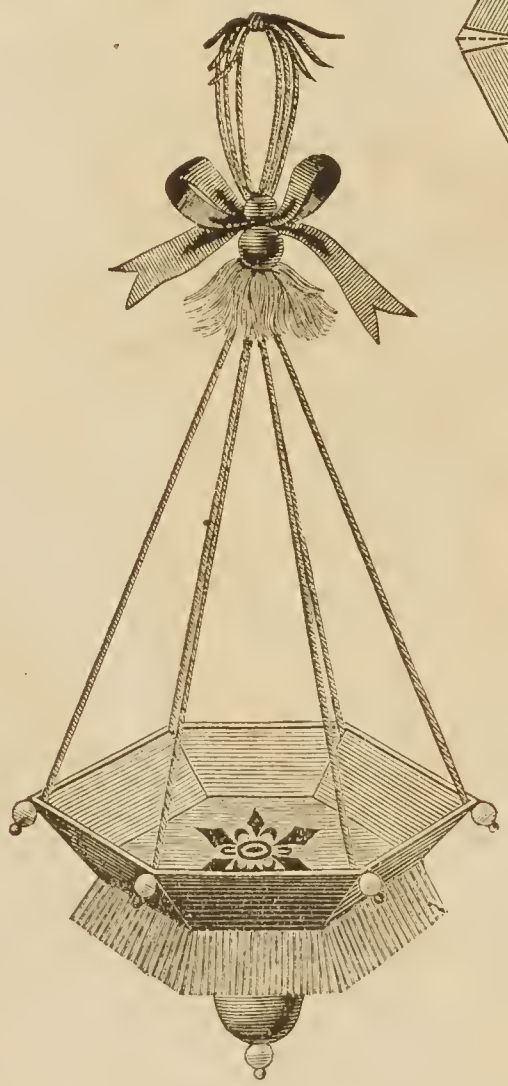


Figure No. 3.—Hanging Basket.

(For Descriptions of Figures Nos. 1 2, 3, 4, 5 and 6, see "Children's Corner," on Pages 831 and 832.)

Figure No. 3.—Spray of Grapes.—This bunch of fruit is exceptionally artistic. Each grape is made of a small circular section of pale-green silk the tint of Malaga grapes and filled with a soft ball of cotton wadding. The grapes are bunched in a realistic manner, and to the top is attached a stem that is ornamented with a bow of satin ribbon. These grapes may be used for decorative purposes only or may be employed for a pin-cushion. Dark silk in a blue-black shade may be selected for the fruit.

Figure No. 4.—*Nécessaire.*—A disc of cardboard or thin wood forms the foundation of this handy companion, which is covered on the outer side with red velvet and lined with silk in a shade to correspond. A silver cord follows the edge of the disc, and a broad red silk ribbon is used to suspend the *nécessaire*. Upon the disc are arranged ribbon-covered elastic straps for the scissors and thimble, a well shaped velvet cushion edged with a silver cord, and three spools of thread that are secured to the disc by baby ribbon disposed in a dainty bow at each side. The spools may be arranged on a strong wire that may be fastened to the disc by strong elastic or baby ribbon.

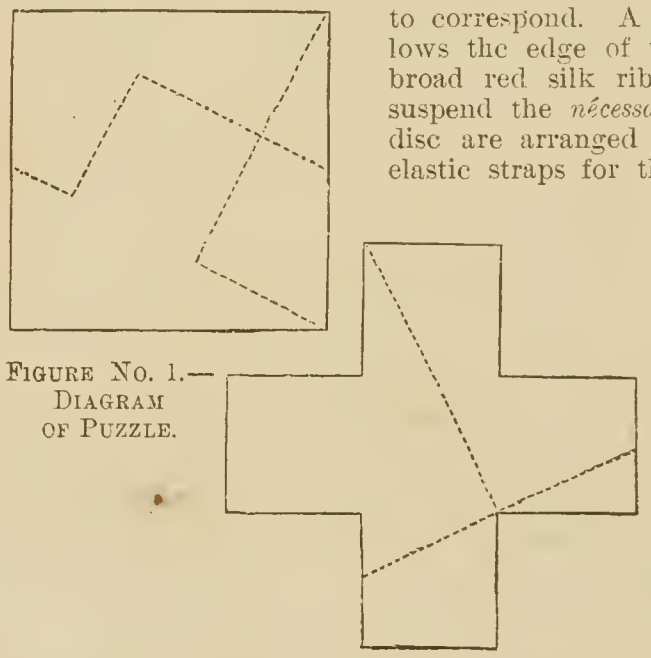


Figure No. 1.—Diagram of Puzzle.

Figure No. 2.—Completed Puzzle.

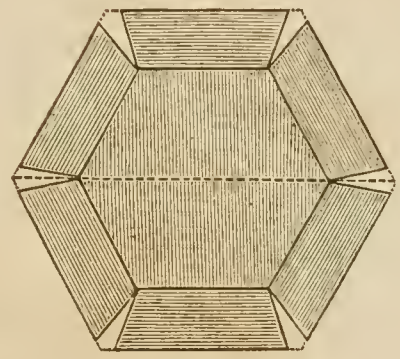


Figure No. 4.



Figure No. 5.

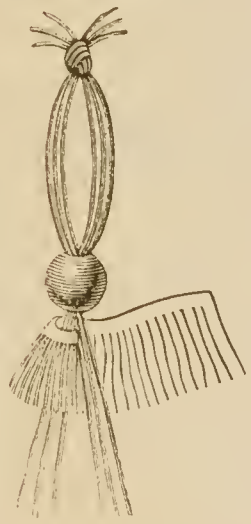


Figure No. 6.

Figures Nos. 4, 5 and 6.—Details for Making Hanging Basket.

Figure No. 5.—Fancy Wall-Pocket.—A very practical and dainty pocket is here represented. The back, which is made so that it will fit in a corner of the room, is of cardboard covered with light-blue silk. The front section is also of cardboard and is covered with brown China silk figured with a design in light-blue. The upper edge of this section is decorated with a band of lace insertion, and the upper edges of the back are also ornamented with insertion. Brown silk cord is used to suspend the pocket, and loops of it decorate the lowest corner.

Children's Corner.

(For Illustrations see Pages 831 and 832.)

Don't you like to try puzzles? I am sure you do, so this month I am going to tell you about one that I think you can soon solve. Look very closely at figure No. 1. First of all you must trace the diagram, being careful to have the dotted lines in the proper place, for a great deal depends upon their being accurate, as you will see. Of course, if you are good at freehand drawing, you may make the square and mark off the lines without the trouble of tracing them. Do you notice that the sections are quite different in shape? Now cut out the four sections according to the dotted lines and see if you can group them in such a way that they will form a square cross. When you have placed them (and?

not before), look at figure No. 2 to see if you are right. Wasn't it easy? You may have lots of fun showing the puzzle to your little playmates.

I know you will all admire the hanging basket shown at figure No. 3, for it is easy to make and would certainly prove a very pretty gift for one of your young friends. Now, pay close attention to what I am going to tell you, and be sure that every outline is correct. The hexagonal or six-sided section which is to form the basket is shown at figure No. 4. Draw it first on tracing paper of any size desired, preserving the proportions here given, and then transfer it to any pliable, bright-colored paper that will not easily crease. Now cut out little V-shaped pieces at the corners, as indicated in the drawing, and bend the sides forward, being careful that you bend them evenly so your basket will be well shaped. The edges will meet, and you may fasten them together by pasting narrow strips of paper across them on the inside. Then neatly line the basket with paper that forms a pretty contrast to that used for the outside. Another way of fastening the edges is to lace them with cord or narrow ribbon. If you like, you may paste pictures on the bottom and sides of the basket, or if you are fond of painting, you may decorate it in that way. To each corner of the basket attach a cord that is trimmed with a large and a small bright-colored bead; pass the cords through openings made at the top and bottom of a good sized bead, and tie them in a loop at the top. Bow bright-red ribbon just above the bead, having the ends nicely notched; or, if you like, you can make the bow of paper. I know you are wondering how the fringe is made, and I think you will be surprised to see how simple it is. If you will look closely at figure No. 5, you will see how to make it. An oblong piece of paper is cut in many narrow slashes to within a short distance of the top, and the fringe is then passed about the cords just below the bead, as shown at figure No. 6, and glued to position. You will see by glancing at figure No. 3 that fringe also finishes the lower edge of the basket, and you make it in exactly the same way, pasting it very neatly and firmly in place. Now attach one very large and two small beads through which cord is run to the bottom of the basket underneath. The basket is now completed, and I know you are well pleased with the result of your labors.



FIGURE No. 7.

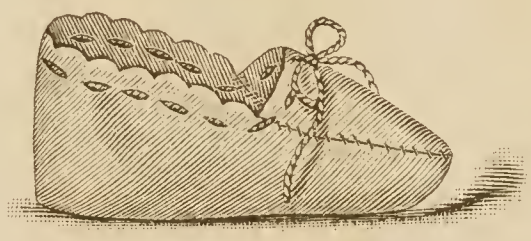


FIGURE No. 8.

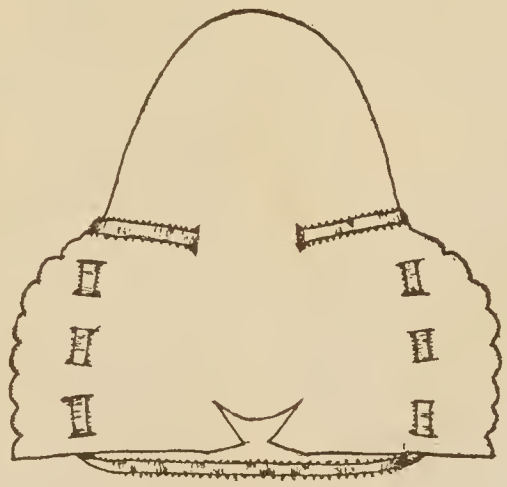


FIGURE No. 9.

FIGURES NOS. 7, 8 AND 9.—DOLLS' SLIPPER, AND SECTIONS FOR SHAPING IT.

(For Descriptions of Figures Nos. 7, 8 and 9, see "Children's Corner," on this Page.)

You all like to see your dolly prettily dressed, and, as you know, not the least important part of her wardrobe is her footwear. I wonder if you realize what a very handsome pair of slippers you can make for her yourself. You look doubtful, but with a little assistance from mamma or older sister you can easily construct a pair that will suit Miss Dolly very nicely. At figure No. 9 is depicted the section that is to form the bottom and sides of the slipper. You may cut it from light-blue, pink or white kid, whichever you think would be most becoming; or a scrap of bright silk found in mamma's work-basket may be used. Fold the section through the center so that the straight small back edges come together, and join them with over-and-over stitches. Also join the edges of the section below this seam with small over-and-over stitches to form the heel. For the top of the slipper cut a section like that seen at figure No. 7, and join it to the front edges of the large section with over-and-over stitches. The top section being quite small, it will cause the sole to curve upward, as shown in the completed slipper, which is pictured at figure No. 8. You must work very carefully so that the sections will be in the proper places. Now run silk cord or narrow ribbon along the top of the slipper a little in from the edge, and tie it in a bow at the front, drawing the cord as closely as the size of dolly's feet demand. Surely no doll baby could desire nicer slippers than these, and I am confident she will be very careful not to wear them out for some time.

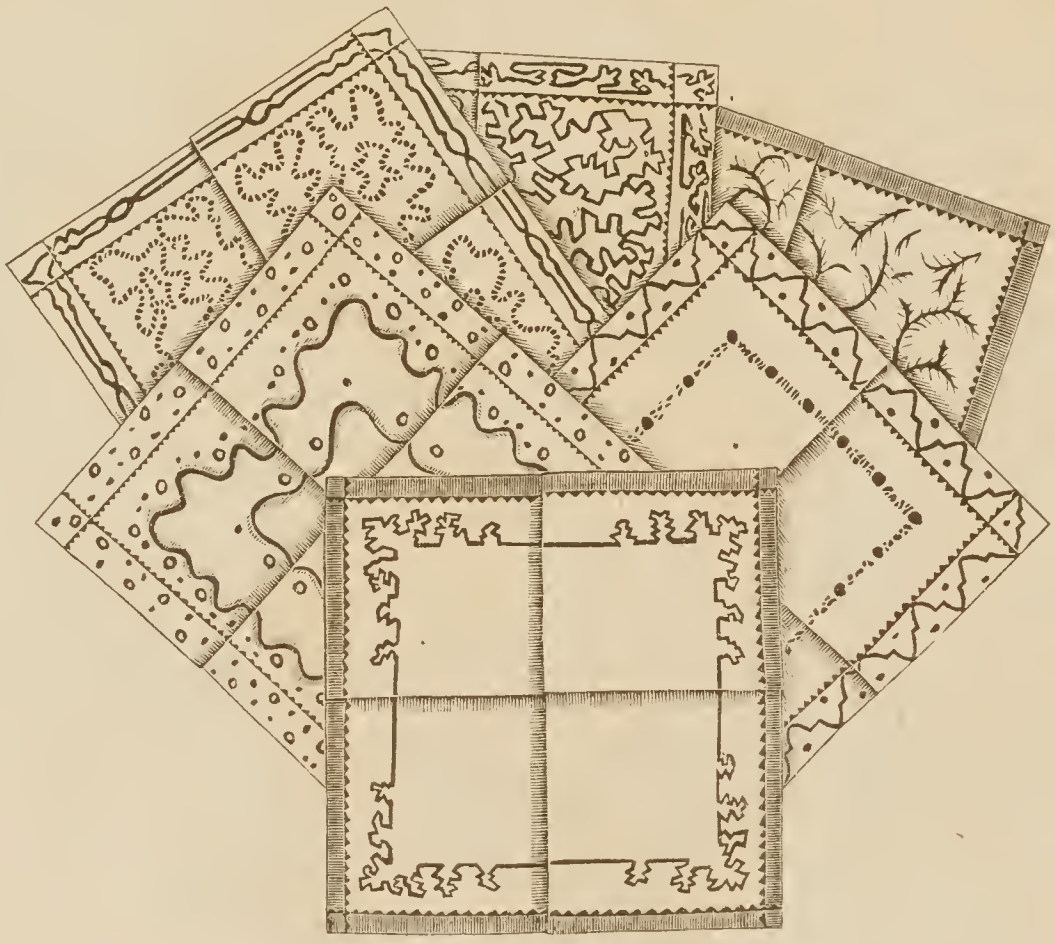


FIGURE No. 1.—GENTLEMEN'S LINEN HANDKERCHIEFS.

(For Description see "Styles for Gentlemen," on this Page.)

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 832 and 833.)

The new scarfs shown this month are essentially Summery in shape and texture, and in construction lightness is the end in view. Silks and satins are the materials most in favor, and the designs are neat but effective.

The illustrations for the current month include a puff and three knot scarfs, a tie and half-a-dozen linen handkerchiefs.

FIGURE No. 1.—GENTLEMEN'S LINEN HANDKERCHIEFS.—Fine linen was chosen for making the handkerchiefs shown in this group. In each instance the border is hemstitched, and the various widths of borders indicate the trend of popular taste. In the matter of centers, they may be plain white or tinted in delicate colors and the patterns chiefly favored are leaves, sprays, vines and grotesque lines and rings, always in a color contrasting with the ground.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S CLUB TIE.—This tie is

made of satin. It is provided with a patent device which is passed beneath the collar, the pointed ends flaring in front and catching into the tie, holding it firmly in position. This holder is adaptable to any style of scarf and is a most practical device.

Figure No. 3 shows the scarf tied and held securely in place by the "little joker."

Figure No. 4.—Gentlemen's Puff Scarf.—Handsome black satin figured with ciel-blue was selected for making this scarf, which is one of the dressiest of the season's productions. The ends are pointed, thus lightening the weight of the scarf and at the same time rendering it less bulky and more adaptable to warm-weather uses.

Figure No. 5.—Gentlemen's Teck Scarfs.—If one cannot find in this group what will suit him in a knot scarf, he must indeed be difficult to please, for varying tastes have been consulted in their manufacture. The three shapes are well known to the trade as The Calwyn, Rosario and The Alston. The first is almost perfectly plain, having a single fold in the apron; the second is characterized by several folds just below the knot, and the ends flare considerably; the last one in the group has slightly flaring pointed ends. All the scarfs are developed in light-weight silk for Summer wear.

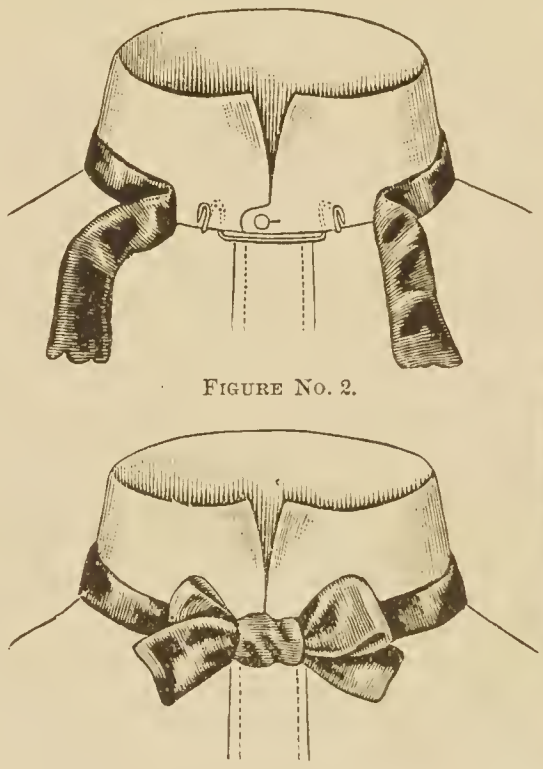


Figure No. 2.

Figure No. 3.

Figures Nos. 2 and 3.—Gentlemen's Club Tie.

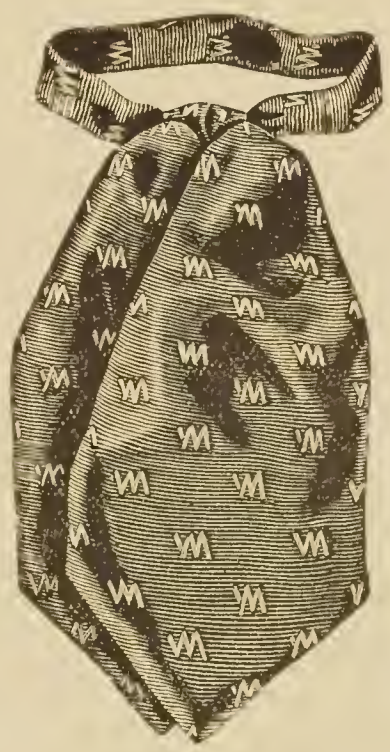


Figure No. 4.—Gentlemen's Puff Scarf.

(For Descriptions of Figures Nos. 2, 3 and 4, see "Styles for Gentlemen," on Pages 832 and 833.)

Fashionable Millinery.

(For Illustrations see Page 759.)

The color groupings in the newest hats and bonnets are very lovely, and the great variety of fancy straws insures a satisfactory choice for all. Gauzy ribbons, rich laces and fancy buckles lend greater charm to the flowers, feathers and aigrettes with which they are associated, and the arrangements of trimmings give low and broad effects that are generally becoming.

Figure No. 1.—Ladies' Jet Bonnet.—Jet forms the foundation of this bonnet, and black satin ribbon and black flowers adorn it tastefully. The strings are of narrow satin ribbon. For a matron the shape and garniture are very appropriate.

Figure No. 2.—Ladies' Round Hat.—A mixture of dark and light straw is seen in this shape, which has a low, round crown, and a narrow brim that is outlined with a fancy straw ruching. At each side are wings of lace spangled and edged with jet, and directly in front of the wings is secured a bunch of Parma violets.

Figure No. 3.—Young Ladies' Round Hat.—This stylish hat is of cream-white straw, and the brim is faced with leaf-green velvet. Loops of ribbon are arranged at one side, while at the other side a bunch of field flowers and an aigrette are tastefully disposed.

Figure No. 4.—Ladies' Fancy Straw Hat.—A rough straw in a deep écru tint is here shown. It is decorated with violet leaves, violets and light-green satin ribbon effectively arranged in outspread loops against a background of white lace.

Figure No. 5.—Ladies' Large Hat.—An unusually artistic shape that will prove especially becoming to youthful faces is here shown in black chip. It has a low crown, and a wide brim coquettishly bent. Long black ostrich plumes droop softly over the brim, and one nods saucily over the crown, while green satin ribbon gracefully bowed contributes a touch of bright color in front.

Figure No. 6.—Ladies' Leghorn Hat.—The broad brim of this hat is stylishly turned up against the crown at the left side, revealing the dainty bows of apple-green velvet ribbon that are tacked to the bandeau. Apple blossoms, leaves and buds are generously disposed about the crown, with artistic effect.

Figure No. 7.—Ladies' Fancy Straw Hat.—This rough brown-and-white straw hat has a box-plaited brim, which shows the white straw effectively. Two broad loops of brown satin ribbon are disposed at each side and caught with a fancy buckle at the center. A white aigrette towers high above the crown in front.

Figure No. 8.—Ladies' Straw Bonnet.—This low, flat shape resembles the Dutch bonnet, for which there is now a prevailing fancy. It is trimmed with flowers and leaves disposed in small bunches at each side, while wing-shaped bows of net with jet-tipped edges provide a stylishly high appearance.

Figure No. 9.—Ladies' Straw Turban.—The decoration on this fancy straw consists of straw loops matching the shape, the ends being fastened under knots of brown satin ribbon. Loops of similar ribbons are adjusted at one side and a fancy bow of wider ribbon is placed at the opposite side.

Figure No. 10.—Ladies' Dress Hat.—This fancy white straw hat is remarkably picturesque, and its decoration is rich and artistic. A large cluster of pink flowers is disposed at the base of the high crown, and dainty bunches of violets are underneath the broad brim, resting with pretty effect on the hair, and two long white ostrich plumes droop gracefully against and over the crown. In front is disposed a large *chou* of white chiffon.



Figure No. 5.—Gentlemen's Teck Scarfs.

(For Description see "Styles for Gentlemen," on this Page.)

FANCY STITCHES AND EMBROIDERIES.

Fancy canvas having its surface blocked off in tiny squares constitutes a pretty background for the cross and satin stitch decoration which is given in full size at figure No. 2. Silk floss in a medium shade of red was here used in producing the design, but crewel or zephyr in any admired tint may be selected for the purpose, and so may shaded silk for articles which it is desired to render very ornamental.

A glove and a handkerchief case are shown at figure No. 1, both of them made of canvas and prettily embellished with the satin and cross-stitch embroidery. The method of working is clearly displayed in the large illustration, and a little ingenuity will enable any needlewoman to make the design suitable for a sofa-cushion, table-spread, etc. Unless the worker is skilful in the association of colors, she will find it advisable to confine herself at first to a single hue, as there will then be less chance of producing inartistic effects. Scarlet is a color to be commended, and so is dark blue or green. Those who take delight in the work soon become able to vary it pleasingly, as canvas is a material on which regular cross or single stitches may be worked in every direction. Silk cord decorates the free edges of the glove and handkerchief cases, and ribbon is used to secure both. The brush, as well as the needle, may be used in decorating fancy work of this kind. Sometimes linen sateen, known also as "art linen," is chosen for such articles as glove and handkerchief cases, and a little experience with the brush will enable women of taste to produce pretty tinted designs appropriate for the article which they are decorating. A large outlay is not necessary, even if expense be a minor consideration, and it is remarkable how frequently the furnishings of a room which appears quite luxurious are the result of ingenious feminine fingers and taste. The fancy for putting ornamental covers upon tables and the novel sofa-cushions and dainty scarfs that adorn the sitting-room and library give to smart needlewomen an opportunity of showing their capacity in embroidery and painting. There are few homes that do not need the beautifying touch given by fancy articles artistically decorated. During the Summer months, when life out-of-doors is most inviting, it is well to supply one's-self with useful articles that may be effectively embroidered. Doileys, scarfs, handkerchief and glove cases, table covers and other like articles may be made attractively during leisure hours even by the amateur in decorative art.

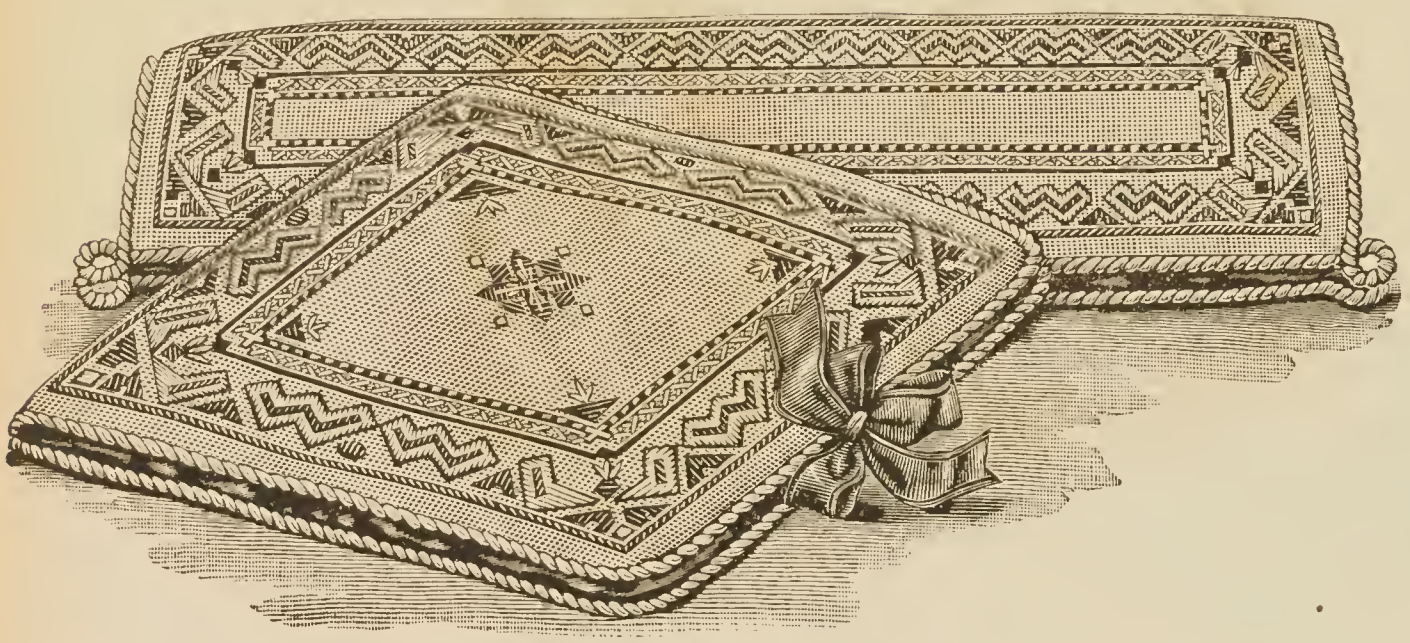


FIGURE NO. 1.



FIGURE NO. 2.

Fashionable Dress Goods.

Blues that rival the cobalt of a Midsummer sky or the pale azure tint of the morning; pinks in tone not unlike the afterglow of a sunset; greens in all the varying shades that appear in foliage; grays, delicate and mist-like; and browns in all the gradations from écru to the golden hue found in certain woods—these are the colors most sought and oftenest represented in the Summer textiles. Heliotrope, cerise and yellow also belong to the collection, but these are frequently seen in union with other tones, friendly or otherwise, in the latter case black acting invariably as the mediator. Black is brought into requisition even in the light Summer fabrics, its appearance imparting character and interest to every class of goods, whether they be frail, diaphanous grenadines or stout, substantial homespuns.

Crépons, those choice fabrics in which fashion writers have an almost inexhaustible theme, afford many happy examples of artistic coloring, and an unceasing succession of alluring novelties. As the season demands, they are light and semi-transparent, though many are woven in double layers, so deftly, however, as neither to increase the thickness nor the weight of the texture. The object, in most cases, is simply to produce a tone effect, which could not otherwise be so well secured. An example of this type of crépon has an under layer of leaf-green which supports single wide black crinkled stripes of the same light, silky texture in alternation with double stripes of blue chiffon, also crêped, the color combination being rich and not in the least *bizarre*. In another a white crêpy film lies lightly upon a pale-blue under-tissue to which it is secured at intervals by white embroidered *fleurs de lis*. In a third an emerald-green under surface is veiled with black crinkled chiffon and varied by lilac embroidered stripes woven at rather wide intervals. Nile-green or rose-pink is blended with white silk in yet another style of crépon in which the crinkles are intagliated, the effect being rarely dainty. Embroidered gauze stripes in white or black are introduced in an exquisite specimen of crépon formed of crinkled silk and wool stripes, Nile-green in one instance, old-rose in another, light-blue in a third and yellow in a fourth. This kind is almost as delicate as if woven entirely of gauze, and will be devoted to very dressy purposes only.

Crinkled ribbon stripes are woven with tasteful results into many of the new crépons intended for street or visiting wear. Thus, a light-écru crépon in which the corrugations run lengthwise and in continuous flutes is striped with old-rose, leaf-green or blue. Great favorites for church or street gowns are black wool crépons, deeply furrowed by serpentine lines and showing dark-blue, yellow, sage-green or other colors through the loosely woven meshes, the color, of course, being supplied by an open, canvas-like under layer. Large plaided and small checked silk-and-wool crépons are equally popular, though the latter are more pleasing to conservative tastes, as may be inferred from an example combining heliotrope and black in small and much crinkled checks.

Wool and silk mixed grenadines are often provided with woven linings which obviate the use of expensive silk lining. One instance shows a black satin-striped grenadine over a red silky tissue that is much subdued by contact with the sable surface. Another is dull gold on the under side with black above introducing black bouclés and wide fawn-colored silk stripes mottled with black, the effect of embroidery being produced by the weaving.

A charming early Summer toilette for "best" wear is made up in grenadine like that just described in conjunction with pale-yellow diaphanous crêpe, the crinkle of which suggests fine lengthwise cords. The skirt is made with a seam down the center of the front and sweeps out in godets all round, those at the back being more pronounced than the others. The bodice has a box-plait down the back and side-plaits folded only at the waist-line. The full fronts flare over a full vest of the crêpe, which is also used for the stock collar, the latter being made with loops at the sides. Very full puffs hang to the elbows of coat-shaped sleeves, which are encircled at the wrist with a twist of the crêpe disposed in a soft knot on the upper side. A twist of the tissue forms the belt, which is provided with two outstanding loops at the back. Supplementing this modish toilette is a hat formed of fawn-colored fancy straw braid trimmed with black ostrich feathers and jet ornaments. The gloves are of tan Suede, and the parasol of black moiré antique with a chiffon frill.

Seaside wool grenadine is the name bestowed upon a very open-meshed, canvas-like material in which the threads are crinkled and the surface is rough and varied by little loops. It may be had in all the current solid colors, and will make up very stylishly, especially over taffeta or glacé gros de Londres, the fashionable lining silks. Silk is almost a necessity under such fabrics. A novelty in this seaside grenadine is embroidered with black silk dots upon a réséda background. Another dainty novelty in a silk-and-wool mixture comes in a light-écru tint with self-colored silk zigzag stripes, suggesting a moiré effect and scattered with floral devices resembling those in the chené silks. This material will develop very dressy and youthful gowns.

Satin-faced mohair, a stylish fabric for a bridé's going-away costume, is obtainable only in solid colors and has a high lustre and a very smooth surface. A silk-mixed mohair is even more dressy and presents mixed broken lines, navy-blue and gold being combined in one very charming sample. Mohairs are shown in great variety, including both the pale evening tints and the street shades. They bear such devices as chevrons, zigzag lines, flowers, hair stripes, wide stripes and all sorts of geometrical designs. A novelty in fine mohair has white stripes upon a fawn-colored background and between the stripes is illuminated with short strokes and white silk rings.

The crêpe tendency is displayed even in challics, a novelty among which is a silk-chain crêpe crinkled like Japanese crêpe and presenting a cream ground enriched with flowers printed on the warp, the design being sweet peas blossoms in pink in one instance, in shaded heliotrope in another and in a variety of colors in a third. As the season advances the designs in this exquisite fabric will improve both in style and coloring, and it will develop ideal gowns for either indoor or outdoor Summer fêtes.

Much attention is given to linen batistes and colored piqués for warm days. Linen batistes—or grass linens, as they are sometimes called—are, for the most part, shown in the natural linen color. They are sheer, as batiste always is, and embroidered with silk dots, striped in contrasting colors, or lace-striped, the lace being woven over blue, red or black stripes, producing an interesting effect. There are also lace-striped batistes in a solid color as well as entirely plain linen batistes. Another style shows open lace stripes, black and light-blue in one instance and white and yellow in another, both being very handsome and dressy.

The piqués in light-blue, yellow, pink and green are delightful fabrics and will be largely worn both in the city and country. A pale-blue piqué made for a fresh-complexioned demi-blonde to wear at a lawn party has a skirt shaped in the approved fashion with ripples at the sides and godets at the back. In the rear gathers are made at the belt, and over each side-front seam is applied a band of very open rocaille embroidery. The bodice has a full back and fronts and is closed at the left side. A band of embroidery is disposed at each side of the center of the front and back instead of box-plaits, which the original design calls for, the material being cut away from beneath the embroidery. A stock collar of black velvet ribbon and a belt to match finish the gown. The *gigot* sleeves are banded at the wrist with embroidery. A large Leghorn hat trimmed with pink roses and white lace, and white Suède gloves supplement the toilette.

Dimities, lawns, organdies and ginghams are as popular as ever. A dainty organdy in light tints is figured with small and large dots in self colors. Organdies with either broad or

narrow stripes are very effective and are as much liked as the flowered varieties. Among the various colored stripes presented in the organdies, pink, blue yellow and black are favorites; and these stripes appear mostly in white grounds. *Repercé* pongee stands in high repute among silks for combination with plain silks or even with woollens. It is shown in cream, yellow, white, pink and blue and is cut out and embroidered in English designs. Moiré Gismonda is one of the new materials for skirts to be worn with contrasting bodices. It has a lustre like satin and indistinct water-markings that suggest light and shade upon a highly polished surface.

The fashionable colored silks, destined principally for waists, taffeta and *poult de soie*, are mostly embellished with flowers in chené effect which have rather increased in popularity than the reverse. *Pointillé* taffetas with chené flowers are very charming and are often chosen for gowns made entirely of silk. A rarely beautiful taffeta intermingles dark-green and Magenta in the ground and shows large isolated carnations in shaded pink; and another, upon which is woven the same design, has a ground blending bronze and blue. In plaid taffetas one sample combines black and white in large blocks with black satin stripes and heliotrope dots. Another associates white with dark and light shades of heliotrope, and is besides embroidered with dots of light-heliotrope. These goods are, of course, made up on the bias. A certain variety of silk crépon in a Persian color scheme is frequently selected for fancy bodices, and the colors being delicate, the material is deemed none too conspicuous for Summer wear.

SKIRT LININGS.

The matter of skirt linings occasions so much questioning that a few suggestions thereon may be of use. Light silks, crépons and materials of kindred weight may be interlined nearly to the knee in front and entirely up the back with French hair-cloth. Heavier fabrics may be interlined for nine or ten inches at the bottom all round, or to the knee in front, and the lining sloped gradually toward the back, where it may be extended nearly to the top. If a stiff interlining of silk is used, other lining may be entirely discarded. French hair-cloth is the material *par excellence* for interlining, though linen crinoline, grass-cloth and wirine, an open-meshed, wiry fabric, are often used instead, not, however, with the same permanently good result. As for linings when silk is not used, Lucerne, a finely woven cotton material with water markings, and percaline give more satisfaction than French cambric or silesia, though the latter have their advocates. East India grass-cloth, which is a natural product, is sold in four-yard lengths for sleeves, and is liked because it does not crush as readily as crinoline or book muslin. When curate collars are worn, they are interlined with military canvas, which is too stiff to bend easily. Unlined skirts of organdy or other cotton goods may be worn over hair-cloths petticoats, the latter being, of course, concealed by white silk, cambric or cotton skirts. Hair-cloth petticoats are light in weight and are made with godets to which the dress skirt admirably conforms.

SUMMER GARNITURES.

Summer gowns are aglitter with spangles or jet, aglow with gayly decorated ribbons or fluffy with delicate, filmy lace, which, perhaps, appeals most of all to woman's æsthetic fancy. Spangles are sown thickly upon nets and ribbons and even upon laces, outlining the designs wrought in them. The taste for color as well as for glitter may be fully indulged in this class of trimmings, for all the fashionable hues are represented in the tiny *paillettes*. These are, for the most part, circular when applied flatly and fanciful when disposed in pendants. They sometimes take this latter form on nets destined to overlie blouses, yokes, vests and like accessories. In these trimmings a pair of fancy spangles usually depends at intervals from a bead or round spangle, which is also distributed more or less generously upon the frail foundation regardless of pattern. Various devices are wrought upon band trimming with spangles. Jet beads, too, are often used in conjunction with the diminutive scales, achieving an admirable contrast.

Spangled satin ribbons are shown in several widths in white and black, with gold, silver, jet or colored *paillettes* disposed in rings, wheels, arabesques, vines and other outlines. They are used chiefly upon bodices as belts, collars or shoulder braces, or vertically in the drooping manner so much affected just now. They may be arranged in either one or three bands when the blouse suggestion is followed—one when the ribbon is very wide and three when it is narrower. In the latter case the three are sometimes all of the same width, and sometimes that used in the middle is wider than the other two.

Black satin ribbon in sash width is embroidered with scale spangles in electric-blue, garnet, green, copper, gold or steel, in straight rows or in radiating, zigzag streaks that suggest a sort of pyrotechnic effect. The blouse idea may be very attractively carried out with these ribbons on gowns of black silk, crépon or grenadine. Unique as a trimming is a narrow gold band edged with spangles and enriched with an embroidery of cornucopias raised and wrought at intervals along the edges with spangles in colors chosen to produce a prismatic effect. A gown of white wool or crépon would be much improved by such a trimming, white and gold forming a very delightful contrast.

Spangled net trimmings are very effective, whether all black or in black and colors. They are offered in Vandykes, edgings and bands in a variety of artistic patterns and are employed as well upon skirts as upon bodices. A ripple collar of black net ornamented with straight rows of jet or colored *paillettes* is exceptionally dainty and will redeem an otherwise plain or even a partially worn gown or bodice. Small corrugated French spangles, also in colors, are scattered or sown thickly upon net bands, making very stylish decorations for light Summer silks.

A novel trimming belonging to this class is a band of net entirely covered with scale spangles of dull steel and steel striped with black in a design which resembles nothing so much as lizard skin, the scales overlapping each other in the same manner and forming similar striping. The effectiveness of this trimming is realized in a dressy toilette of all-black figured mohair, which material is at present much in vogue. The skirt is made with a seam down the front and godets at the back, the sides falling of their own accord in flutes that are rather less formal than those at the back. Between the flutes at the sides three strips of the trimming are introduced, with charming effect. The bodice is full. At the top is a round yoke, and in the front, which is of the blouse order, is folded a broad box-plait. A band of the trimming outlines the yoke and another band glitters on the box-plait. Bournous puffs of voluminous size are adjusted upon coat-shaped sleeves, and two rows of the trimming are applied on each loop, which, by-the-bye, recalls the bournous worn by the Bedouins. The same style of trimming is produced with light-colored spangles, but the effect is less striking than with those of steel.

For dancing gowns of crêpe, tissue or even silk there are garnitures composed of light-tinted spangles in odd forms, which tasteful modistes are able to employ in divers captivating ways. These peculiar conceits are especially effective upon bodices, where, after all, rests the burden of adornment.

Jet passementeries associate tiny beads, exquisitely cut, with small and large *cabochons*, the latter being cut in various shapes, often in keeping with the design of the garniture. Thus, in points of jet passementerie in which the device is a scroll the jet facets also assume the scroll form, and in a fern design the nail heads are cut to represent the fine fronds of ferns. Points are usually provided of several widths for both waists and skirts, uniformity being purposely avoided when Vandykes are the trimmings chosen.

Right and left trimmings in vine, floral and geometrical patterns are rendered very brilliant by the large jet stones, which, while they contribute greatly to the rich appearance of the trimming, add practically nothing to its weight. Steel-and-jet passementeries made upon a lace-like foundation of white or écru silk cord are novel and very handsome, the combination being unusually taking.

Buttons are constantly gaining in favor, but only for decorative purposes. This mission they fulfil admirably. An unusually

pretty button in a *fleur-de-lis* design framed in a fanciful circlet is of Rhinestones cnt and set like diamond chips. Rhinestones, set in silver or gold, also encircle miniatnres, which are, perhaps, the most artistic among the large variety of bnttons. Then there are riveted jet and jet-and-Rhinestone bnttons, cut-steel and gilt buttons, bnttons in filagree silver and gold, and a large gilt button patterned in a lattice design and set with Rhinestones. Buttons are used upon stocks, as well as upon the broad box-plaits that characterize so many of the fashionable blouses. The only enlivening touch upon a certain blouse-waist of black chiffon is a trio of Rhinestone bnttons on the central box-plait and onc at each side of the stock, and the resnlt is vcry satisfactory.

Ribbons are lavishly used on Summer gowns of all kinds, sometimes alone and qnite as often in combination with other decorations. Entire blonses are now made of ribbon bands in alternation with insertions of lacc, grass linen, batiste lace or even fine embroidery. For these dainty creations, which are, of course, made over silk foundations visiblc throngh the lace, Dresden, perforated satin or striped ribbons are often used. The striped ribbon is qnite new and shows colors on one side which do not appear npon the other. Thus, a ribbon with black and white stripes on one side may have cardinal and white or black on the othcr, an obvious advantage, when pointed ends are used for decoration.

Some of the new Dresden ribbons have satin edges with a taffeta or fine grosgrain center. An exquisite ribbon, which could be used in association with cream *lierre* lace insertion in a fancy bodice, has a cream ground strewn with natural-looking violcts. Glacé taffeta ribbons are admired for gowns that show a solid color. Washable fabrics are given an extra touch of daintiness when adorned with a lace-edged brocaded ribbon. An example of this last ribbon has a center of narrow pearl-edged pink grosgrain ribbon with a slcnder brocaded vine, between two narrow bands of fine Valcnciennes lace edged with pink. These ribbons are shown in all colors, and are developed in bows, rnchings and other pretty decorations.

The new batiste lace consists of alternate strips of heavy point Venise lace insertion and linen batistc or grass linen in the beige tone natural to this sheer textile. These laces are shown in varions widths and are used in many pretty ways on fine wash dresses. Other batiste laces have net tops and designs in batiste appliqúe. They are wrought with yellow if the batiste is white, or with écru if it is a cream shade, two tones being considered desirable in these garnitures.

Linen batiste embroideries are very like laces and perform the same functions. A novelty batiste insertion is embroidered with silks in a floral design with a Persian color scheme. Another is of very open pattern and appears in both the butter and beige tints. Edgings are provided to accord with the insertions.

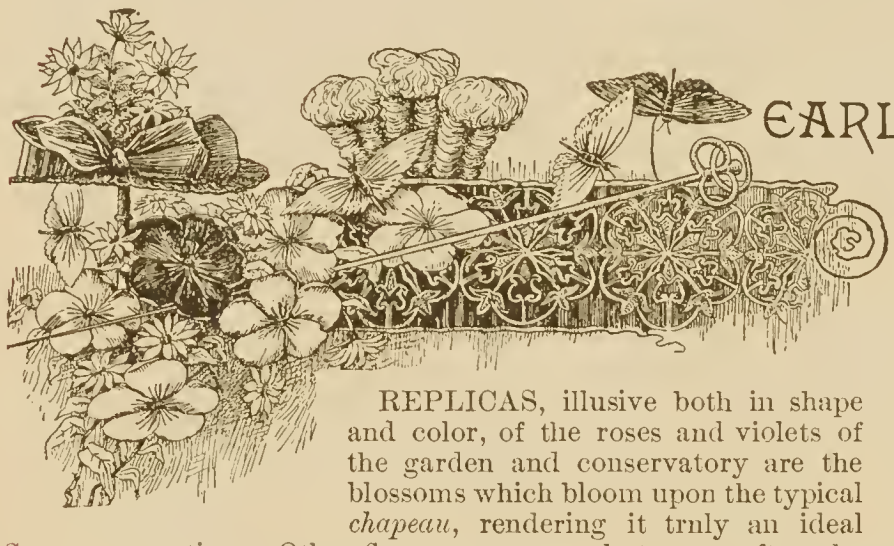
A really charming gown is fashioned from plain grass linen trimmed with linen batiste lace. Thc skirt shows the fashionable godets in its construction, being cut in gores and decorated at the bottom with two rows of very opcn point Venise lace separated by one of the material. The bodice has a full back and front npon which bias bands of the goods arc applied. Between the bands in front a section of red surah is applied under the lace. The color is prettily visible through thc open meshes and gives the nceded brightening touch. The idea is repeated in the *gigot* sleeves. The standing collar and belt are plain. In this instance color was not introdnced in the skirt, but its use is optional.

Insertions, edgings and Vandykes of Russian lace—which, by-the-bye, is also called Arab lace—are very popular upon fine wool and silk gowns. Venise laces are shown both in heavy and flimsy varieties. In the latter are woven very open patterns, which, when flatly applied, present the effect of elaborate embroideries.

Gismonda laces have already a large following, and are liked for trimming fancy bodices and entire gowns for ceremonions wear. The large, square meshes and the rich Renaissance patterns distinguishing these laces render them very attractive trimmings.

The light Breton laces lcnd themselves to any caprice of Fashion and are, therefore, much in demand. A drooping ribbon band on the front of a bodice, or a box-plait, is relieved of its formal effect by a framing of Breton lace disposed in cascades. Sleeve frills, bretelles and kindred accessories are very graceful when fashioned from this lace. Modified Vandykes, which suggest more nearly battlements than points, are made in écrn sheer lace. Their mode of application is usually regulated by personal taste alone.

Bntterflies of fine white lace threaded with gold have a dainty effect when let into yokes, sleeve pnffs, full vests or other adjuncts. The same designs are dnplicated in fine Venetian lace. Scroll-shaped medallions in white lace and embroidered black *mousseline de soie* are pretty and applicable to many uses, as, indeed, are medallions of othcr sorts. English embroidcry in batiste and Swiss is often chosen for parts of blonses. Exclusively employed for the fronts of such garments is the neat *devant plissé* made of finely tucked white Swiss embellished with rows of narrow white or écrn Valenciennes lace edging, used invariably in lengthwisc frills. A blonse adorned with this fluffy trimming looks especially well when worn with an Eton or reefer jacket. A delightfnl trimming, both for ladies' and children's gowns, is composed of an insertion of fine open-patterned Swiss embroidery, completed at the edges by frills of Valenciennes edgings, which, thongh quite simple, occupy a very important place in the fashions of the day.



EARLY SUMMER MILLINERY.

REPLICAS, illusive both in shape and color, of the roses and violets of the garden and conservatory are the blossoms which bloom upon the typical *chapeau*, rendering it trnly an ideal Summer creation. Other flowers are seen, but most often the eye encounters the familiar favorites above specified. Thesc are used in great profusion, each kind by itself or both together, the deep purple of the violet mingling happily with the exquisite pink or red of the rose. The artistic modiste has borrowed the idea from Nature of assembling various kinds of flowers, and succeeds often in producing harmonious results. Only a few blossoms of each kind are chosen for the bouquet destined to adorn a hat, and unusually good taste is required in the arrangement. Frequently a few sprays of the dainty lily-of-the-valley, a bunch of lilacs, and a rose, or even a tulip are prettily grouped at the side or front of a hat.

Wings and birds are often thc associates of flowers or foliage, a pretty Summer fancy being expressed by the union. Lace, preferably in a creamy tint, and gauze ribbon, either in solid colors or decorated with flowers—which, though of gay hues, seem evanescent in this delicate, transparent fabric—are also important factors in millinery.

Unusnally pretty is the color scheme of a large Panama hat in the natural écru tone. The brim is bent up in front to flare abrnptly from the face, and in the center is fixed a tuft of shaded pnrple roscs. A strip of light-pnrple velvet ribbon starts from the flowers at cach sidc and extends to the edge of the brim, where the ends are clevcrly arranged in an Alsatian bow that rests upon the crown. The crown is a bed of shaded purple roses, held apparently by an encircling band of olive-green velvet. At each side of the back is a cluster of rose leaves and thick, thorny rubber stems, faithful copies of natnral foliage. Some of the leaves stand upright, and others droop over the hair. This style of hat is very popular, and the idea is carried ont again in a Leghorn with pink taffeta ribbon and pink roscs and leaves, and still again in black chip with black velvet ribbon and shaded yellow roses and leaves, the same mode of trimming being followed in each instance.

A hat designed to be worn on the drive at a fashionable resort

or at an outdoor fête is picturesque, and large as picture hats are wont to be. The brim is made of heavy, tinted lace upon a frame of gold wires which gleam prettily through the meshes, and is bent into graceful curves and arranged to flare at the left side. Wide white gauze ribbon decorated with shadowy-looking flowers in Dresden coloring covers the crown and forms a broad bow in front. At the back the brim is bent up under a bunch of yellow, pink and red roses, among which stands a full white aigrette, a glistening Rhinestone pin holding the garniture in position. In front, on a black velvet head-band, is fastened a single pink rose intended to rest upon the wearer's fluffy locks. Head-bands are again in vogue, hats being placed rather far back on the head and requiring such support.

Few strings are worn with bonnets, yet some tastes still favor the bridle as essential to such head-gear. Black velvet strings are added to a charming bonnet of fancy golden-brown straw, but they could be omitted without in the least impairing the stylish effect. At each side several loops of the straw braid are introduced to carry out the broad appearance so popular just now. In front four loops of turquoise-blue velvet ribbon escape from Rhinestone slides, and at each side of the back a bunch of violets supports an aigrette-like arrangement of brown accordion-plaited net. The color scheme is very pleasing. This bonnet could be appropriately assumed by a young matron.

The floral bouquet effect is illustrated in a stylish bonnet of riveted jet, to which the approved breadth is given by four riveted jet Mercury wings. Point appliqué lace is lightly draped about the crown and arranged at the back in a *pouf*, which upholds a small bouquet of moss-rosebuds, white lilacs and shaded purple tulips. A black velvet bridle is added, but could be dispensed with.

Narrow-backed sailor hats, notwithstanding the vogue of so many fantastic shapes, have not lost prestige, and it seems likely that they will be worn all through the Summer. An example in black rough straw has a bow made of the straw at the left side, holding two black wings. At the right side is arranged a cross bow of straw caught with a Rhinestone buckle. In front rises a bunch of moss-rosebuds and white lilacs, and upon a half-band adjusted underneath at the left side are more of the same kind of flowers, which look well either against dark or light hair. Another sailor hat is of royal-purple rough straw. At the left side stands a bow of purple ribbon secured with Rhinestone pins, and on the opposite side is an aigrette of accordion-plaited point appliqué lace. A thick rope of grass formed in a knot in front encircles the crown like a wreath, being skilfully adjusted beneath the lace and bow adorning the sides, and caught here and there with Rhinestone pins, which borrow a greenish light from the grasses.

A stylish veil for such a hat, if it is worn on a train or boat, is of white chiffon sprinkled with black flat dots. This veiling is new and smart-looking. A brown chiffon veil has self-colored dots, and a navy-blue one has white dots, as has also one of black chiffon. Real lace veils in cream or light-écru, much-patterned, are again very fashionable. A dainty finish for a toque or bonnet is a veil of fine black Tuxedo net with white chenille dots and a white lace beading for an edge. This veil is caught at the center of the upper edge for a few inches to adjust it properly to the hat, and the ends are allowed to fall a short distance below the fastening at the back. With large hats the draped chenille-dotted Tuxedo net in black still obtains.

A modified sailor shape has a crown of light-purple chip and a brim of rough straw to match, the edges of the brim being rolled slightly at the sides. Above the crown stands a band of dark-purple velvet, formed in a rosette at the left side, a black shaving-brush aigrette rising above it. At the right are clustered leaves that are light-purple upon one side and green upon the other.

Wings and flowers are used in conjunction in another rough straw sailor-hat of a dark-purple shade. The crown is wreathed with pink roses and purple velvet violets in alternation, foliage being branched among the flowers and lending an artistic effect to the garland. Toward the back on the crown are spread four merle wings which show exquisite green shadings and seem to grow from the flowers.

Purple and pink is a much favored combination and is again employed in a small hat of rough brown straw in turban shape, the brim being but slightly rolled at the edge. At the left side a bow of rose-pink *poult de soie* ribbon sustains a bunch of pink roses with buds and leaves, the buds towering above the full-blown flowers on their thorny rubber stems. At the right side is disposed a bunch of violets. Another bunch of the purple blossoms is fixed at the back, and its companion is a small cluster of roses of paler tint than those in front, some of them resting upon the coiffure.

An airy head-dress in the fantastic shape known as the *polichinelle*, affected by the fashionables of the First Empire, is of black rough straw, covered well with black violets, from which rises at the center a bunch of black poppies. Spreading broadly at each side are several puff-balls, also in black, and as feathery and light as those which blow in the fields. While the hat is colorless, it is not suggestive of mourning.

An admirable hat for a bridesmaid who is to assist at a June wedding is of shirred white *point d'esprit* net, a narrow double frill of the net standing at the edge of the brim. On the crown is a great bow of wide China-pink taffeta ribbon consisting of five loops, between which are clusters of pink roses and leaves. The hat is mounted upon a black velvet bandeau to which a small bow is fastened in front.

An exceptionally jaunty hat is of black chip with a yellow chip facing visible at the back, where the brim is turned up high above the crown and rests upon a bandeau of yellow roses. In front is an Alsatian bow of black velvet ribbon fastened with a Rhinestone pin, and at each side are two black ostrich tips which nod and sway with every turn of the wearer's head.

A charming supplement to a rose-sprinkled white organdy gown meant to be worn upon a seaside hotel piazza, is a large Leghorn hat, with the back of the brim caught to the base of the crown by a Rhinestone pin to produce a slight flare. In front are spread fans of creamy lace held out by gold wires adjusted upon the under side, ends of rose-pink ribbon being fastened beneath the fans. From the center of the lace decoration rises a bouquet of pink and yellow roses and lilies-of-the-valley. The same arrangement of flowers is made at the back, where the brim is lifted to meet the crown.

An admirable black hat—and black hats are favored when the rest of the attire shows so much color—is a large shape in fancy straw. In front is a spread bow of black lace, the loops being wired to keep them in shape. Around the crown are artistically arranged six plumes, a very fluffy Paradise aigrette waving in front. Color is introduced in another large hat of black hair net woven in imitation of a spider's web, and as light as lace. The shape suggests a Tam O' Shanter, and it is trimmed at the edges of the brim and crown with ruchings of satin-edged black gauze ribbon. At the left side stand a black brush aigrette and a bunch of pink roses with buds, and at the back more pink roses are adjusted on a black velvet bandeau.

Burnt-butter is the name conferred upon an intensely yellow fancy straw formed of a multiplicity of small loops of fine straw braid, resembling narrow gauze ribbon. It is made up into a very stylish cap-shaped bonnet. At each side is a black tip perched upon two loops of black satin ribbon, back of which are fastened black spangled wings. In front is a *chou* of black accordion-plaited chiffon, and at the back a pair of black velvet strings are held in position by pearl-and-Rhinestone pins.

Another pretty bonnet has a crown formed at the center of shirred brown chiffon and at the sides of open, lace-like brown straw braid. At each side of the back is a *chou* of brown chiffon, and at each side of the front are loops of the straw braid, those at the right sustaining a pink and a purple rose and foliage. The bonnet is dressy and may accompany a gown of any color.

Appropriate for a thin face is a small hat of rough, shaded, yellow straw with a brim rolled and caught up at each side of the front, at the left with violets and at the right with violets and yellow roses, above which stand two loops of olive-green velvet. At each side of the back is a soft knot and a frilled end of cream Breton lace that will suit dark tresses admirably.

Very trim and formal is a stiff-brimmed hat of black Panama, with its crown banded with black velvet, upon which scintillates, back and front, a curving Rhinestone buckle. At each side is a large *chou* of white chiffon, in addition to which at the left side are three pairs of black quills cut rounding at the top, one pair standing erect and the others protruding from the *chou* at each side, the stems being crossed below it.

The black-and-white combination is still a favorite in millinery, and is seen in hats intended for dressy or general wear, being carried out with ribbons, flowers, feathers or, as in a particular instance, with tissue and quills. Often a color is added —any hue being favorable to the magpie combination— but it is really not essential.

A fair substitute for hat pins are millinery springs, which may be easily adjusted under the crown of a hat, securing it to the head without in the least disarranging the coiffure.

BURNT WORK.—FOURTH PAPER.

By Harriet Keith Fobes.

[Miss Fobes will be Glad to Answer any Question or Give Information in Regard to Burnt Decoration on Leather, Glass, Ivory or Wood. Letters to Her Should be Addressed Care of The Editor of the Delineator.]

In this article will be considered the question of design in its special adaptation to burnt decorations on leather, and there will be given not only specific patterns for use, but also the principles underlying their employment, and suggestions as to how the worker may add to them by original study from Nature.

There has been much discussion as to the kind of designs best suited to this work. There are two schools of design—the natural and the conventional; and, perhaps, the mixture of both, which is often used, may be said to constitute a third. The prevalent idea accords to the natural school loose, haphazard and irregular work, and to the conventional a pronounced stiffness and regularity. Every legitimate design, however,



Figure No. 22.—Rose Seed-Vessels.

—of whatever school it may be—is based upon some form found in Nature, though in certain antique studies the relationship is difficult to trace. In the natural school the attempt is made to copy natural forms, such as flowers and leaves, just as they exist, reproducing their accidental and individual peculiarities as well as their general characteristics. In the conventional design only the general outlines of the natural object are considered, and even these are reduced to their geometrical expression. Each school has beauties of its own. Many decorators hold that only conventional designs are suitable in burnt work, but we have found that both can be used to advantage.

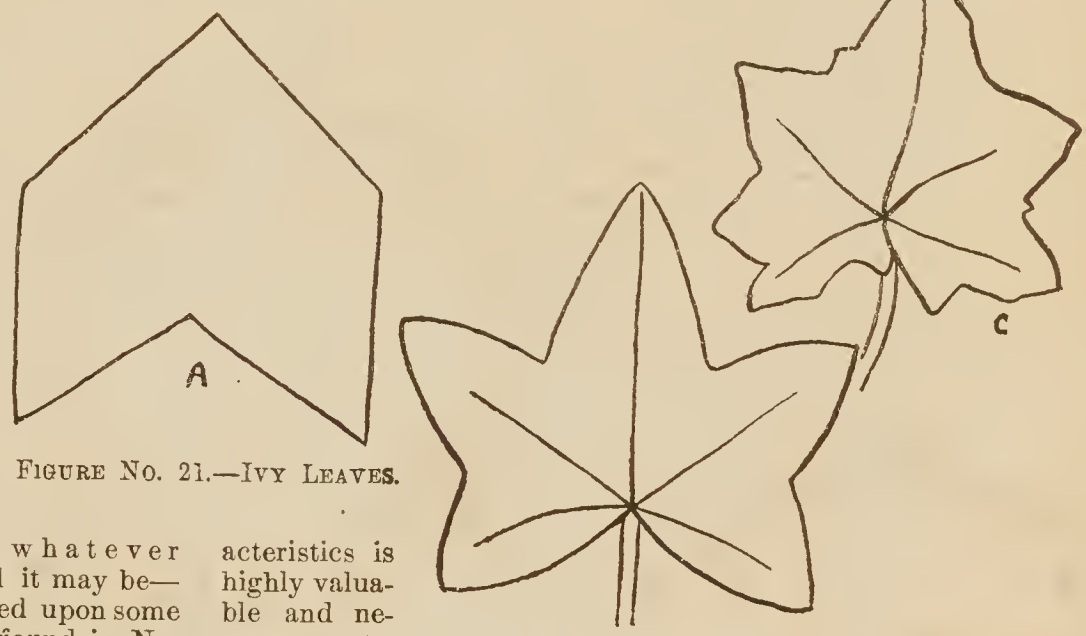


Figure No. 21.—Ivy Leaves.

Allusion has already been made to the prevalent error that in conventionalizing any natural object its true form and characteristics are lost in an all-absorbing stiffness and hardness of outline. The truth is that the flower or leaf is simply translated into those geometrical lines which most accurately and gracefully express its method of growth and distinguishing characteristics. The most perfect specimen of its kind is selected for copying, and its most striking features are thus adapted and converted.

Such a study of characteristics is highly valuable and necessary to the designer. For example, a flower which grows tall and straight should not be selected for a small, round design, as one of its distinguishing characteristics would thereby be ignored. When natural designs are used in burnt work care must be exercised in selecting what to reproduce. Studies from Nature, whether in black and white or in colors, are of real use, but for decorative purposes their outlines must be arranged and a careful selection be made from their details. Heads of flowers minus their stems, loose leaves, stems and

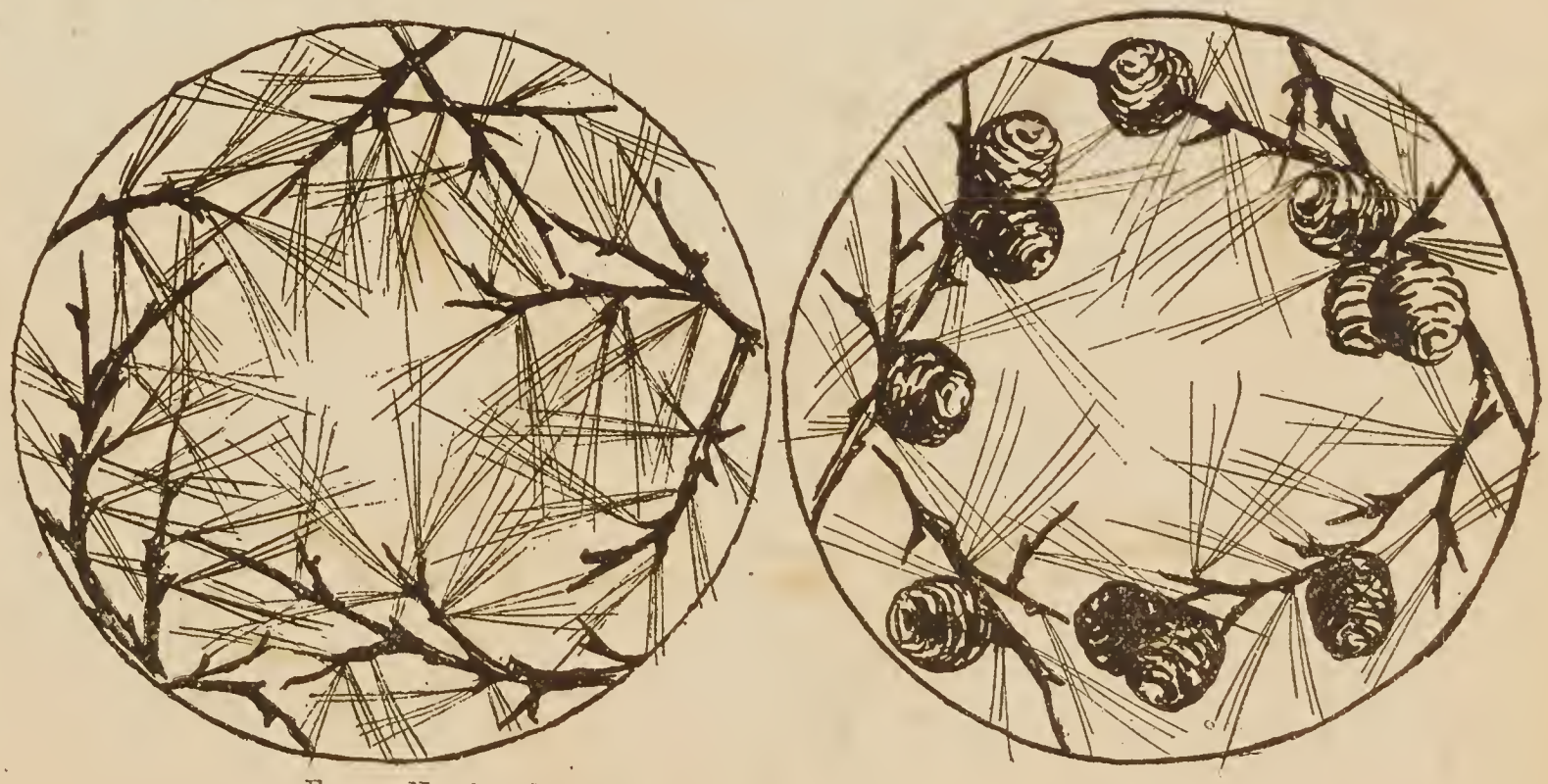


Figure No. 23.—Designs for Pen-Wipers.—Larch and Pine Needles.

other floral fragments, studied apart from their natural surroundings, make valuable models for designs. Figures



FIGURE NO. 24.—OXALIS AND CLOVER LEAVES.

Nos. 28 and 29 give designs in which the primrose is used in this way.

There is opportunity for choice in conventional designs as well. Plain geometrical figures, such as are used in wood carving, are not quite satisfactory on leather. Burnt designs should have something more suggestive of color. The leaves, stems, seed-vessels and flowers of plants furnish endless material for designs that are full of interest. Notice the rose seed-vessels at figure No. 22. The value of drawing directly from Nature cannot be overestimated. One who has not studied from Nature can hardly hope to rival another who has. The benefit of such study lies in training the eye to see and the brain to reason, thereby greatly assisting the hand which wields pencil or brush. Such studies from Nature are not, however, indispensable and may be taken up while the beginner is tracing and copying the work of others. Fortunately for the novice there are those who have, as it were, translated Nature, and so made some of her finest effects accessible to all.

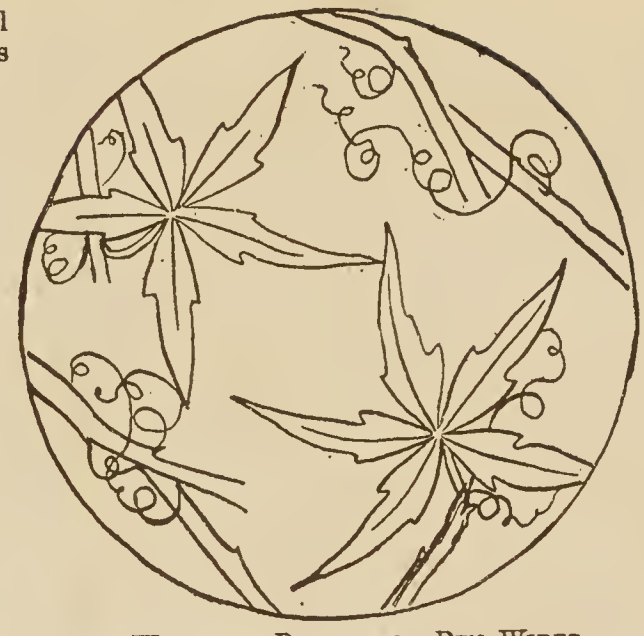


FIGURE NO. 25.—WOODBINE DESIGN FOR PEN-WIPER.



FIGURE NO. 26.—VIOLET DESIGN.

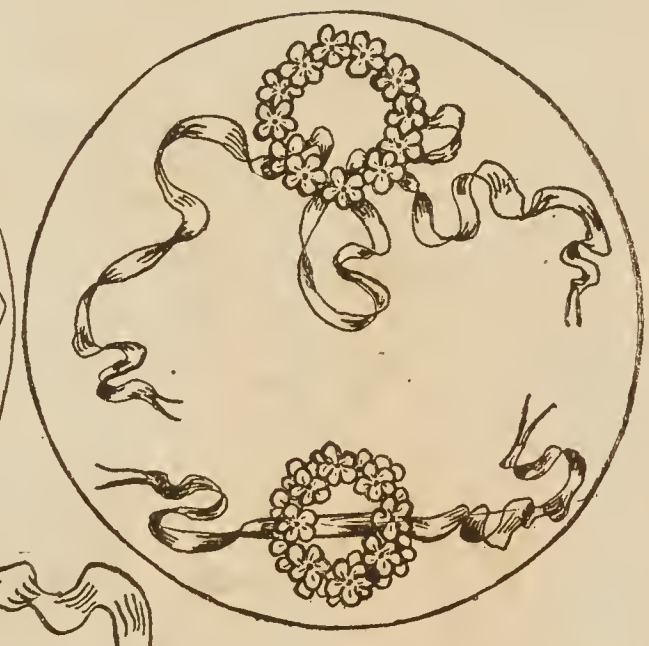


FIGURE NO. 27.—FORGET-ME-NOT DESIGN.

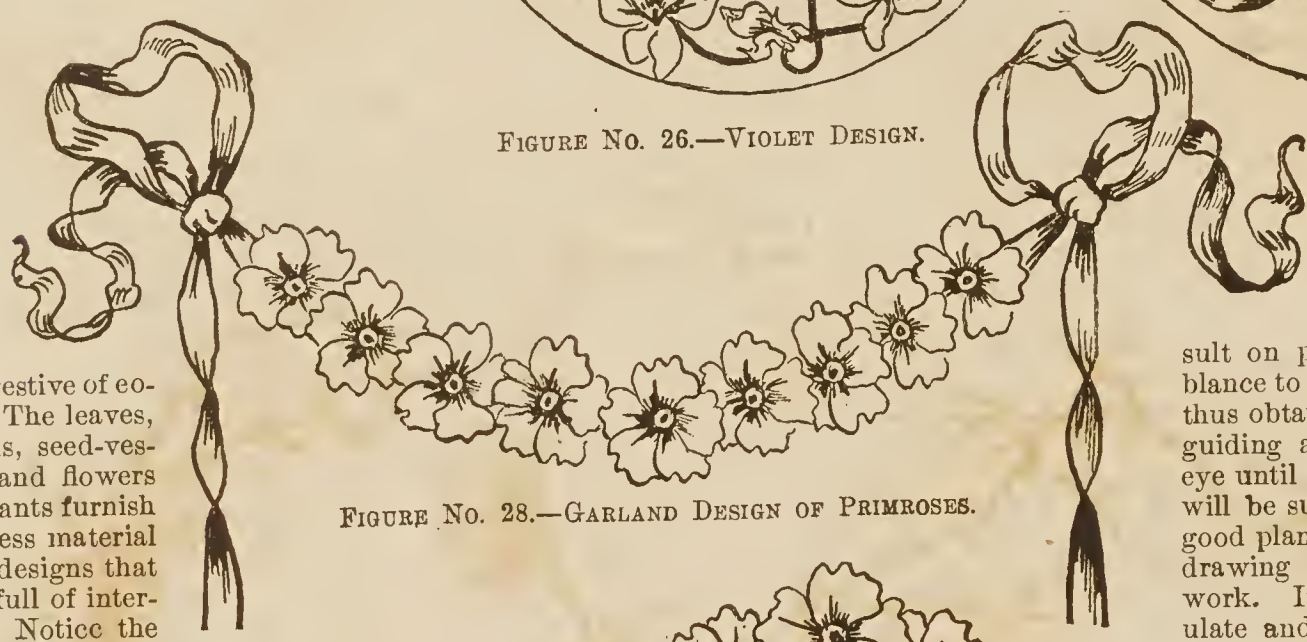


FIGURE NO. 28.—GARLAND DESIGN OF PRIMROSES.

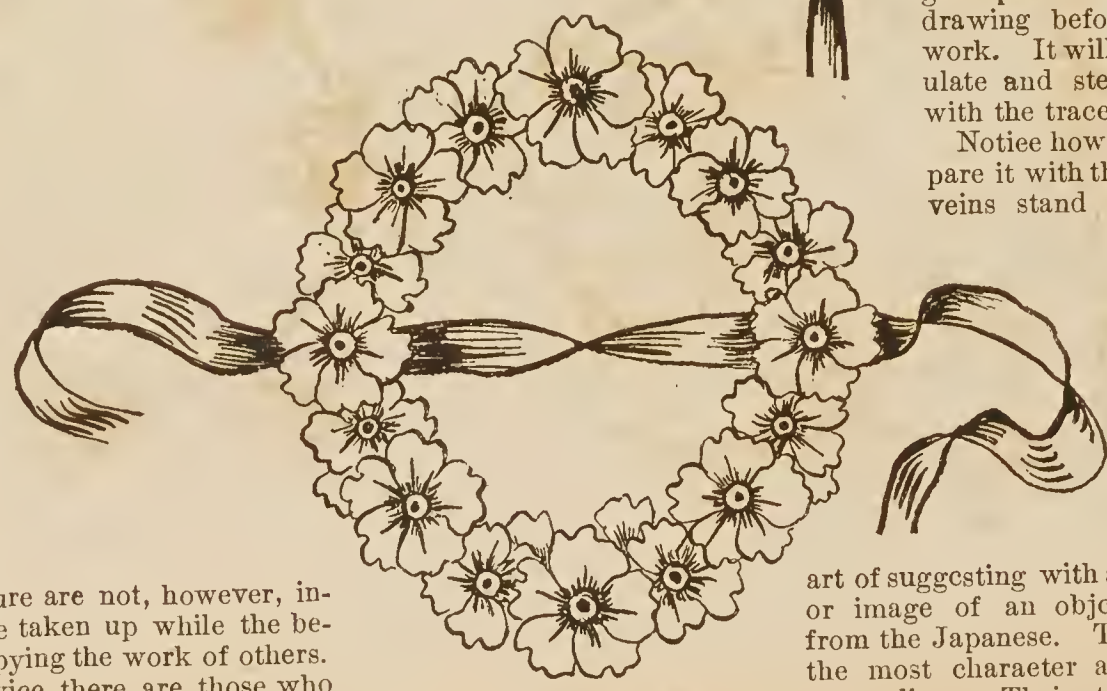


FIGURE NO. 29.—PRIMROSE DESIGN.

Do not stop with this knowledge mined by some one else, but take pencil and paper and study some natural form—say, for instance, an ivy leaf in the manner shown by figure No. 21. In the three drawings, *A*, *B* and *C*, note how the leaf may first be studied in its boldest outline, then in its conventionalized characteristics, and finally in its individual peculiarities. It is well to thus draw from Nature for half an hour every day, taking a different subject each time. Study the leaf or flower from the back, in front, and on the side, noting and trying to reproduce its essential contours. Do not be discouraged if at first the result on paper bears but crude resemblance to the original. The knowledge thus obtained will remain in the brain, guiding and directing the hand and eye until in time the result on paper will be surprisingly excellent. It is a good plan to devote this half-hour to drawing before beginning the burnt work. It will clear the sight and stimulate and steady the hand for work with the tracer and burning needle.

Notice how the ivy leaf grows. Compare it with the hand, and see how the veins stand for the fingers, starting strong and gradually tapering toward the edge of the leaf; take the stem and note the notch or swelling from which the leaf starts out. Consider the center of life in the plant and study the way in which its vitality is diffused. In the art of suggesting with a few lines the whole idea or image of an object we may learn much from the Japanese. They are adepts in putting the most character and intelligence into the fewest lines. Their studies of birds are marvels in this respect. Japanese art is admirably



FIGURE NO. 30.—BOW-KNOT DESIGNS.

suited to burnt work, and the reproduction of its designs will afford excellent practice in reducing the number of lines, and making the few used tell the story intended.

All designs should first be drawn on paper and then transferred to the leather into which they are to be burnt. This can be done with ease. Place the paper upon the leather so that the design covers exactly the spot it is meant to occupy, and then with a sharp, hard pencil firmly trace its outlines. The design will thus be impressed upon the soft surface of the leather without showing any pencil marks. This method is simpler than that in which transfer paper is used and quite as satisactory in its results.

Designs excellent for other purposes may be quite unsuited to burnt work. A tyro who thought a pattern of owls on a branch, designed for embroidery, would be quite the thing for burnt work, found by experiment that the V-shaped feathers looked absurd when burnt and suggested embroidery still. Burnt work is allied to wood carving in that it is especially useful for interior decorations. The same designs are often used for both, but in the details of execution and handling there is a wide difference.

The cones and needles of pine and larch trees afford themes for delicate, effective designs for the burning tool, as may be seen in the pen-wiper patterns shown at figure No. 23. The oak leaf is specially suited to burnt work, the brown color left by the red-hot iron admirably suggesting the autumnal tints.

At figure No. 24 is shown what can be done with oxalis and clover leaves, and at figure No. 25 is a pen-wiper design with the woodbine



FIGURE NO. 32.—SWEET-PEA DESIGN.



FIGURE NO. 31.—MORNING-GLORY DESIGN.

for decoration. The willow is sometimes used, but much skill is required to repeat its simple leaf with



FIGURE NO. 34.—FRUIT DESIGN.



FIGURE NO. 33.—DRAGON DESIGN.—(FROM THE ITALIAN.)

sufficient variation to preserve the interest of the beholder. The same is true of ferns and of all delicate leaves. Bold, strong outlines are most effective in burnt work decorations.

A general rule which may be safely followed in the selection of leaves for decorative cautery is to use only those having decided outlines which can be readily drawn and recognized. Experiments with other varieties will convince one of the value of this preeept. The same rule holds true with reference to flowers. Seldom, if ever, should the rose be attempted, and never the heliotrope, mignonette, lilac or other plants having clusters of small, indistinct flowers. Dogwood blossoms are very decorative, and calla and Easter lilies, the purple clematis and the passion-flower are excellent in large work.

For small designs the single violet, the primrose and the forget-me-not are suitable. Figures Nos. 26 and 27 show designs of violets and forget-me-nots for pen-wipers, and at figures Nos. 28 and 29 the primrose is used with good effect. As will be seen in these illustrations, ribbons and garlands combine well with flowers for burnt work. Several varieties of bow-knots are shown at figure No. 30. It is said that bow-knots have gone out of fashion, but no design truly graceful and beautiful can ever be quite discredited, so it seems likely that bow-knots will always hold their own, though their shapes may change.

The morning-glory and sweet pea have outlines full of grace and character, and on white leather may be used with charming effect, as will be seen by a reference to figures Nos. 31 and 32. But they are too delicate and ethereal for common use or any but the daintiest handling. Blossoms of the Summer, they are less suited to adorn a foot-stool or dictionary than to a place on the cover of a romance or volume of poems.

The chrysanthemum illustrated at figure No. 11 (in the April DELINEATOR) has many decorative capabilities, which have been charmingly shown by Japanese artists. It is eminently worthy of being the national flower of a people who seem by nature artistic.

The dragon at figure No. 33, taken from an Italian design, shows a style of decoration very effective in burnt work. In fact, anything quaint and odd is preferable to the tame, commonplace or hackneyed. Every design should, if possible, have a special relationship and suitability to the article decorated.

Fruit designs are much used and with capital results. One illustration of this class is given at figure No. 34, being an effective combination of grapes and leaves.

With these few hints, supplemented by a careful study of the accompanying pictures and, better still, by original observation of those forms in Nature which lend themselves kindly to bold and striking decorative effects, the beginner has material for intelligently essaying this dainty and delightful art. In subsequent papers will be taken up figure, landscape and marine studies adapted to the burning needle.

GARMENTS FOR SPORTING AND OUTING WEAR.

(For Illustrations of Figures Nos. 1 to 6 see Page 753.)

Outdoor sports and exercises are productive of physical and mental vigor essential to the woman of to-day, whose responsibilities increase as her sphere of usefulness goes on widening. Fashion is not so much responsible for the active interest she feels in these matters as are the exigencies of the times. Year by year, Summer outdoor sports receive greater encouragement and woman may with credit vie with her athletic brothers in feats of skill with the oar, the tennis racket and the golf club. In horsemanship she has long been an adept and in cycling her place seems now equally assured. In short, her adaptability to all sports in which she may take part without detriment to her womanly dignity, is shown by the grace and ease with which she meets all their requirements.



FIGURE No. 8 SA.

Obviously, special attire is necessary for outing purposes and comfort is its chief requisite yet were this attribute not coupled with tastefulness, the designs would find few women to approve them. It is confidently believed that in the modes here presented utility and artistic effect will be found happily united.

Storm serges are as ever in the field, and while there are newer textiles, none are better adapted to outing suits than these closely-woven, wiry fabrics, which may be so easily freed from dust. Navy-blue and black are the favorite tones in storm serge. English serges, too, are popular in blue and black and also in the Oxford and Cambridge colors, which are dark mixed-grays, that of Oxford being the darker. Diagonals and wool canvas weaves are stylish in brown, gray, navy-blue and black, and occasionally a white goods is made up in a yachting suit. Whipcord, covert suiting, Melton in a Summer weight and corduroy are all liked for their durability, being oftener chosen for bicycle suits than for yachting or other costumes upon which there is less wear. Irish hand-made cheviots, tweeds, homespuns and the Scotch manufactures in broken plaids, stripes and mixtures have a large following, for not only are they strongly woven, but their colors are fadeless and they show dust less readily than solid-hued fabrics.



FIGURE No. 7 SA.

A plain finish is liked for an outing costume, though machine-stitching or braid is admissible, and a yachting or tennis suit may be adorned with some appropriate emblem embroidered in metal threads or silk flosses. Children as well as their elders delight in outdoor sports and usually acquit themselves as creditably.



FIGURE No. 9 SA.

At figure No. 1 SA is shown a trim suit for a very young wearer, combining a full, round skirt and a reefer jacket of navy-blue dotted white flannel, a white dimity blouse-waist and a white flannel cap. The reefer is made with a coat-back and reversed fronts that join the rolling collar in notches. Curved pocket-openings are made in the fronts, which round stylishly at the lower corners, and *gigot* sleeves are inserted. The blouse-waist is full and over the closing is a box-plait edged at each side with nainsook embroidery, which also trims a rolling

collar and the cuffs finishing the leg-o'-mutton shirt sleeves, the cuffs being daintily rolled back over the coat sleeves. The coat may be closed with buttons just below the lapels, if liked. Pattern No. 7570, price 1s. 3d. or 30 cents, was used in shaping the costume. The cap has a peak back and front and laps at the sides are reversed and secured with ribbons bowed on top of the head. The cap may be cut by pattern No. 2175, price 5d. or 10 cents. A white serge or colored piqué costume of this kind would be very stylish. The blouse could be made of white Persian lawn or nainsook and the hat of white cloth. A red Windsor scarf could be adjusted at the throat. Low-cut tennis shoes of black, white or tan canvas with leather trimmings and continuous rubber soles that are sprung lightly at the heels would befittingly complete the costume.



FIGURE No. 10 SA.

The back view of an appropriate toilette for a miss to be worn on the golf links, is pictured at figure No. 2 SA. The skirt is of mixed gray cheviot and hangs full and round from a belt, pattern No. 7663, price 1s. or 25 cents, being used in the construction. The cape matches the skirt and is of the style known as the golf. It falls in a series of graceful ripples and is finished with a rolling collar, below which is adjusted a hood lined with Rob Roy plaid silk. The cape is shaped by pattern No. 7144, price 10d. or 20 cents. The jaunty Rob Roy cap is made of plaid goods and is decorated at the left side with two quills fastened beneath a black ribbon rosette. It is shaped by pattern No. 847, price 5d. or 10 cents.

A ladies' golf toilette is represented at figure No. 3 SA, and consists of skirt No. 7571, price 1s. 3d. or 30 cents; Norfolk jacket No. 7277, price 1s. 3d. or 30 cents; and cape No. 7129, price 1s. or 25 cents. The skirt is developed in mixed gray Irish cheviot and hangs in ripples and godets, being sufficiently wide at the bottom to insure ease in playing. The Norfolk jacket is fashioned from plaid cheviot and is made with the regulation plaits, a rolling collar and mutton-leg sleeves, being belted with a band of the goods. The cape agrees with the skirt and is lined with gay plaid silk, which is observable when the fronts are thrown back, and also in the hood. A Medici collar finishes the neck. Straps of the cloth are secured inside the cape to be crossed at the bust and again at the line of the waist, thus furnishing the means of fastening the wrap to the body when the fronts are thrown open. A knitted red Tam O'Shanter cap is worn. An English fancy is for wearing Norfolk jackets of cardinal cloth with dark skirts. Leather belts with small adjustable pockets to match are very smart. Half shoes of Russia seal or goat leather in the russet shade are usually worn with golf costumes, and, in fact, with all other outing suits, save those exclusively intended for the tennis court.



FIGURE No. 12 SA.

A particularly comfortable and stylish garb for a masculine golfer is illustrated at figure No. 4 SA. The knickerbocker trousers are made of mixed brown tweed, with the necessary amount of fulness at the knees. They are met by plaid golf stockings reversed deeply at the top. The Norfolk jacket matches the trousers and has applied plaits and a notched lapel collar. The sleeves are of the regulation shape. Patch pockets are adjusted below the belt and there are curved openings for the hands above the belt. The brown cloth cap is composed of several sections that meet in points under a button at the top, the front drooping over a stiff visor. The patterns used are: trousers, No. 752, price 1s. or 25 cents; jacket No. 772, price 1s. or 25 cents; and cap No. 846, price 5d. or 10 cents.

A lady's golf toilette without a cape is portrayed at figure No. 5 SA. The skirt is cut from English serge in Cambridge-gray, by pattern No. 7560, price 1s. 3d. or 30 cents. The front-gore is extended to form a yoke at the sides, Mohair braid defining the shape, and buttons being applied in front of the seams. The back hangs in three godets. The waist is made of navy-blue India silk. The upper portion forms a round yoke and the lower parts are full at back and front. There is a standing collar and wristbands complete the full shirt sleeves. It is made by pattern No. 7495, price 1s. or 25 cents. The cap is made of serge like the skirt by pattern No. 6009, price 5d. or 10 cents, and is finished with a black velvet button and a velvet band tied in a bow at the side and trimmed with two black wings.



FIGURE No. 11 SA.

A boy's tennis suit is shown at figure No. 6 SA. The bloomers are of white serge extending to the knees where they are met by striped golf stockings. Striped flannel is used for the blazer, which is shaped to the figure at the back and turned back in lapels at the top, the lapels meeting the rolling collar in notches. Patch pockets are placed in each front at the lower part and a breast pocket is stitched on the left front. The sleeves fit easily. Dotted silk flannel is the material employed for the shirt. The back has a pointed yoke and the opening in front is closed by a box-plait, a pocket being placed on the left front. The sleeves are finished with wristbands and the collar is in rolling style. The cap matches the bloomers. It is formed of six pointed sections that meet at the top under a button and has a peak in front. The patterns required are: bloomers No. 7136, price 7d. or 15 cents;

shirt No. 7434, price 10d. or 20 cents; blazer No. 3284, price 1s. or 25 cents; and cap No. 3166, price 5d. or 10 cents.



FIGURE No. 13 SA.

Figure No. 7 SA represents a smart bicycle toilette for ladies' wear. The costume is made of mixed tan whipcord by pattern No. 7140, price 1s. 6d. or 35 cents. It comprises ratherfull bloomers, a short skirt that is folded in two box-plaits at the back and a jacket with fronts reversed by a rolling collar, meeting the latter in notches. The darts are discontinued some distance from the bottom to allow the belt to pass under, and the belt closes in front. The sleeves are in *gigot* style. The jacket is finished in machine-stitching. A linen shirt-waist, cut by pattern No. 6844, price 1s. or 25 cents, is worn. The fronts are full and are closed in a box-plait. A standing collar with reversed corners and a red silk Windsor four-in-hand tie are worn. The leggings match the suit and are shaped by pattern No. 4794, price 7d. or 15 cents. The same material is used for the cap, which is made in sections and with a broad peak, by pattern No. 7173, price 5d. or 10 cents. The bloomers could be made of linen duck and the leggings of tan linen canvas. A suit of this kind would also be appropriate for hunting or mountain climbing, in which case it should be accompanied by laced or buttoned shoes of russet leather having low, broad heels. A corset without bones and lisle thread or silk combination suits are usually adopted when such a costume is donned.

The yachting toilette pictured at figure No. 8 SA is developed in checked navy-blue and white tweed by a very smart mode which includes skirt pattern No. 7560, price 1s. 3d. or 30 cents, and basque-waist No. 7635, price 1s. or 25 cents. The skirt has a front-gore that is extended to form a yoke at the sides, a line of machine-stitching defining its outline and two sets of black silk cord frogs and olive buttons being decoratively applied on each side of the lower part of the gore. Godets fall at the back of the stylish skirt. The basque-waist is of the Norfolk type, with box-plaits. The fronts are reversed in lapels by a rolling collar, meeting the latter in notches, and in the opening is adjusted a white linen chemisette finished by a red four-in-hand tie. The *gigot* sleeves are voluminous above the elbows and with them linen cuffs are worn. A simple belt of the goods with a pointed, overlapping end, encircles the waist. A black straw hat with pompons and blue-and-white checked ribbon, supplements the toilette. When gloves are desired, those of white or yellow chamois are preferred, because they may be easily washed in tepid water with castile soap, and always look new after the process. A suit of this kind could be made up in piqué or linen duck.



FIGURE No. 15 SA.

Checked cheviot is the material represented in the Norfolk jacket at figure No. 9 SA. It is made with a trio of box-plaits at back and front, the fronts being turned back at the top in lapels by a rolling collar that forms notches with the lapels. The waist is belted and below the belt the skirt of the jacket falls on the dress skirt, which by-the-bye, may be of serge or canvas suiting. The mutton-leg sleeves hang in many graceful folds above the elbows. A checked blue-and-white chemisette with a band-bow to match, is worn. Pattern No. 7596, price 1s. 3d. or 30 cents, is used in the construction. A jacket of this kind may form part of a shopping, boating or golf toilette. The hat is a Derby, decorated with two *coq* feathers, which somewhat abate its severity.

Another style of the box-plaited basque is pictured at figure No. 10 SA made of mixed serge. Two box-plaits are folded at back and front, and the closing extends to the throat. The collar is in rolling style and the sleeves are of the gigot order. A belt of the goods is clasped with a fancy silver buckle. The style, which is represented in pattern No. 7277, price 1s. 3d. or 30 cents, is adaptable to nearly all the current woollen and cotton goods and is a favorite for outing purposes. A gay Windsor scarf may be worn. The hat is of the Alpine type banded and bound with ribbon and trimmed at the left side with a stiff wing.



FIGURE No. 14 SA.

A trim costume for shopping or travelling is depicted at figure No. 11 SA. The material is golden-brown seaside canvas, a somewhat loosely woven though durable fabric, showing a rough surface, in conjunction with fancy brown vesting bearing a design in light-tan. The skirt flares in godets at the sides and back and is finished severely. The coat-basque is made with an added skirt at the front and sides and with an extended coat back. The fronts are rolled back by a collar, in lapels that are notched with the collar. The sleeves are huge *gigots*. The vest, cut from the fancy vesting, is closed in double-breasted style and finished with a shawl collar. It might also be made of piqué. A white linen chemisette and black satin four-in-hand tie are worn. The design is furnished by pattern No. 7586, price 1s. 8d. or 40 cents. The hat is a rough brown straw Alpine, trimmed with a soft roll of white silk mull, *coq* feathers and a buckle.



FIGURE No. 16 SA.

The yachting toilette shown at figure No. 12 SA is fashioned from white serge, white moiré and robin's-egg-blue cloth. The circular skirt hangs in graceful godets all round, being shaped according to pattern No. 7571, price 1s. 3d. or 30 cents. The middy jacket is exceptionally jaunty and is made with two deep sailor collars, the upper one being cut from moiré and trimmed with fancy wide white-and-gold braid. Three etched pearl buttons are placed below the collar on each front. The sleeves are huge *gigots*, trimmed at cuff depth with braid like that on the collar. A closely-fitting vest of cloth accompanies the jacket. The lower outline is rounding and at the neck is a

standing collar. Vest and collar are striped with rows of narrow gold-and-white braid applied in rounding outline. Pattern No. 7639, price 1s. 3d. or 30 cents, is used in the construction of the jacket. Galatea, Teviot suiting, piqué or any of the wool fabrics, are available for this stylish mode. The hat is a white rough straw sailor banded with blue ribbon arranged in a bow at the left side.

The toilette illustrated at figure No. 13 SA may be suitably worn in the tennis field, and is made up in a combination of white and dark-red whipcord. The skirt is circular and is trimmed almost to the knees with the red fabric, a narrow band of the same being applied a short distance above. Narrow black braid frames the band and two rows of it are applied at the top of the trimming, duplicating the band effect. The sailor blouse has a large sailor collar of the dark-red whipcord, the fronts between the ends, being revealed with chemisette effect. The standing collar has turn-down corners and with it is worn a red satin four-in-hand tie. Long puffs fall over coat-shaped sleeves that are faced with the red goods and trimmed, as is also the sailor collar, with two rows of the braid. Pattern No. 6983, price 1s. or 25 cents, is used for the skirt and No. 7056, price 1s. or 25 cents, for the blouse. The sailor hat is of rough red straw and is simply banded with a white ribbon. Striped flannel would also be suitable for the mode.



FIGURE No. 17 SA.

A costume for general outing wear is made by pattern No. 6823, price 1s. 6d. or 35 cents, of navy-blue and white canvas suiting. The skirt has a band of the white goods at the bottom and at the top is coiled gold soutache braid. The basque has a pointed yoke of white suiting and a box-plaited back and front, encircled with a belt to match the yoke, the overlapping end being pointed and slipped through a slide of the goods, the same idea being repeated in the standing collar. The full sleeves are finished with cuffs of the white goods having a pointed, overlapping end. A scroll design is wrought upon the yoke, collar and cuffs. Underskirts may be omitted, when a costume of this kind is worn, in favor of the popular knickerbockers or bloomers, which in fact, may be assumed with any of the long-skirted toilettes described. A comfortable pattern for knickerbockers is cut by pattern No. 3248, price 10d. or 20 cents. They are made of serge and are fastened at the knees with pointed straps of the goods and a slide. Linen duck may be used instead of wool goods, if preferred.

A practical style of bloomers or divided skirt is developed in black serge by pattern No. 771, price 1s. or 25 cents. They may be gathered all round or dart fitted in front at the belt and may extend to the knees or fall below, as desired, the bottoms being caught close like Turkish trousers. Many women of advanced ideas, affect such trousers with a blouse or Norfolk jacket, for cycling. They are comfortable and being very wide do not look amiss on the wheel.

Leggings are worn, in most instances with trousers or short skirts. A suitable pattern, which also forms part of the toilette shown at figure No. 7 SA, is No. 4794, price 7d. or 15 cents. They may be cut from black cloth from the same goods as the costume they accompany or from linen canvas, which is very cool for Summer weather. They extend to the instep and are buttoned. The pattern includes gaiters, which are preferred with long skirts.



FIGURE No. 20 SA.

A practical suit for mountain climbing or walking consists of a skirt with trousers and a sailor blouse of dark-gray storm serge. The skirt is full at the back, and the front-gore may be let down for a short distance in front, which will prove more convenient than a placket opening at the back. It is closed with buttons and button-holes at the sides. The trousers obviate the use of under-skirts and are drawn in about the ankles. The pattern used is No. 795, price 1s. 3d. or 30 cents. The blouse is very full and is made with a round cape collar in the back and with pointed lapels, the fronts between presenting a vest effect. A standing collar finishes the neck. The long puffs fall on the coat sleeves, which are trimmed at the wrists with two rows of narrow above one of wide red braid, the same decoration being applied to the collars and lapels. Pattern No. 7056, price 1s. or 25 cents, was used in the construction. The blouse may differ from the skirt and in its development two contrasting fabrics may be united.



FIGURE No. 18 SA.



FIGURE No. 19 SA.

A misses' dress for boating or tennis is pictured at figure No. 14 SA in mixed red whipcord and white flannel. The skirt hangs full from a belt of flannel that is trimmed with two rows of narrow soutache braid. The sailor blouse has a white sailor-collar, trimmed with braid, and between the collar is a shield decorated with three embroidered gold stars. At the neck is a white braid-trimmed standing collar, and a white silk Windsor scarf is knotted beneath the sailor-collar. The full sleeves have white cuffs, also trimmed with braid. Pattern No. 7503, price 1s. 3d. or 30 cents, was used in the development. A charming gown in this style could be made of colored and white piqué or linen duck. A red knitted Tam O'Shanter cap is worn.

Figure No. 15 SA represents a stylish sailor blouse for a miss in white and blue twilled flannel. The neck is cut low to accommodate a blue shield embroidered with silver stars, and prettily framed by the ends of a blue sailor-collar. Blue cuffs finish the full sleeves. A skirt of either corresponding or con-

trasting goods may accompany the blouse. The pattern is No. 7005, price 10d. or 20 cents. A rough straw hat is worn.

At figure No. 16 SA is shown a misses' Norfolk jacket in golden-brown diagonal. Both back and front are folded in three box-plaits, and the top is turned back in revers by a rolling collar. The sleeves are in *gigot* style. A belt of the goods encircles the waist, and a linen chemisette with a blue satin band bow is worn. It is made by pattern No. 7611, price 10d. or 20 cents. The hat is a rough brown straw trimmed with a blue Alsatian bow.

A misses' middy jacket, which may either be worn with a skirt to match or with one of different hue and texture, is portrayed at figure No. 17 SA. The materials are light-tan and golden-brown serge. A deep sailor-collar of the dark serge overlies one of the light goods, the dark collar being decorated with a coiled row of gilt braid. The sleeves are in *gigot* style. Between the flaring fronts is revealed a close-fitting vest of dark serge, ornamented at the bottom and again below the standing collar with straight and coiled rows of braid, the former being also applied to the standing collar. The jacket is modelled by pattern No. 7638, price 1s. or 25 cents. The straw hat is trimmed with flowers.

The pretty yachting costume for a miss at figure No. 18 SA is developed in mixed cheviot by pattern No. 6809, price 1s. 3d. or 30 cents. The full skirt is adorned a little below the knees with two rows of white worsted braid. The blouse is shirred at the neck and has pointed bretelles that are trimmed with braid, exposing the portion above them with yoke effect. The standing collar is covered with braid, two rows of which trim the cuffs below the full sleeves. A belt of tan alligator leather is worn. Galatea, linen duck or Teviot suiting will make up admirably by this mode. The straw sailor-hat is trimmed with ribbon.

FIGURE No. 22 SA.

Very like the costume made up for ladies' wear is the misses' costume for general outing fashioned from blue mixed covert cloth and red flannel. A band of the flannel borders the skirt, and the same material is used for the pointed yoke arranged at the top of the box-plaited waist. The standing collar matches the yoke and belt, and both it and the belt are finished with a pointed, overlapping end that is slipped beneath a slide of the goods. The full sleeves have red cuffs that have also an overlapping end. The skirt may be cut off a few inches at the bottom if a shorter length is desired, in which case leggings matching it would be worn. The leggings extend to the instep. The pattern includes also an over-gaiter, and is No. 7422, price 5d. or 10 cents. The costume pattern is No. 6824, price 1s. 3d. or 30 cents.

Figure No. 19 SA shows a girls' sailor costume made up in white canvas suiting and navy-blue cloth. The full skirt is encircled at the bottom by two rows of navy-blue braid, a succession of anchors being embroidered above in blue silk. A yoke effect is achieved in the blouse by an arrangement of pointed bretelles strengthened by a facing of blue cloth, which material is also used for the standing collar and belt. The bretelles are trimmed with one row of braid and have an anchor in each corner. Three rows of braid adorn each sleeve below the full puffs. Blue and white duck or plain and checked piqué would develop the mode prettily, pattern No. 6806, price 1s. or 25 cents, being used in its construction. The hat is a rough straw sailor.

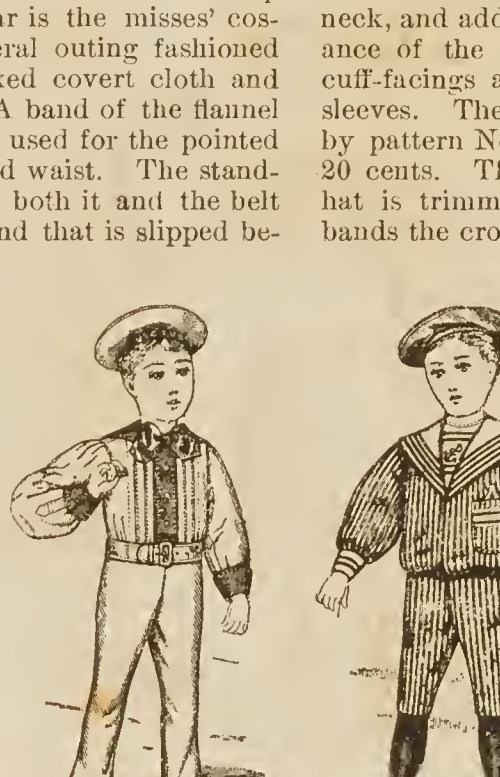


FIGURE No. 21 SA.

The girls' sailor costume shown at figure No. 20 SA is appropriate for yachting, wheeling or tennis. White and red flannel are associated in the making, for which pattern No. 7637, price 1s. or 25 cents, is used. The skirt is kilt-plaited and the blouse overhangs it all round, almost concealing the red silk sash tied about the waist in a bow at the left side, the ends being caught up in Turkish style and tipped with tassels. A deep red sailor-collar with square, stole-like ends surrounds the neck, and the same material is shown in the cuffs which finish the full sleeves. The white straw sailor-hat is bound and banded with red ribbon, ends of the ribbon floating at the back.

Another style of sailor costume for a girl is illustrated at figure No. 21 SA made by pattern No. 6907, price 1s. or 25 cents. The combination developed is light-blue diagonal and golden-brown flannel, a striking though tasteful union of tones. The skirt hangs full from a smooth, sleeveless under-waist, which keeps it well in place. The blouse is characteristically full and is cut out at the top to show a facing of the blue goods, which is applied with shield effect to the under-waist, the pointed ends of the dark sailor-collar framing it tastefully. The facing is trimmed with numerous rows of narrow brown soutache braid, which follow the outline of the neck. Brown flannel cuffs complete the full blue sleeves. The brown straw sailor is banded with blue ribbon that is allowed to hang free at the back.



FIGURE No. 23 SA.

The comfortable reefer jacket pictured at figure No. 22 SA is fashioned from navy-blue and white smooth cloth. The double-breasted fronts are closed with white pearl buttons, and pocket-laps conceal pocket-openings at each side. The white sailor-collar flares at the neck, and adds to the smart appearance of the jacket. Round white cuff-facings are applied to the *gigot* sleeves. The jacket is designed by pattern No. 7047, price 10d. or 20 cents. The blue straw sailor-hat is trimmed with white ribbon, which edges the brim and bands the crown, hanging free at the back.



FIGURE No. 24 SA.



FIGURE No. 25 SA.

A gentleman's suit, appropriate for hunting, wheeling or golfing, comprises knickerbockers, a Norfolk jacket and leggings. The breeches are made of mixed brown tweed by pattern No. 9598, price 1s. or 25 cents. They fit easily, extend only to the knees and are finished with straps buckled at the sides. Straps of the material are adjusted at the top to admit the belt, which, when thus secured, cannot possibly slip. The jacket matches the trousers, and is made up by pattern No. 9597, price 1s. 3d. or 30 cents. At the back are two box-plaits and in front, at each side, is a side-plait. A pocket is stitched at each side below the belt, which has a pointed, overlapping end and is clasped with a metal buckle. The collar is in rolling style, and the sleeves are comfortable and in the regulation shape. The leggings are of mode linen canvas and extend to the instep, the closing being made with buttons on the outside and by a leather strap at the top. An over-gaiter, which may accompany long trousers, is in-

cluded in the pattern, which is No. 3034, price 7d. or 15 cents.

A suit for a diminutive jack tar is pictured at figure No. 23 SA. It is made of blue serge. The trousers are long and very wide at the bottom, and are cut by pattern No. 3786, price 10d. or 20 cents. The reefer jacket is double-breasted and has a notched lapel collar, the lapels being inlaid with black velvet. A pocket-lap conceals the side pockets, and a welt is applied at the top. Pattern No. 7133, price 10d. or 20 cents, represents the reefer jacket. The cap is a regular jack tar shape, cut from the same goods as the suit by pattern No. 3033, price 5d. or 10 cents. A blue ribbon covers the head-band and hangs in ends at the back. A white flannel suit of this kind would be very jaunty.

Another suit for a sailor lad is pictured at figure No. 24 SA. The wide-bottomed trousers are developed in corduroy by pattern No. 7582, price 7d. or 15 cents. The shirt-waist is made of blue and white cambric by pattern No. 7581, price 10d. or 20 cents. The fronts are tucked lengthwise at each side of the closing, which is made through an applied box-plait of blue cambric, also used for the sailor collar and reversed cuffs. A blue bow is worn at the throat and a white leather belt encircles the waist. The sailor cap is of white corduroy, and on the blue ribbon head-band is printed in silver the name of a boat or yacht.

Striped navy-blue and white Galatea are associated in the little boys' suit pictured at figure No. 25 SA. The trousers are shapely and extend only to the knees, three buttons being placed at the outside of each leg. The sailor blouse is cut out at the neck to receive a white shield with a standing collar, an embroidered blue silk anchor being wrought on the shield between double rows of the cotton braid. Four rows of braid adorn the white sailor collar, two rows are applied on each white cuff, and two more rows adorn a white band that trims the upper part of the patch pocket which is situated on the left front. Each cuff has two buttons. Pattern No. 7575, which costs 1s. or 25 cents, is used in shaping the suit. The sailor cap is made of white cloth by pattern No. 3033, price 5d. or 10 cents, and is a very highly becoming style for youthful wearers.



FIGURE B.



FIGURE A.

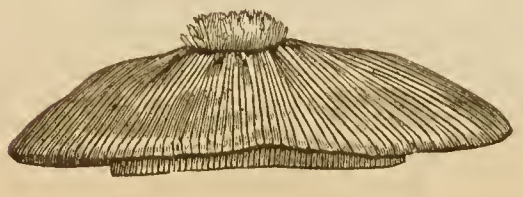


FIGURE C.

Horseback riding is, of course, one of the most popular of Summer sports, and appropriate styles for equestrians of both sexes may be found in the May number of the DELINEATOR.

There are certain details of the golfer's equipment, which conduce greatly to the smartness of his attire. These articles are essentially Scotch in design and coloring and are highly picturesque in effect, rendering the golf links a scene of brightness as well as of activity. At figure A is presented a group of woollen stockings in Scotch plaids, stripes and mixtures, showing for the most part tan and wood shades, varied in some instances by white, slate, drab, red and blue. The tops are often in contrast with the lower part of the stockings and are reversed, the effect being very ornamental.



FIGURE D.



FIGURE E.

At figure B is pictured another group of stockings, plaided, dotted, fancy striped or figured with hollow squares. The tops are finely ribbed and plain or striped in groups, and may be turned down or not, according to fancy.

The cap shown at figure C is a knitted Tam O'Shanter in red wool with a tuft on the crown. It is a convenient style, and is in keeping with the other accessories.

Figure D shows a four in-hand scarf in red-and-white plaid silk, which, though a bit startling, is very effective, when worn with a neutral colored flannel or silk shirt.

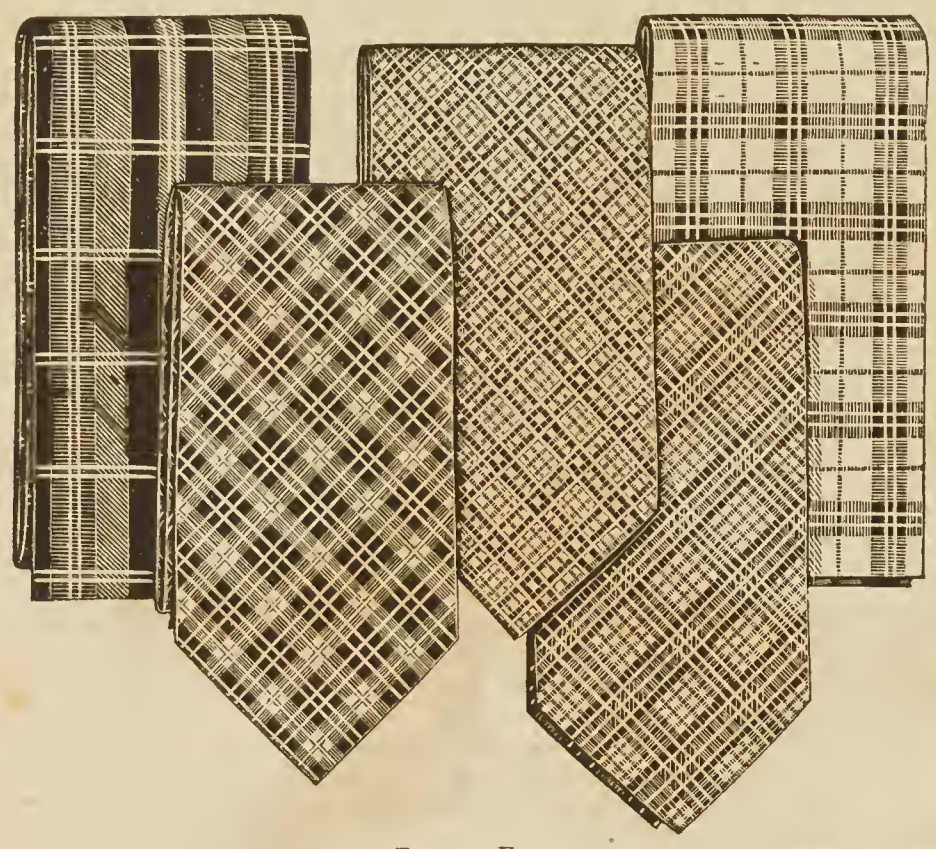


FIGURE F.

At figure E is depicted a ribbon tie, which is known as the golf ribbon. It is made of plaid silk and is uniformly narrow, being tied in a square bow in front.

A group of Windsor and Derby scarfs made of plaid silk in the clan colors is pictured at figure F. The Windsor scarfs are pointed at the ends and the blocks are diamond shaped. The Derby scarfs have square ends. They are principally shown in blue and white, plaided with brilliant colors, the blocks being large and square. Both Windsor and Derby scarfs are arranged either in a knot or a flowing bow, as taste directs, and are usually worn with turn-down or rolling collar. The several styles of ties represented are all equally fashionable, the adoption of any variety being purely a matter of fancy.

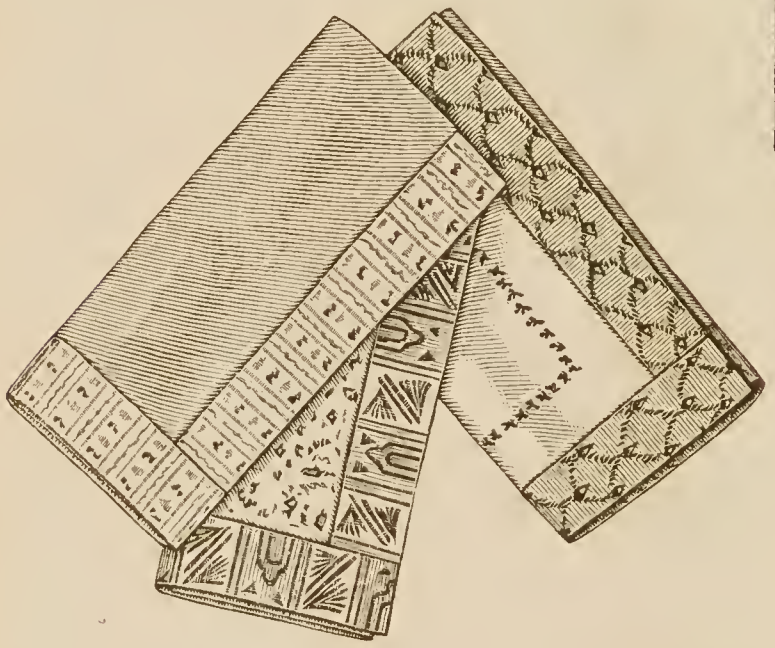


FIGURE H.

Sashes, which are draped about the waist to conceal the unpicturesque line where the trousers leave off and the shirt begins, are portrayed at figure G. They are made of tartan silks in vivid coloring and are usually chosen with reference to the ties, which, as well as the sashes, are affected also by women golfers.

Linen handkerchiefs with gay borders, as shown at figure H, are also included in the golfer's outfit. The borders vary from one and a half to two inches in width and are presented in odd patterns and harmonious coloring, the centers being for the most part white.

In making ready for an outing the arrangement of the hair is a detail as much to be heeded as anything pertaining to the clothing.

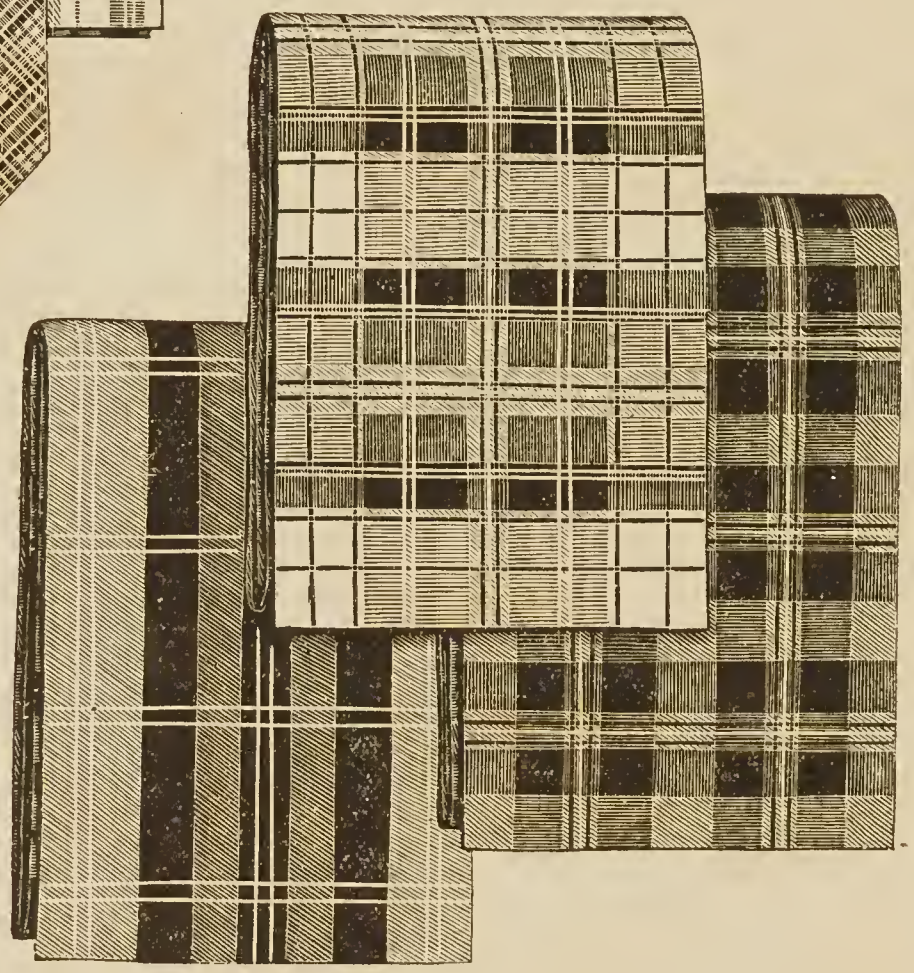


FIGURE G.

It should be smoothly brushed back, braided tightly yet comfortably, then coiled and pinned very securely to the head, below the crown, so that the hat may rest well upon it. Fancy hair-pins have a fashion of slipping out of the hair and should, therefore, be avoided. Frizzes and curls easily become disarranged and are a sorry sight to behold, besides being very uncomfortable. The soft caps mentioned are much in vogue, but not to the exclusion of the jaunty straw sailor-hat, which so frequently supplements the yachting suit. The brims of the new sailors are somewhat broader and the crowns higher than heretofore and in many instances the crowns are of one color and the brims of another, though all white ones still maintain their popularity. Something else to remember is that one cannot be too careful to avoid draughts after violent exercise. A wrap should be thrown over the shoulders until the clothing can be renewed. Much comfort may be derived from a warm bath and vigorous rubbing after an outing.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the July DELINEATOR should reach us before the fifth of May. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

PRESERVATION AND RENOVATION.—No. 3.

HOW TO CLEAN LAMP-SHADES AND OIL PAINTINGS.

It may be as well to caution the reader at the outset that lamp-shades and oil paintings when considerably soiled or discolored provide the most difficult tasks in the line of domestic cleansing; indeed, so untractable are they that few experts will undertake their treatment. It is, therefore, very important that in taking up such work we should confine ourselves to the very simplest methods, lest we do more harm than good.

LAMP-SHADES.—Compressed air is of great assistance in cleaning lamp-shades. Owing to the delicacy of the fabrics, a dry process should be used, as silk, satin and lace lose their lustre when washed, and, besides, the shade maker's *touch* is more or less lost when the shades are taken apart. Procure an infant's hair-brush, which is made of soft bristles set in a bone back. The brush is small, and for that reason, and also because of its softness, is best adapted for cleaning silk and satin. Lamp-shades which have been used in suburban houses and are merely discolored with dust may be satisfactorily renovated by a careful and gentle scouring or scrubbing with this little brush. To free lace-covered shades from dust, apply corn-meal for light ones or fuller's earth for dark, and remove all loose powder by gentle brushing and tapping, or by means of compressed air if this is available. Fly specks can generally be picked off with the point of a knife.

Shades that are used in the city soon become noticeably soiled and blackened, particularly about the collar, by reason of the soot with which the air is charged. The quickest way to clean a shade that has been thus discolored is to immerse as much of it as possible in gasoline, which should be placed in a clean dish-pan, and move it briskly about in the fluid.

OIL PAINTINGS.—Remove each painting from its frame, and wipe off all dust with a soft, damp cloth. Examine the canvas for fly specks, and moisten all such with a few drops of clear water. They will very likely soften in a few minutes, but, if not, wet them again. Should they still remain obdurate, apply stale beer in the same way. Specks will occasionally be found that are particularly obstinate, the beer serving only to soften them slightly; and these, as a last resort, should be picked off with the sharpened end of a match. Neither water nor beer will injure an oil painting in the least, so there need be no fear about using either fluid freely.

Soap should never be applied, as it would combine with the paint and be likely to irretrievably injure the picture. Kerosene oil freshens oil colors for a short time, but it soon destroys them, causing the paint to lose its lustre and to crack and peel off. Both soap and kerosene are sometimes recommended for this purpose, but they cannot be safely used, and it is well to make a fixed rule of avoiding them.

Before attempting a renovation find out what is the trouble with the picture. Is it merely that the colors are dull and faded? Does the canvas appear misty? Perhaps it has gone through a fire and been steamed? There are numerous accidents that may have befallen it, so that only the more common will be here considered.

In the first place, then, let us suppose that the colors are faded and it is desired to freshen them. Having removed all fly-specks, as above directed, take a soft sponge, moisten it in *tepid* water, and, holding the painting slant-wise, *gently* wash its face. Do not rub hard, lest you bulge the canvas. If you find during this operation that the surface becomes at all slimy or sticky, you will have solved the secret of the picture's dull appearance, and will know that it has been coated with sugar, white of egg, gum arabic or isinglass—processes common among artists before varnishing. A picture thus prepared, if not subsequently protected from moisture, will lose its lustre. This glaze must be removed by sponging with water, and the painting then be allowed to dry thoroughly, after which it will be ready for varnishing.

This is done with a clean, soft, flat *bristle* brush and French retouching varnish, both of which may be obtained from any first-class dealer in artists' materials. Do not use a stiff, coarse brush, as it will leave lines, and do not experiment with furniture varnish. Place the canvas flat upon a table between yourself and the light and draw the brush straight across its face from *side to side*, taking care neither to leave any unvarnished spots, nor to go over the same place more than once, as the double layer of varnish would show when dry. The canvas should now be kept free from dust until the varnish is hard, when it may be returned to its frame.

A misty or clouded appearance is often produced by the same causes that give the picture a dull or faded look, *i. e.*, lack of varnish, though more frequently it results from the use of an inferior quality of varnish or from the varnish having deteriorated by age. A painting that has been exposed to an atmosphere charged with steam or to sudden changes of temperature will in time become clouded. In this event the varnish should be removed, a very delicate operation for a novice and one requiring careful and rapid manipulation. In undertaking it first test in one corner of the painting (where the experiment is least likely to show) the varnish to be dissolved. It may be successively rubbed with butter, olive oil, spirits of wine, 98 per cent. alcohol, ether, oil of turpentine and, lastly, oil of rosemary, until the proper resolvent is discovered. It will not often be found necessary to go further down in the list than the spirits of wine.

When something has thus been found which cuts the varnish, preparation should be made to clean the whole surface. Roll up a dozen or more wads of cotton batting of about the size of walnuts, and place them within convenient reach at the left. Moisten one of these with the resolvent and rub it gently over a space about six inches square on the face of the canvas. While conducting this operation with the right hand time may be saved by saturating another ball with the left. When the first wad of cotton has taken up all the varnish it will hold, throw it away and wipe over the spot with the second ball, which may then be used on an adjoining square, while the operator is moistening a fresh ball. The work should be done at once rapidly and gently, care being taken that the paint is not loosened. Undue pressure put upon the canvas is likely to bulge it. As a further precaution, should the canvas be old, a folded blanket may be placed underneath it, to prevent the paint from being cracked by the pressure. Do not attempt to moisten more than a small space at a time, lest the varnish set again before it can be removed by the cotton. Should the paint show a tendency to soften and wash off with the varnish, it will be necessary to proceed with extra caution, not rubbing the surface at all, but simply employing a sopping motion confined to a small spot.

When all the varnish has been removed, it will probably be found that small particles of cotton adhere to the canvas. These will readily come off by rubbing with a damp sponge given a circular movement. Should the painting show a grayish film in spots, this will disappear upon being gently rubbed with a piece of cotton which has been moistened in chloroform or ether.

The canvas should now be set aside for several hours, after which any loose cotton may be carefully rubbed off with the dry hand. It should then be given a coat of French retouching varnish as directed above.

Any breaks in the canvas can now be repaired by gluing a piece of coarse linen upon the back and placing a flat iron or other weight upon the spot to press it smooth. Care should be taken to have *two* thicknesses of paper on each side, in order to prevent the canvas from adhering to either the table or the weight. Should the first sheet of paper stick to the face of the picture when dry, it may be moistened and rubbed off.

If the picture-frame has become fly-specked, the spots may be removed with stale beer. Then, if it be a gilded frame, it may be freshened with a coat of retouching varnish. If it be of polished hard wood, rub it with equal parts of turpentine and boiled linseed oil. A plush mat faded by the sun may, in many instances, be restored by moistening its surface with chloroform.

By closely following these directions an oil painting may be greatly improved, but the restorer should bear well in mind *not* to use soap, kerosene, *hot* water, washing powder of any kind, soda, ammonia or potash, and to employ oil of turpentine or rosemary only as a last resort.

E. Russell Cooper.

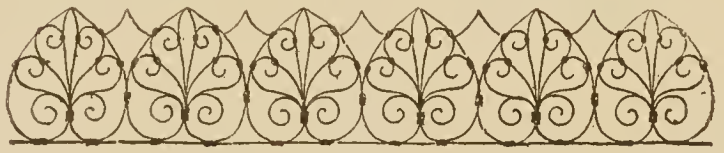
Venetian Iron Work.

PART 12 (CONCLUSION).

BY J. HARRY ADAMS.

In the series of twelve papers, begun in the DELINEATOR for July, 1894, and concluded in this issue, exactly one hundred designs for Venetian iron work will have been illustrated and described. They may be appropriately brought to a close by the collection of odds and ends herewith given, many of which are well adapted to development in other materials than iron.

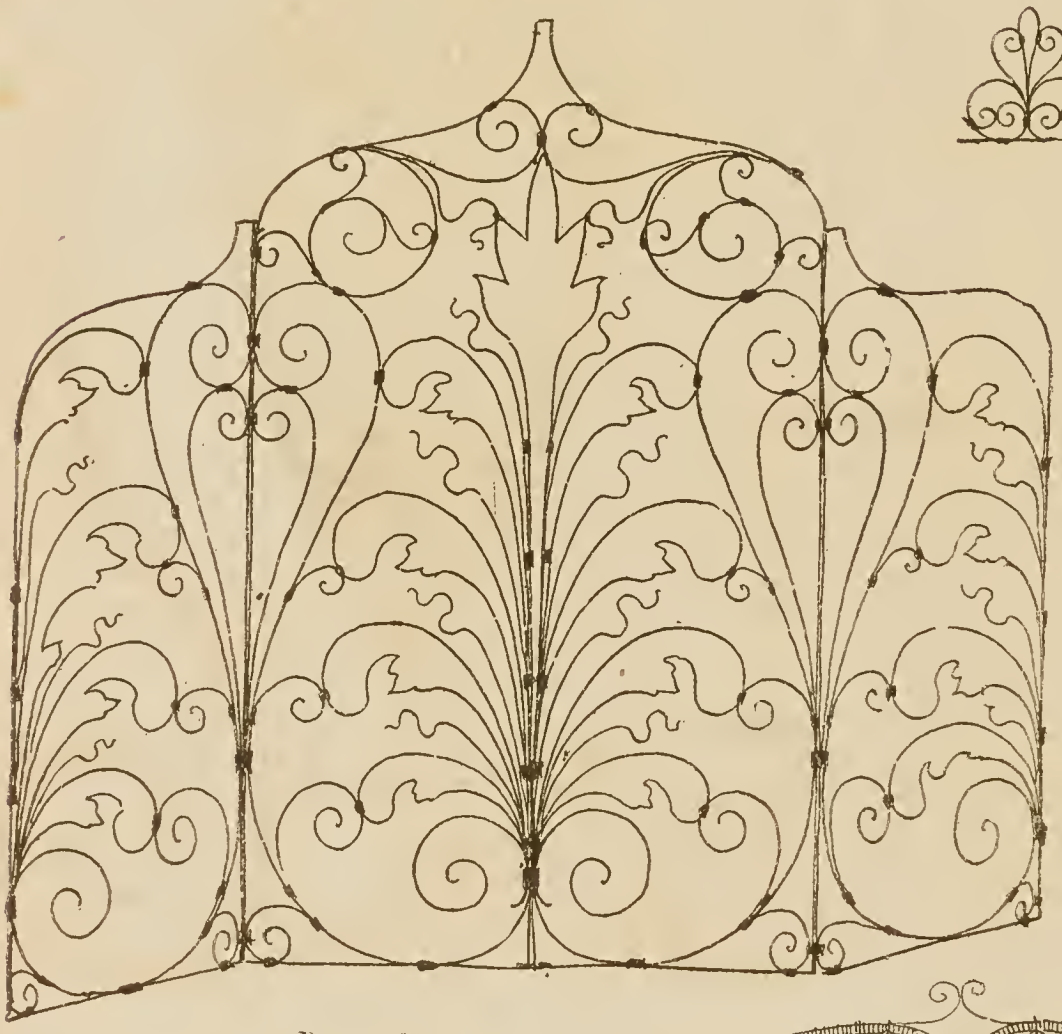
Designs Nos. 87 and 88 are suggestions for ornamental edgings or top rails. While adapted to many uses, they are especially intended for the tops of wall cabinets, small writing desks and other light pieces of furniture having tops of good width which would seem unfinished without some such ornament. Zinc or copper may replace the iron, but for oak or light mahogany the black finish is preferable. These railings can, of course, be made of any length. When a corner is desired, the center of an ornament should be used to form the angle. For the top of a small cabinet or writing desk two inches will be a sufficient height. For larger pieces of furniture the design will necessarily have to be worked out on a proportionately larger scale. For rails not more than two inches high



DESIGN NO. 87.



DESIGN NO. 88.



DESIGN NO. 89.



DESIGN NO. 90.

the metal strips should not be wider than an eighth of an inch, the width being proportionately increased for higher rails. Either of these designs made in brass would suit the waste-paper basket described in the last article. By soldering the unions a very strong rail can be made. To fasten such a rail to wood,

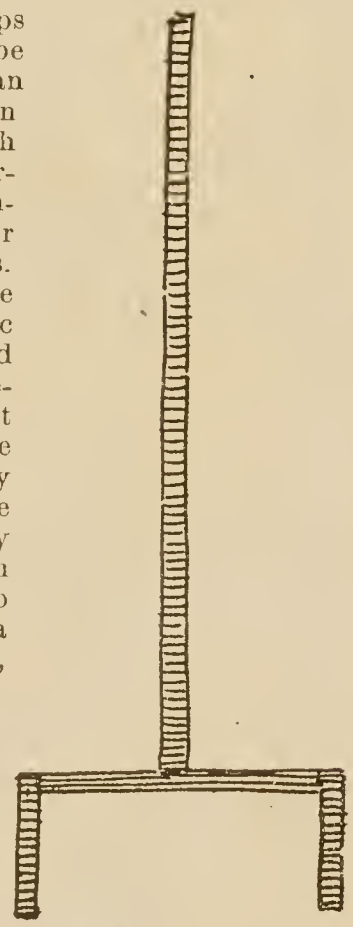
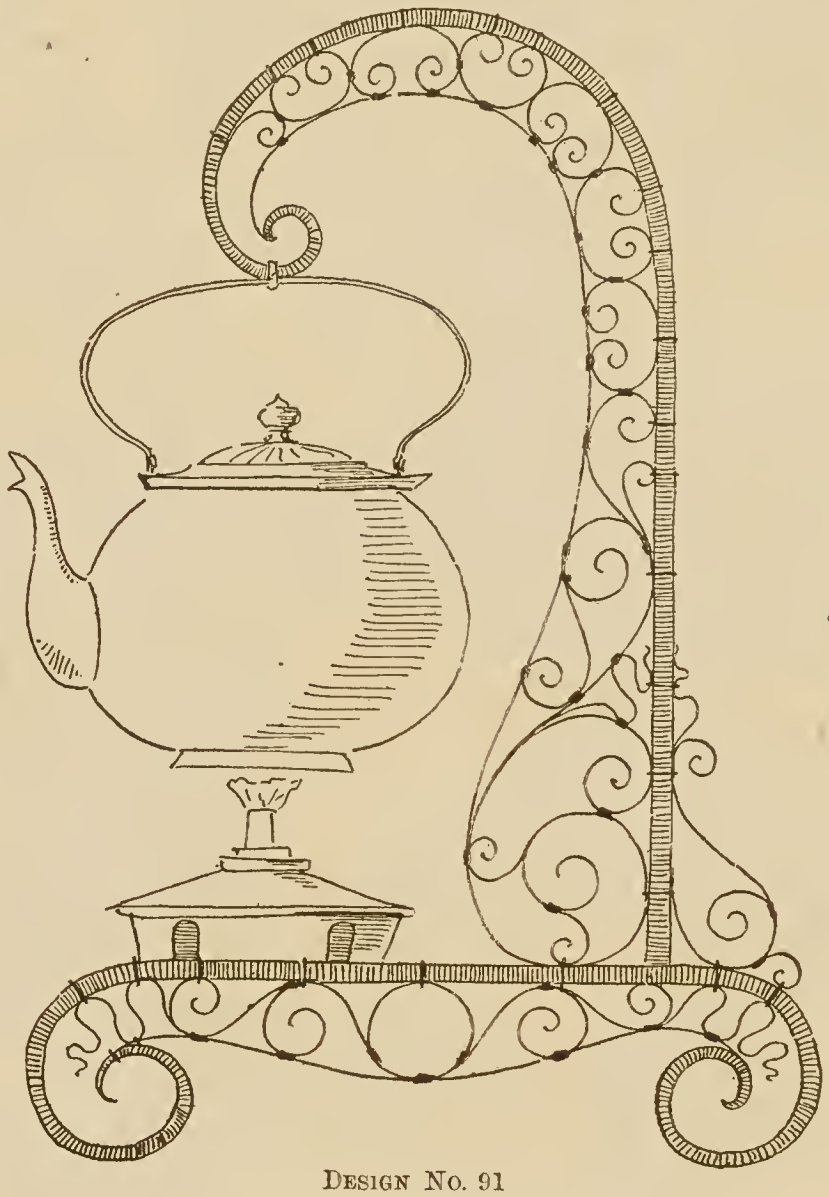


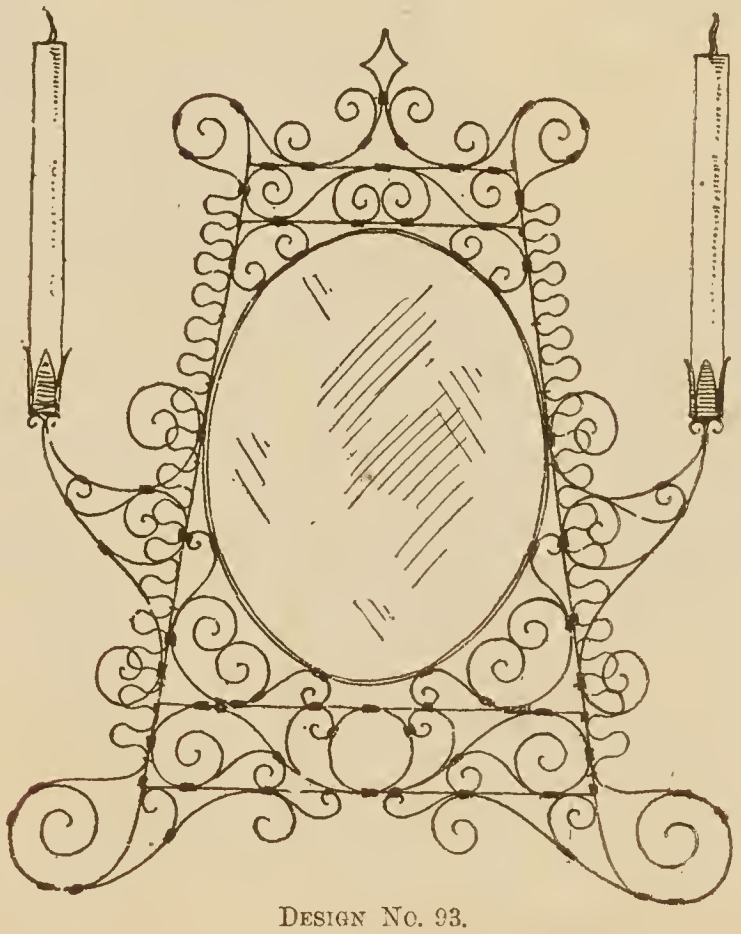
FIG. 68.

make a few holes through the bottom rib and drive escutcheon nails through them into the wood; or the fastening may be made still more secure with screws, or staples straddling the bottom rib at intervals.

A good form for a sereen is shown in Design No. 89. As it has two wings, it can be made to stand firmly upon a table or other flat plaee. The wings are hinged to the body or middle part of the sereen and should bc loose enough to move both ways. It can be made of almost any size, but for table use or to proteet onc's eyes from a bright lamp-light, twelve or fifteen inches will be high enough. When the grille-work is eompleted it should be backed with silk, silkoline or other light fabric, which may be attaehed to the metal work with blaek thread. If when completed the screen should be found not quite high enough, feet can be placed under it, or an additional scroll-work may be added at the top. The middle panel of the design may also be used as a hanging sereen. (See July DELINEATOR, 1894.) It may be hung from a lamp or gas globe or supported upon an upright.



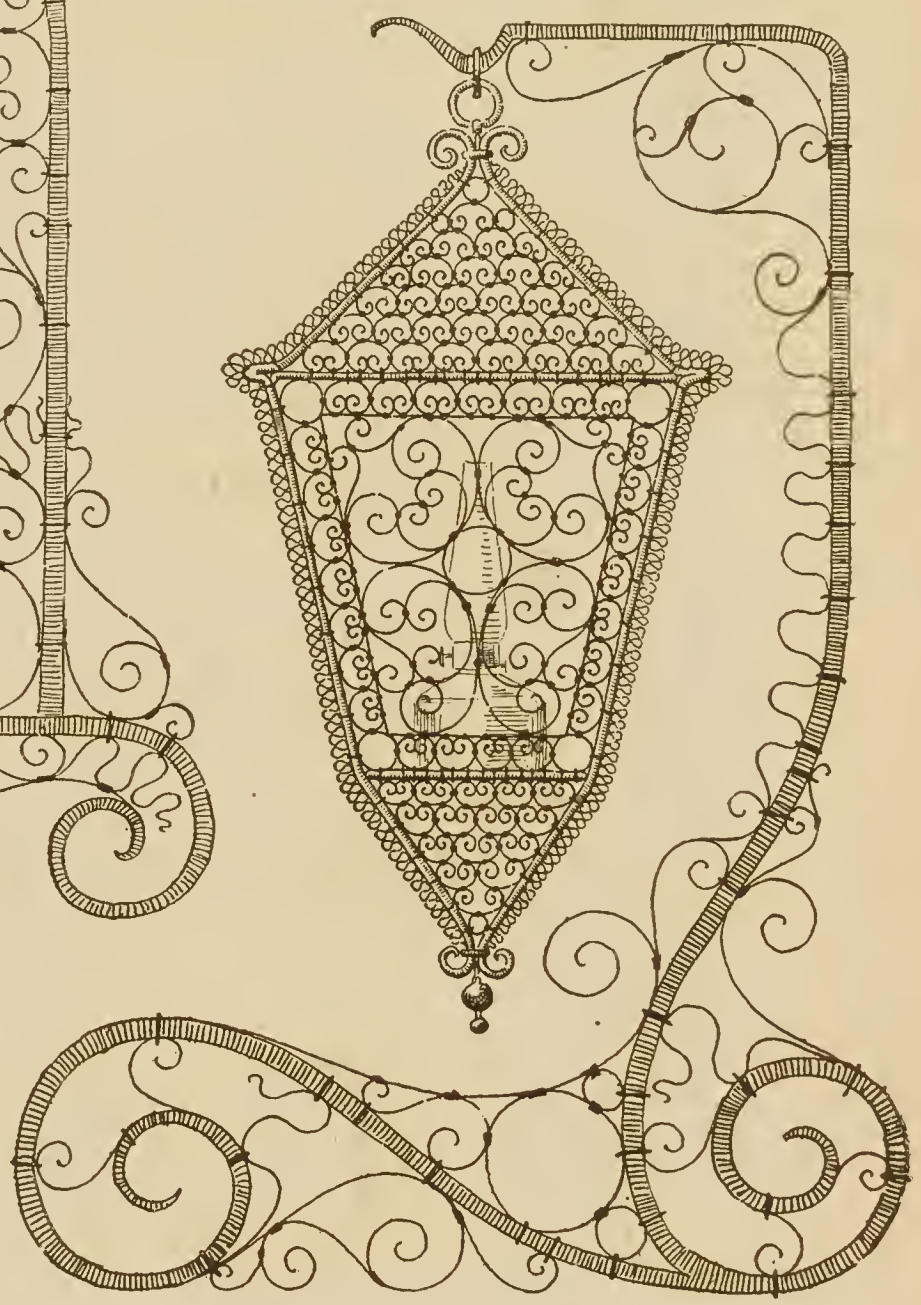
DESIGN NO. 91



DESIGN NO. 93.

Design No. 90 is for a tea-kettle holder. The main rib-work will require the services of a blacksmith. The illustration is of a side elevation, an end view being shown at Figure No. 68. The two bases are set apart by means of ribs. Instead of the top scrolls being attaehed to the base-pieces, as might appear from the drawing, they are made fast to the cross ribs. A brass or copper kettle and spirit lamp can be purchased at a house-furnishing goods store. To hold the lamp in place upon the iron stand a few ears should be made fast to the base rails.

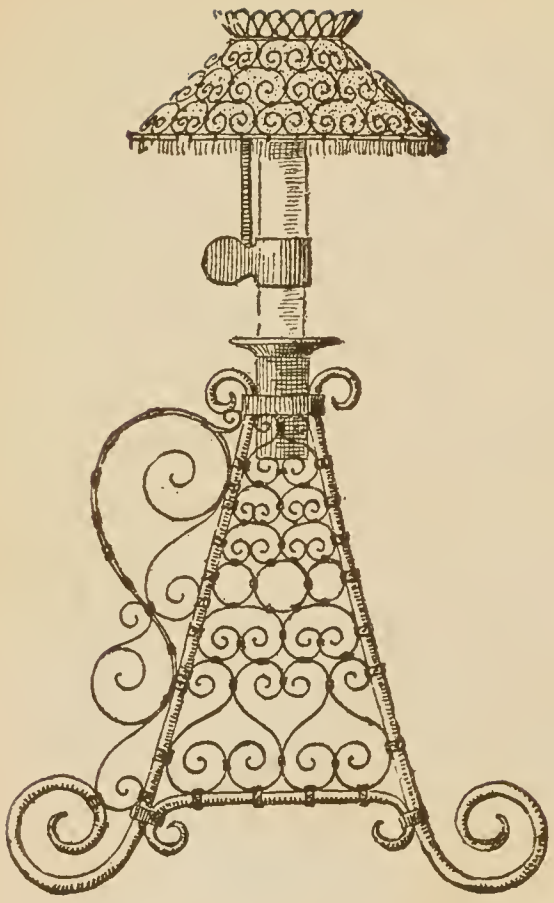
Design No. 91 shows a higher kettle stand, being intended for a kettle of a different shape. The blacksmith should be instructed to make the frame of iron. The black finish is the most desirable for kettle stands, and iron is the best metal of whieh to make them. Pretty ones are made of brass, but for general appearance and utility blaek is preferable.



DESIGN NO. 92.

A framework similar to those of the kettle stands is shown at Design No. 92, being a support for a small oil or eandle lantern, which may be used either as a night-lamp or for an ornamental light upon a tea-table. If made eighteen inches high, it will be quite an imposing affair, but for ordinary use twelve to fourteen inehes is quite enough. The lantern may be made either three or four sided, the latter shape being best for a lamp and the former well suited to a eandle. The blacksmith should be instructed to spread the foot-scrolls suffieiently to form a firm base. It should have one upright and one scroll in front with two at the back. The lantern should be made of very light iron, not more than an eighth of an inch wide or even narrower.

The mirror-frame with side candle-braekets shown at Design No. 93 would make an attractive little ornament for a dressing table or mantel. It need not be over eight inches high. A small mirror eut to the proper size ean be fastened into the oval space with a back support of some sort to keep it in place. For



DESIGN No. 94.

a mirror frame of this size such candles as are sold for Christmas trees are about right. Of course, stand, mirror and candles can be proportionately enlarged at will.

Design No. 94 gives a suggestion for a pretty little triangular candlestick and a round canopy shade made of fine wire grillework or very thin and narrow strips of iron. The total height of this little arrangement is not more than five inches, or, with the candle and shade, eight or nine inches. A handle of narrow iron is fastened securely to one of the three upright ribs. For the framework stout wire may be used, or if this is found too heavy to work, a frame of thin, narrow strips of iron may be provided.

The attractive fern-dish tray illustrated at Design No. 95 may be worked out in any size from five or six inches in diameter up to two feet. The top and bottom ribs should be of stout wire or square iron not more than three-sixteenths or less than an eighth of an inch in size. Between them the grille work is to be bent and fastened. The inside may be lined, but if the dish is of pretty ware or decorated, the scroll work should be left open. This design may be carried several rows deep, making a handsome casing for a palm.

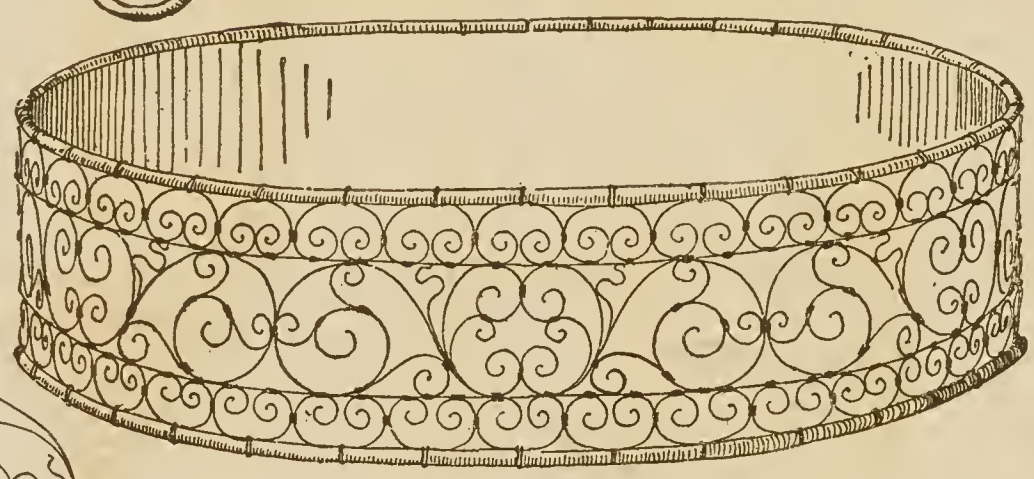
Design No. 96 shows one side of a card-basket or photograph-holder. Six, seven or eight similar sides may be made, according to the size of basket desired, and caught together with wire; or if colored ribbons are used instead, the effect will be very pretty. A bottom of wood or cardboard may be fastened to the bottom ribs of each side with wire or nails.

Design No. 97 is intended for a photograph rack and can be made of any length or width desired. The rack itself is quite a plain affair, save at the top and bottom, where it is somewhat elaborate. The four panels that hold the photographs are as long as the holder is wide. They need not be more than an inch and a half in height. The bottom of each is lashed fast to the framework, and they are placed far enough apart so as not to crowd the photographs. Each side of the panels may be tied with ribbon, and a good coat of black or some light-colored enamel should be given the rack. Brass or zinc may be used to advantage in a rack of this description.

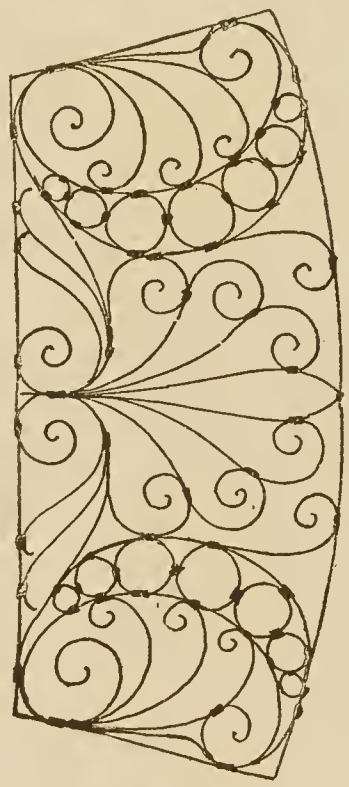
Design No. 98 is for a soap-dish holder to either stand or be hung up. A small dish or sauce-plate can be used to hold the soap and the framework constructed to fit around it. This framework should be of heavy sheet-iron, and the joints and unions must be well banded to prevent them from becoming loosened by the use to which such a receptacle is naturally subjected. Figure No. 69, a side view of the holder, shows the arrangement of the foot.

A whisk-broom holder of neat pattern is shown at Design No. 99. It should be firmly constructed of good stout iron, the strips, however, not being more than an eighth of an inch in width.

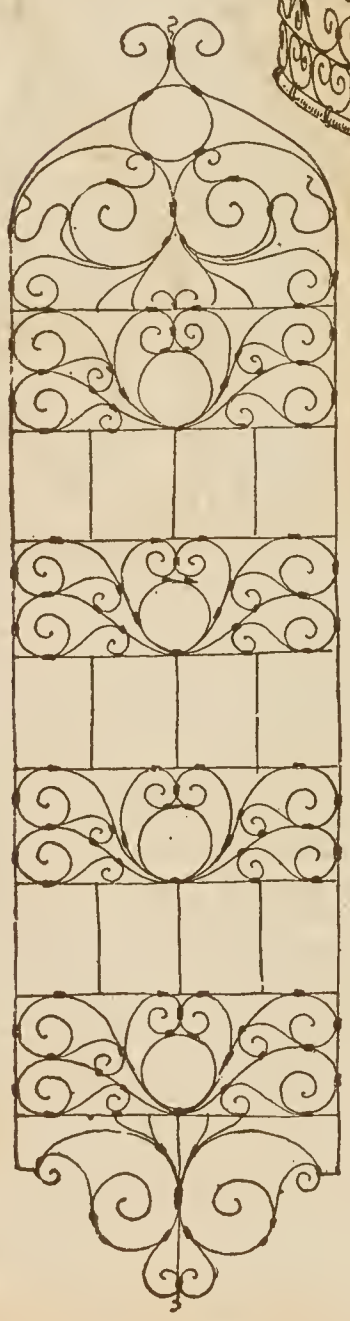
Last and handsomest of all these illustrations is that for a wall-pocket, shown at Design No. 100, a side view being given at Figure No. 70. The square part of the design is also admirably adapted for a door or window grille, a hanging or standing screen, the lid of a fancy box or any other like use. For a larger wall-pocket the strips for the scrolls



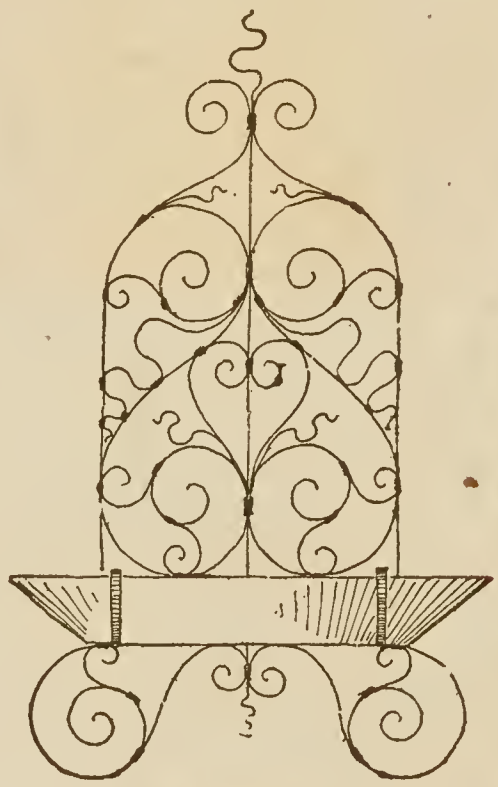
DESIGN No. 95.



DESIGN No. 96.



DESIGN No. 97.



DESIGN No. 98.

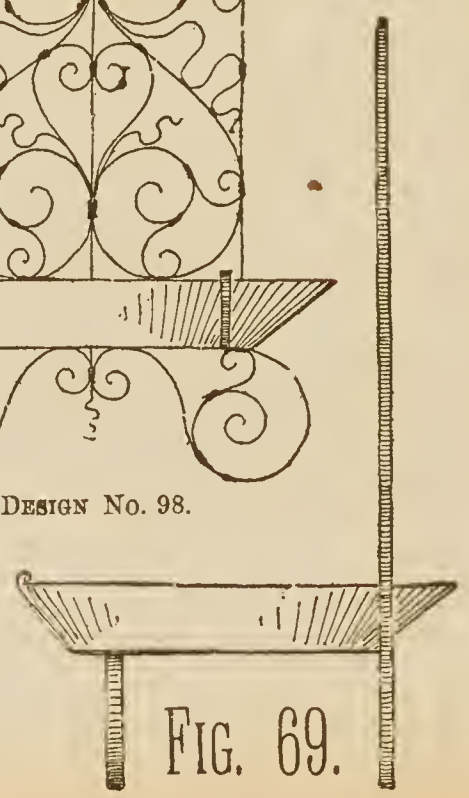
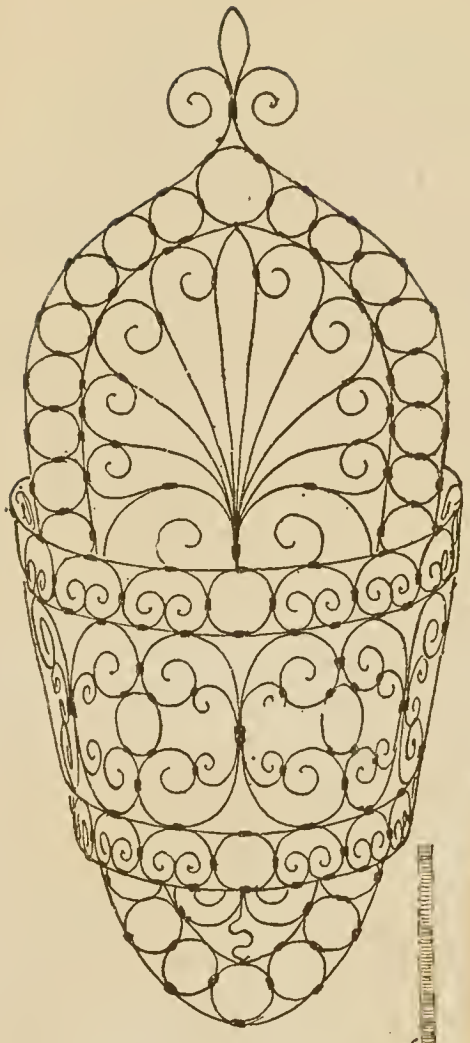


FIG. 69.



DESIGN NO. 99.

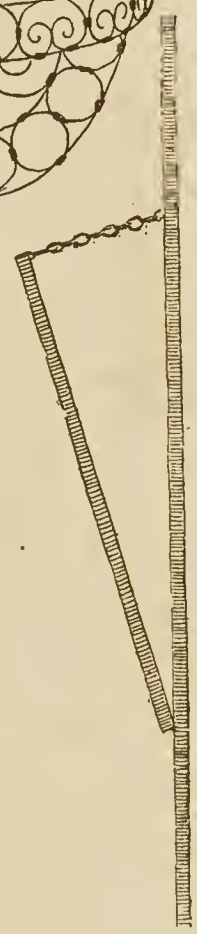
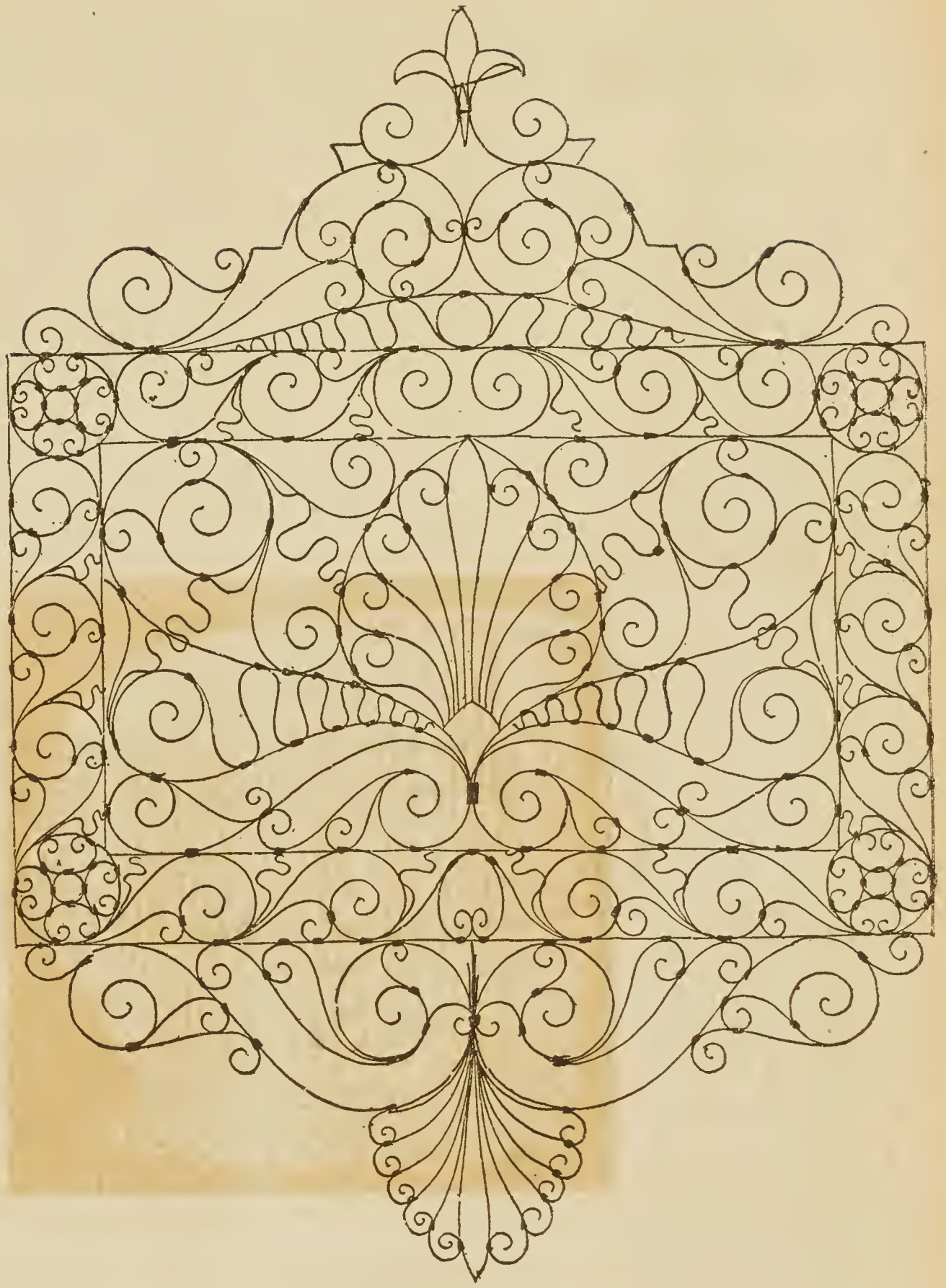


FIG. 70.



DESIGN NO. 100.

should be three-sixteenths of an inch wide. For a very large pocket it is well to have a blacksmith make a light iron frame.

It is sincerely hoped that these hundred designs for Venetian iron work, with the accompanying descriptions, may do their share toward making better known a simple art by which the home may be adorned by products, in the making of which the fingers of home workers have been trained to the deft use of various kinds of tools and their eyes educated sufficiently to discern forms of grace and beauty wherever found.

The practical study of this art will inevitably lead to the better appreciation of the many good specimens of fine ornamental wrought iron work that may be found here and there in the shape of iron fences, railings, fire escapes, screens, signs and other fixtures attractive in design. These will be brought to the critical notice of the amateur Venetian iron worker who will readily make the distinction between good and bad designs, and at the same time enjoy the study of his art as exemplified in the work of others. Most persons, for instance, hardly notice the designs of ordinary iron fences and other iron grille work they see, but to those who have carefully followed the series of papers on Venetian iron work herewith concluded, these iron objects will no doubt possess a new interest.

While there are many specimens of poor designing and bad workmanship to be found everywhere, it is probable that the good work is now in the majority, since every effort of the designer and iron worker nowadays is to produce the most artistic and satisfactory results.

Venetian iron work is but the reproduction in miniature of the larger iron work, and, with the suggestions and training these articles afford, any person of ordinary deftness and ingenuity should be able to reproduce with the light iron any heavy ornamental pieces brought to their notice which they care to adapt to such articles as are illustrated in these papers.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. The new cutter is made of the best steel, is reliable, and may be very quickly and easily adjusted to cut any size of button-hole desired.

THE ART OF KNITTING.—No. 48.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain Knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.
sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ *** Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

INFANTS' KNITTED BONNET.

FIGURE No. 1.—This little bonnet is made in three sections, but if nicely sewed together has the appearance of being made all in one.

For the Front Piece.—Cast on 75 stitches.

First row.—Sl 1, k 3, o, n, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2, n, o, k 1, o, n, k 2, o twice, p 2 to., k 2, o, k 2, sl 1, n, bind 1 over, k 2, o, k 1, o, k 2, sl 1, n, bind 1 o, k 2, o, k 2, o twice, p 2 to., k 2, n, o, k 1, o, n, k 2, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to.

Second row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 5, o twice, p 2 to., k 2, p 1, k 1, o twice,, p 2 to., k 3, p 3, k 3, o twice, p 2 to., k 3, p 13, k 3, o twice, p 2 to., k 3, p 3, k 3, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 8.

Third row.—Sl 1, k 7, o twice, p 2 to., k 4, o twice, p 2 to., k 1, n, o, k 3, o, n, k 1, o twice, p 2 to., k 3, o, k 1, sl 1, n, bind 1 o, k 1, o, k 3, o, k 1, sl 1, n, bind 1 o, k 1, o, k 3, o twice, p 2 to., k 1, n, o, k 3, o, n, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 5, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Fourth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 5, o twice, p 2 to., k 4, o twice, p 2 to., k 2, p 5, k 2, o twice, p 5 to., k 4, p 11, k 4, o twice, p 2 to., k 2, p 5, k 2, o twice, p 2 to., k 4, o twice, p 2 to., k 8.

Fifth row.—Sl 1, k 3, o, n, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., n, o, k 5, o, n, o twice, p 2 to., k 4, o, sl 1, n, bind 1 over, o, k 5, o, sl 1, n, bind 1 over, o, k 4, o twice, p 2 to., n, o, k 5, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, k 1, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Sixth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 6, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 1, p 7, k 1, o twice, p 2 to., k 5, p 9, k 5, o twice, p 2 to., k 1, p 7, k 1, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 8.

Seventh row.—Sl 1, k 7, o twice, p 2 to., k 4, o twice, p 2 to., k 1, o, k 2, sl 1, n, bind 1 over, k 2, o, k 1, o twice, p 2 to., k 3, n, o, k 1, o, k 2, sl 1, n, bind 1 over, k 2, o, k 1, o, n, k 3, o twice, p 2 to., k 1, o, k 2, sl 1, n, bind 1 over, k 2, o, k 1, o twice, p 2 to., k 4, o twice, p 2 to., k 6, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Eighth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 6, o twice, p 2 to., k 4, o twice, p 2 to., k 2, p 5, k 2, o twice, p 2 to., k 4, p 11, k 4, o twice, p 2 to., k 2, p 5, k 2, o twice, p 2 to., k 4, o twice, p 2 to., k 8.

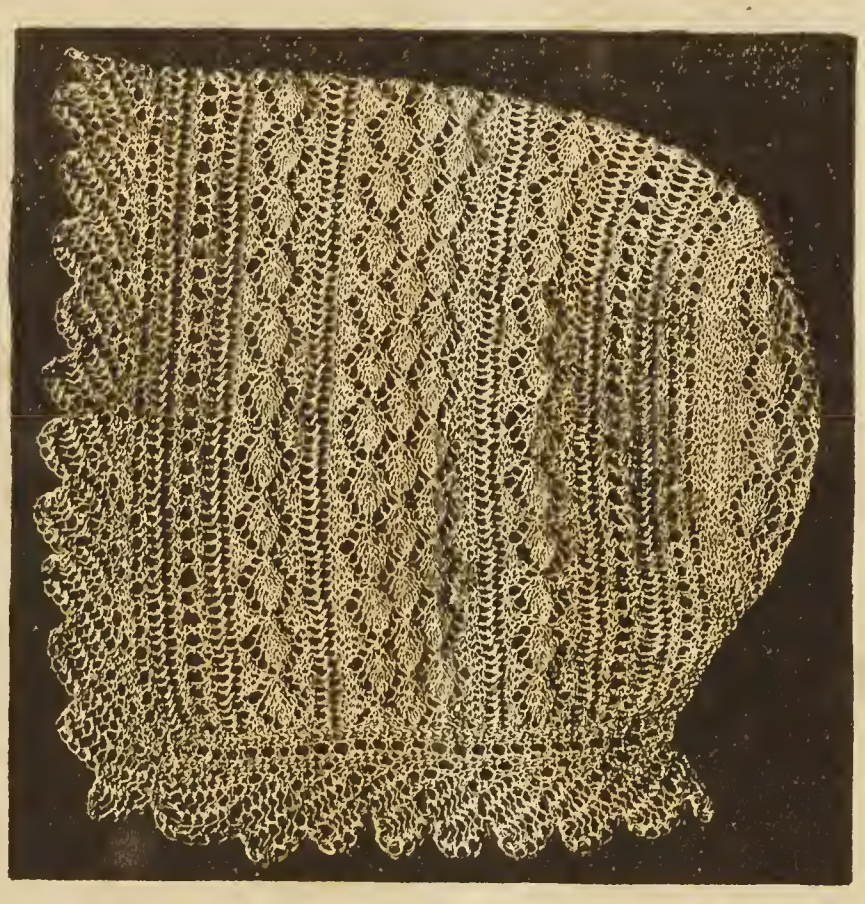


FIGURE No. 1.—INFANTS' KNITTED BONNET.

Ninth row.—Sl 1, k 3, o, n, o, n, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 2, o, k 1, sl 1, n, bind 1 over, k 1, o, k 2, o twice, p 2 to., k 2, n, o, k 3, o, k 1, sl 1, n, bind 1 over, k 1, o, k 3, o, n, k 2, o twice, p 1 to., k 2, o, k 1, sl 1, n, bind 1 over, k 1, o, k 2, o twice, p 2 to., n, o twice, n, o twice, p 2 to., k 1, o, n, k 2, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Tenth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 7, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 3, p 3, k 3, o twice, p 2 to., k 3, p 13, k 3, o twice, p 2 to., k 3, p 3, k 3, o twice, p 2 to., k 2, p 1, k 1, o twice, p 2 to., k 8.

Eleventh row.—Sl 1, k 7, o twice, p 2 to., k 4, o twice, p 2 to., k 3, o, sl 1, n, bind 1 over, o, k 3, o twice, p 2 to., k 1, n, o, k 5, o, sl 1, n, bind 1 over, o, k 5, o, n, k 1, o twice, p 2 to., k 3, o, sl 1, n, bind 1 over, k 1, o, k 3, o twice, p 2 to., k 4, o twice, p 2 to., k 6, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Twelfth row.—Bind off 9, k 3, o twice, p 2 to., k 4, o twice, p 2 to., k 9, o twice, p 2 to., k 2, p 15, k 2, o twice, p 2 to., k 9, o twice, p 2 to., k 4, o twice, p 2 to., k 8. Repeat from 1st row until you have 22 scollops.

FOR CROWN-PIECE.—Cast on 11 stitches.

First row.—O, k 11.
Second row.—O, k 12.
Third row.—O, k 4, n, o, k 1, o, n, k 4.
Fourth row.—O, k 5, p 3, k 6.
Fifth row.—O, k 4, n, o, k 3, o, n, k 4.
Sixth row.—O, k 5, p 5, k 6.
Seventh row.—O, k 4, n, o, k 5, o, n, k 4.
Eighth row.—O, k 5, p 7, k 6.
Ninth row.—O, k 1, n, o, k 2, o, n, o, k 1, sl 1, n, bind 1 over, k 2, o, n, o, k 1, o, n, k 1.
Tenth row.—O, k 2, p 3, k 2, p 5, k 2, p 3, k 3.
Eleventh row.—O, k 1, n, o, k 3, o, n, o, k 1, sl 1, n, bind 1 over, k 1, o, n, o, k 3, o, n, k 1.
Twelfth row.—O, k 2, p 5, k 2, p 3, k 2, p 5, k 3.
Thirteenth row.—O, k 1, n, o, k 5, o, n, o, sl 1, n, bind 1 over, o, n, o, k 5, o, n, k 1.
Fourteenth row.—O, k 2, p 7, k 5, p 7, k 3. You now have 25 sts.

Fifteenth row.—Sl 1, k 2, o, k 2, sl 1, n, bind 1 over, k 2, o, n, o, k 1, o, n, o, k 2, sl 1, n, bind 1 over, k 2, o, k 3.

Sixteenth row.—Sl 1, k 3, p 5, k 2, p 3, k 2, p 5, k 4.

Seventeenth row.—Sl 1, k 3, o, k 1, sl 1, n, bind 1 over, k 1, o, n, o, k 3, o, n, o, k 1, sl 1, n, bind 1 over, k 1, o, k 4.

Eighteenth row.—Sl 1, k 4, p 3, k 2, p 5, k 2, p 3, k 5.

Nineteenth row.—Sl 1, k 4, o, sl 1, n, bind 1 over, o, n, o, k 5, o, n, o sl 1, n, bind 1 over, o, k 5.

Twentieth row.—Sl 1, k 8, p 7, k 9.

Twenty-first row.—Sl 1, k 3, n, o, k 1, o, n, o, k 2, sl 1, n, bind 1 over, k 2, o, n, o, k 1, o, n, k 4.

Twenty-second row.—Sl 1, k 4, p 3, k 2, p 5, k 2, p 3, k 5.

Twenty-third row.—Sl 1, k 2, n, o, k 3, o, n, o, k 1, sl 1, n, bind 1 over, k 1, o, n, o, k 3, o, n, k 3.

Twenty-fourth row.—Sl 1, k 3, p 5, k 2, p 3, k 2, p 5, k 4.

Twenty-fifth row.—Sl 1, k 1, n, o, k 5, o, n, o, sl 1, n, bind 1 over, o, n, o, k 5, o, n, k 2.

Twenty-sixth row.—Sl 1, k 2, p 7, k 5, p 7, k 3. Repeat from 15th row to 26th twice. Then decrease as follows:

First row.—Sl 1, k 2, o, k 2, sl 1, n, bind 1 over, k 2, o, n, o, k 1, o, n, o, k 2, sl 1, n, bind 1 over, k 2, o, k 1, n.

Second row.—Sl 1, k 2, p 5, k 2, p 3, k 2, p 5, k 2, n.

Third row.—Sl 1, k 2, o, k 1, sl 1, n, bind 1 over, k 1, o, n, o, k 3, o, n, o, k 1, sl 1, n, bind 1 over, k 1, o, k 1, n.

Fourth row.—Sl 1, k 2, p 3, k 2, p 5, k 2, p 3, k 2, n.

Fifth row.—Sl 1, k 2, o sl 1, n, bind 1 over, o, n, o, k 5, o, n, o, sl 1, n, bind 1 over, o, k 1, n.

Sixth row.—Sl 1, k 5, p 7, k 5, n.

Seventh row.—Sl 1, k 5, o, k 2, sl 1, n, bind 1 over, k 2, o, k 4, n.

Eighth row.—Sl 1, k 5, p 5, k 5, n.

Ninth row.—Sl 1, k 5, o, k 1, sl 1, n, bind 1 over, k 1, o, k 4, n.

Tenth row.—Sl 1, k 5, p 3, k 5, n.

Eleventh row.—Sl 1, k 5, o, sl 1, n, bind 1 over, k 4, n.

Twelfth row.—Sl 1, k 10, n.

Thirteenth row.—Sl 1, k 9, n.

Fourteenth row.—Sl 1, k 8, n.

Fifteenth row.—Bind off 10. This completes the crown. Sew the front-piece to it, holding it quite full over the top, to obtain the proper shape. Sew narrow lace across the ends, thus completing the neck. The following are the directions for this lace:

NARROW LACE FOR NECK OF BONNET.—Cast on 11 stitches.

First row.—Sl 1, k 1, o, n, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to.

Second row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 6.

Third row.—Sl 1, k 5, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Fourth row.—Like 2nd.

Fifth row.—Sl 1, k 1, o, n, k 1, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Sixth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 7.

Seventh row.—Sl 1, k 6, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Eighth row.—Like 6th.

Ninth row.—Sl 1, k 1, o, n, k 2, o, k 1, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Tenth row.—O twice, p 2 to., o, p 2 to., o, p 2 to., k 8.

Eleventh row.—Sl 1, k 7, o twice, p 2 to., o, p 2 to., o, p 2 to., drop last stitch.

Twelfth row.—Bind off 3, k 10. Repeat until you have 18 scollops. This is also a very pretty narrow lace for children's clothes.

LADIES' KNITTED SWEATER.

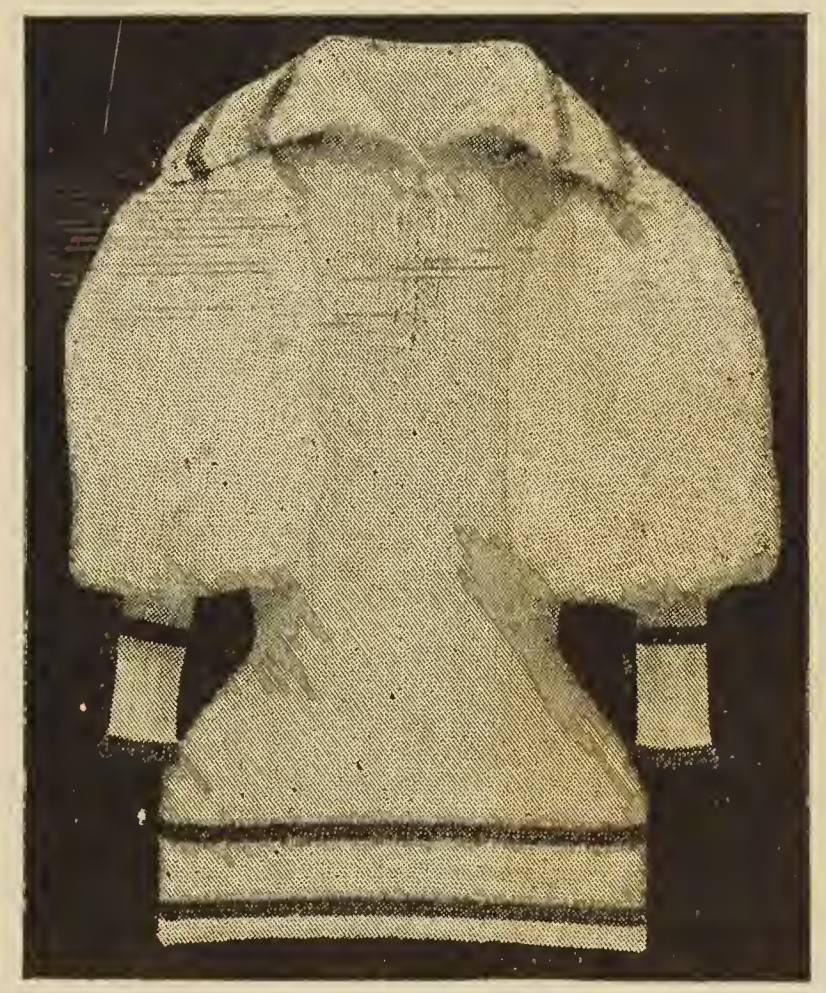
(Size, 34 inches, bust measure.)

FIGURES NOS. 2 AND 3.—Germantown yarn was used in making this sweater. Cast on 135 stitches, and knit in rib knitting (knit 1, seam 1), until there are 36 rows of ribbing.

Thirty-seventh row.—K 1, p 1, until 5 stitches are worked, n, k and p as before to within 7 of the other end, n, knit the rest in plain ribbing. Continue in this way, narrowing in the same manner as in last row, until there are 27 more rows, and about 84 stitches on the needle. Make 16 rows without narrowing.

Next row.—Knit and purl 6, widen by making 2 sts. in one, work to within 6 of the other end, widen, then knit and purl to the end of needle in regular order, being careful to keep the ribs regular. Next make * 4 rows without widening, then 1 row, widening as before; repeat 6 times more from *. Make 5 rows ordinary purl and knit.

Next row.—Work 5 sts., then n; work to within 6 of the other end, n, then p and k to the end. Make * 3 rows without narrowing, then 1 row narrowing as before; and repeat twice more from *. Now, without narrowing, work 20 ribs, or until half of the stitches are worked off the needle; this division is to begin the opening in the front. Work 44 rows back and forth on this half which brings you to the shoulder. Now cast off 15 sts., counting from the front edge of the opening, which leaves the front neck edge; then continue to work back and forth on the remaining stitches for about two rows. Next finish the other half of the front exactly like the first half, also casting off 15 sts. as before. Cast on 30 sts. between the two sides of the fronts, to make the center of back, and knit all the stitches of both fronts, and those





FIGURES NOS. 2 AND 3.—LADIES' KNITTED SWEATER.

cast on between them, in rib style, to form the back, shaping it to correspond with the front. The opening in the front is underfaced at each side with a tape, and eyelet holes are worked through the outside and facing. A strip about 9 ribs wide made of Saxony is sewed to the left side for an underlap. Silk cord is laced through the eyelets to form the closing. In making the sweater a fancy border of any desigu desired may be made at the bottom. Owing to the fact that the sweater illustrated was not hand-made, directions for the fancy border are not given.

For the Sleeves.—Use finer needles and 4-thread Saxony for the lower part, which is knitted thus: Cast on 53 stitches with the dark wool. Make 6 rows of ribbing; then with the white make 36 rows, then 6 rows of dark, then 6 more rows with the white, and continue using the white, knitting as follows: In the 7th row make 3 stitches, widen, then work to within 3 of the end and widen again; then work the rest as usual. Make * 9 rows, then wideu in the next as in the 7th row, then repeat from * 6 times more; then make 7 more rows. Now join on the white Germantown, and use the coarser needles. Make 7 rows, then widen in the next, * 11 rows, widen in the next, and repeat 7 times more from last *. Make 6 rows, then narrow at each end in the same point where the widenings were made; then narrow in every 3rd row until there are eight more narrowings at each side; theu make 5 or 6 more rows without narrowing. This finishes the sleeve. Sew it up with an over-and-over stitch, or join with a single crochet stitch to within the 6 rows before the first narrowing. Also join the sweater under the arms, from where the first narrowing is made above the waist to the lower edges. Sew in the sleeves, adjusting the fulness thus: Make a box-plait at the shoulder where the seam would be, then 3 side-plaits turning from it at each side of the box-plait and a short distance apart (see picture). When worn, the close part of the sleeve extends from the wrist to the elbow and the full or upper portion falls in the fashionable style over the elbow. A tacking holds the fulness in place and may be made where most needed.

For the Sailor Collar.—Cast ou 175 stitches with the white; make 5 rows plain rib (k 1, p 1), then join on the blue; work 5 stitches, then narrow, work to within 5 stitches of the end, then narrow again; then work the remainiug stitches as usual. Work 3 rows without narrowing, then in the next narrow; theu 2 rows without narrowing, but at the second row the white is joined, next row narrow, 2 rows plain, next row narrow, 1 row plain, next narrow, and repeat until there are 12 rows narrowed; then work 18 rows plain. There should be 49 ribs at its neck edge when the collar is completed. Sew it neatly to the neck with over-and-over stitches. If desired, the collar may be brought up as high about the throat as desired by the use of a silk scarf knotted or bowed over it.

Sometimes sweaters are knitted whole in the front and back and left open on one shoulder. The opening is closed with buttons and button-holes, and a close collar, made deep enough to roll the same as the collar on a man's sweater, is also buttoned together at the same side. In buying sweaters ready-made one has a choice iu colors—white, navy-blue and garnet being obtainable; and those with plain close sleeves, or sleeves of the leg-o'-mutton shape, may also be chosen if the sleeve illustrated is not desired. An experienced knitter will require no instruction as to how to make either sleeve named, as the close sleeve only need be as large as the arm-hole of the sweater in hand, while the leg-o'-mutton sleeve will need only a gradual widening from wrist to shoulder and may be as full at the top as the knitter desires.

In making a sweater, it will be a good plan to shrink the yarn, if white is used, before beginning the work.

EMPLOYMENTS FOR WOMEN.*—No. 14.

ROSE AND VIOLET CULTURE.

While flower-raising as an avocation has long been one of woman's cherished pleasures, as a vocation it is almost the latest to attract her attention. Nevertheless it would be difficult for her to find a more interesting or attractive occupation or, if properly followed, one more remunerative. This is particularly true of roses and violets, the culture of which for a livelihood has very largely increased in the neighborhood of large cities during the past teu years. The business is now firmly established aud the grower of these flowers can feel as sure of a market—a fluctuating one, it is true—as is the farmer for his hay or grain. Of the women who have already appreciated this fact and have gone into the business, some have done so as a means of livelihood, others simply for the sake of earning a little "pin money," while not a few have taken up floriculture in earnest purely for the sake of occupation, an occupation certainly, both instructive and interesting when pursued by those who give it their time and intelligent attention.

To learn how to grow successfully for the market either roses or violets (the two prime favorites just at present), the beginner should put herself under the tuition of some good practical grower of long experience and learn every detail of the work from the very beginning. A single season will scarcely suffice to master all that is requisite to be known before one is competent to take charge of a greenhouse. The writer wishes to emphatically say before going any farther, that it requires a fund of patieuce and perseverance to meet with success in flower growing, and for the woman who is not ready and anxious to give her whole time and attention to the matter, it is far better not to undertake it at all, as the result will probably prove a disappointment if not an absolute failure.

That much of this work which has to be done in greenhouses is not practicable for a woman goes without saying. She will require male help to make up the soil, to wheel it into the greenhouse, to wheel it out when about to plant again the following year, to take care of the fires, to shovel coal and carry away ashes, to handle heavy boxes or "flats," etc. But she can readily fill a man's place in the cutting and packing of roses, the picking, bunching and packing of violets, and in weeding, stirring the soil, keeping the plants and benches free from all yellow and decayed leaves, in watering, syringing and training the rose bushes to wires or stakes, in keeping violet plants free from runners, in ventilating and, iu fact, in almost everything that does not necessitate hard manual labor. Then again, when the propagating season begins—usually about the first of January with roses—she can be kept constantly occupied making the cuttings and putting them in the sand, later on potting from the saud into two and a-half inch pots and afterwards shifting into larger pots, where they remain until ready to plant in the greenhouses.

It may be well for the beginner to confine her attention to the cultivation of violets, as this may be undertaken with a much smaller capital for the reason that they can be grown in cold frames as well as in greenhouses. Of course, cold frames are less expensive and one can start with them for a comparatively small outlay. The objection to frames, however, is, that in very cold weather they cannot be uncovered to allow the violets to be picked; and that is the very time when the flowers bring the highest prices, the only remunerative ones in fact. During December, January aud February fine violets will command a steady market price of from two to three dollars and even sometimes four dollars per hundred; whereas in the Spring and Fall they go begging at from twenty-five to fifty cents a hundred—Thauksgiving and Easter excepted. Greenhouses are accessible at all times; therefore, they are greatly to be preferred.

After a number of years largely devoted to raising violets the writer has become a firm believer in potted plants, having found that plants (rooted runners) potted off in April or even in May in two and a-half inch pots and planted in houses or in cold frames any time between the first and the fifteenth of August give much more satisfactory results in every way than field grown plants. During the Summer, however, they must be most carefully watched and atteuded to, for rest assured they will resent the slightest neglect. These beautiful and fragrant

* In this series we have already published papers on JOURNALISM—May, '94, TRAINED NURSING—June, '94, TELEGRAPHY—July, '94, TYPEWRITING AND STENOGRAPHY—August, '94, PUBLIC-SCHOOL TEACHING—September, '94, MILLINERY—October, '94, PRIVATE-SCHOOL TEACHING—November, '94, PHOTOGRAPHIC NEGATIVE RETOUCHING—December, '94, IN THE TELEPHONE EXCHANGE—January, '95, LAUNDRY WORK—February, '95, TEACHING COOKERY—March, '95, TYPE-SETTING—April, '95, and GOVERNMENT CLERKSHIPS—May, '95.

little flowers, modest though they be, are most *exigeantes*, and if forgotten for an hour may give their owner much trouble.

If violet runners are purchased care should be exercised to take them from plants that have not been forced and which show no signs of disease. Runners from plants which have suffered from cold will generally come out all right. Much has been said and written about the dreaded violet disease and authorities differ as to the best remedies to be employed, but the grower will make no mistake in acting constantly upon the old adage that an ounce of prevention is worth a pound of cure, which, in the case of violets, means abundant ventilation, cleanliness and vigilance. As to temperature, both greenhouses and frames should be run as cool as possible; that is, not higher than from forty to forty-five degrees Fahrenheit at night. During the day the plants should be given as much air as possible, provided, of course, it be not actually freezing in temperature.

The favorite violet in the New York market to-day is the *Marie Louise*, a large double flower, very dark in color and highly fragrant. It has entirely superséded the Russian and other single varieties and bids fair to hold its own even against the two new varieties lately introduced, i. e., the *Lady Hume Campbell*, and the *California*. The *Swanley White* is another magnificent violet, large and fragrant but not much in demand.

Without entering into all the details of violet culture, the writer wishes to say a few words of warning as to the necessity of keeping the beds and plants clean. The greatest charm of the violet is its fragrance and when that is wanting the flower is virtually worthless. Violet plants absorb and retain nearly everything in the soil, and consequently cannot be given manure or other fertilizers very freely without disastrous results.

Violets should be picked the evening before shipping, bunched and kept in a cool—not cold—place over night. When treated in this manner they will reach their destination in much better condition than if packed and shipped immediately after picking.

In rose culture the most important things to understand are watering and ventilation. If one can master the former by study and observation—nearly every variety of forcing roses requiring its own particular amount of moisture—more than half the battle is won. To know the exact amount of ventilation required is always difficult to the beginner, and sometimes even to the old grower. A slight change in temperature or a draught often suffices to mildew the plants to such an extent that the prices of the flowers may be seriously affected, owing to the shrivelled appearance of the foliage.

Neglect of this kind shows itself differently with violets, checking the growth of the plants, retarding the bloom and sometimes causing "spot." While violets flourish in a cool, even cold, temperature, they cannot stand a sudden chill. Therefore one must be ever on the alert for changes and should the sun disappear, even behind a cloud, the air should at once be reduced. However, the grower's needs have been supplied by an automatic ventilator, using hydraulic power and a very sensitive thermostat to regulate the raising or lowering of the ventilators, without any care or attention from the grower, thus insuring perfect ventilation and saving a great deal of time.

Violets raised in houses as a general thing have much better color and longer stems than when reared in cold frames as they are grown further from the glass. Those in frames, although lighter in color and shorter in stems, are, when well grown, enormous in size, often larger than a fifty cent piece.

Some of the most successful growers consider the best soil for violets to be a heavy clay loam liberally enriched with old, thoroughly decomposed cow manure. Others again, including the writer, believe in a compost made of good sod and fresh cow manure, two-thirds sod to one of the fertilizer. It must be put up in layers and allowed to stand some little time, and then turned over two or three times before putting it into the benches or frames. Before planting it should be gone over and thoroughly pulverized, as violet roots are fine and need to make their way through the soil without meeting much resistance.

There are varied opinions as to which is the better for violets, benches like those used in rose houses, or what are known as solid beds, the latter being about three or three-and-a-half feet high, filled in with sand or stones to give good drainage, with about eight inches of soil on top. Of course when solid benches are used there can be no bottom heat, the steam pipes being run at the back of and just above the beds. As heat is really the greatest enemy the violet has to contend with, possibly that may partially account for the success of solid benches. Violets should be planted as early as possible, and shaded, if in greenhouses, with cheese cloth or whitening, if in frames with a lattice which can be made of plastering laths at a very small expense. This lath will allow for the removal of the sash, giving all the air possible, until after the first heavy frost, when the glass should be replaced and forcing begun, giving plenty of air, however, on bright days. Do not be too free with water but watch constantly and never allow the soil to become dry or hard.

It may be of interest to the reader to know what would be the cost of a greenhouse large enough to grow roses profitably, as well as the cost of a violet house which might be made to pay something over running expenses. To the first question a safe answer would be that from four to five thousand dollars will build three hundred running feet of rose houses, with potting shed, cellar and heating apparatus included. Steam heat is cheaper to put in than hot water, as well as more economical to maintain. With care this sum may be more than would be required. With fair success, twenty per cent. per annum interest on money so expended should be made, and with good results perhaps as high as thirty-five per cent. may be realized. This does not include anything for repairs, which should be kept up each year. This is essential as benches rot quickly and dampness will cause greenhouses to deteriorate in a short time unless painted every two or three years. One must also allow for extra labor but be, in that respect, very economical, otherwise the item will amount to quite a sum in a season. Houses suitable for roses should not be less than eighteen feet wide and eleven high.

As has been already said, violets can be grown either in cold frames or houses. Sashes for the former can be procured for two dollars each, and the sides complete would add about fifty cents more, exclusive of the carpentry which may be home made. Houses from ten to fourteen feet wide, and eight to ten feet high are best adapted to the culture of violets, and the cost should not exceed from five to eight dollars per running foot, heat included. In houses of this size, carnations, mignonette, lillies of the valley and bedding plants, such as geraniums, fuchsias and begonias, could readily be grown.

A word or two may here be profitably said for the benefit of those who instead of devoting themselves exclusively to roses and violets wish to undertake a general florist's business. The amount of glass necessary would depend largely upon the locality in which the business is to be started. For instance, should one be situated in a town that already has one or two florists, it would not be necessary to grow largely of their product as at any time they could be drawn upon. If, on the contrary, one is a pioneer a variety of flowers should be grown, with particular care to satisfy the local taste, but raising only enough of each flower to meet the demand.

In large cities flower buyers require quality rather than variety, but in smaller places the florist will find the reverse to be the case. While it would be unwise for the beginner to try to grow a large variety of flowers—bedding plants, ferns and decorative plants such as would be requisite in a retail business—without first learning their habits and knowing how to raise them, she might, nevertheless, undertake such a business, by placing her greenhouse in charge of a practical grower and devoting her own attention to sales, making up bouquets, center pieces, floral designs or decorating rooms and dinner tables. This latter branch of the work is no easy matter, but with proper instruction and practice the fingers soon become accustomed to their work and where decorating is concerned woman's innate good taste does much to help her out. If she undertakes a general retail business she will find it worth while to keep her store, no matter how small it is, clean and attractive. Flowers will show to better effect if the counters, shelves and cases are painted white. She should be careful not to put colors together in a bouquet which do not harmonize. She should never try to mix yesterday's flowers with fresh ones. If she has roses or violets a day old, let her admit the fact to her customers and charge accordingly, but never cut prices for the choice, fresh flowers. She should see that all flowers are watered before delivering them. Let her use a simple, neat delivery box and be careful that the flowers are arranged therein with good effect, for the very best flowers lose half their charm when badly packed. She must be careful about quoting prices and selling flowers for future delivery, as the wholesale market prices are constantly changing and retail prices should vary accordingly. She should always try to accommodate a customer, no matter how much inconvenience it may cost her.

That there is an excellent and congenial business for women in the growing, arranging and selling of flowers and plants the writer firmly believes, and as confidently expects the next decade to demonstrate the fact.

K. R. Holmes.

THE VOICE.—FIFTH PAPER.

By Eleanor Georgen, Author of "The Delsarte System of Physical Culture."

[Note.—*We beg to call attention to a slight error in the April number which may have caused the reader some confusion. When reference is made to figure No.* 8, *figure No.* 14 *should have been mentioned instead, and figure No.* 8 *entirely omitted.*]

Having practised each of the sixteen sentences given last month, with a single explosion of voice upon each word, and in a monotone as directed, without regard to the sense of the sentence, the learner must next whisper the words and sentences in the same manner, at first with a great deal of breath, and afterward with just as little breath as possible; and each day this exercise must be combined with the other. This will afford excellent practice for the articulatory organs, and the waist muscles will gain firmness from the efforts made to render the whisper clear and distinctly audible. In fact, the entire vocal system will be greatly benefited by the faithful performance of this part of the work.

The next point to be studied is the support of the voice by the abdominal muscles and diaphragm during a single speech without the previous noticeable attack on each separate word. Close the lips tightly and utter a long groan, at the same time taking notice of the gradual expansive movement at the waist; this will show the support of the voice upon a phrase or sentence without emphasis. Then repeat the action and cough at the end; this will display the sustained action of the abdominal muscles, with an attack upon the final emphatic word as it occurs at the end of a sentence. Again utter a prolonged groan, cough slightly at the end, and repeat several times. By this means a clear idea may be obtained of the action of the abdominal muscles and diaphragm during sustained speech, the groan representing the support of the voice, and the cough each emphatic word. Be careful not to cough sufficiently hard to irritate the throat, as only the slightest effort is necessary to produce the desired effect, and no strain should be felt in the throat. We get an idea of the correct action for violent or excited speech during the convulsive action of laughing.



Figure No. 22.

When a proper conception of these actions has been obtained, utter the single syllable *äh*, pronouncing it like *a* in *arm*, prolonging the sound exactly as you produced the groan, finishing with an explosive sound corresponding to the cough, thus, *ä - - - - - - h!* Repeat this several times.

The learner is now probably prepared to enunciate a sentence with the correct support to the voice; but do not forget the oft-repeated caution not to stiffen the upper chest or contract the throat. Sit or stand in a perfectly easy posture, holding the body naturally erect; and during vocalization occasionally place the hand upon the chest and throat to make sure that there is no restraint in either. Figure No. 21 illustrates the correct position of the chest and throat during vocalization, and figure No. 22 shows an incorrect position.

ACCENT AND EMPHASIS.

When well assured of a correct attitude of the body, choose any word of four or five syllables, such as *Con-stan-ti-no-ple*, *in-com-pre-hen'-si-ble*, or *com-pre-hen'-sion*, and in as natural a voice as possible, supported by the proper action of the strong muscles, utter the word several times, carefully noting the action of these muscles during the articulation. It will be observed that very little motion can be seen or felt outwardly upon any but the accented syllable, unless the word be very forcibly spoken. Inwardly, however, there will be noticed a gradual expansion of the muscles at the waist to support the voice throughout the word, with a final attack, as in the cough, upon the accented syllable. This represents the action of the strong muscles. When we speak a phrase or sentence naturally, for example, in saying, "It is the *king*," very little action occurs, except a gentle expansion of the waist muscles, until we say the emphatic word, *king*. An expansive motion of the waist muscles is observed as soon as we begin a sentence, continuing until the emphatic word is spoken, when there is the final explosive attack, or climax. Then the recovery occurs, by an immediate release of the strong muscles from contraction, when we are ready to deliver the next phrase or sentence.



Figure No. 21.

By way of experiment, say, "It is the *king*," as above described. Release the diaphragm immediately after delivering the emphatic word, and say, "Every inch a *king*," with the same action, allowing the diaphragm to recover immediately after saying the emphatic word. Continue in the same manner throughout the sentences given in the fourth paper, placing the emphasis upon the last word of each phrase. After this practice take the same sentences once more, and say each one with the emphasis upon the first or second word, thus, "It *is* the king," "Every *inch* a king," "*Open*, I say!" "*On*, ye brave!" etc.

Now, when the emphasis occurs at the beginning of a phrase or sentence we feel the attack of the diaphragm and abdominal muscles instantly, upon the emphatic word. Under these circumstances they must *not relax* after the emphatic word is spoken, but must retain their firm, expanded attitude until the sentence is completed. Thus, when we say, "*On*, ye brave," the first word is spoken with a firm attack of the strong muscles on the word *On*, and they must be held firmly expanded until the last word is wholly uttered, by which we mean that the muscles must not gradually relax during the utterance of the word, but they should relax the instant the last word is finished. This sustains the volume of the voice and prevents breathiness of tone.



Figure No. 23.

In the sentence, "Halt! Who goes there?" say *halt!* in a deep, firm, ringing tone of voice, produced by a very firm attack of the strong muscles. Then allow them to recover or relax immediately after uttering the word, to be ready for the strong utterance of the question which follows, "Who goes *there?*" produced by a gradual expansion followed by an attack upon the last emphatic word "there," as previously described.

Sincerely hoping that we have made our meaning clear regarding the different methods of practicing the foregoing sentences, we would now advise the student to take a number of commonplace utterances and endeavor to speak them with the same support of voice used in the formal exercises, but in a perfectly natural though distinctly clear voice. The exercises should always be practiced with force and a full, ringing volume of tone. The following sentences might be used as examples in



FIGURE No. 24.

conversational exercise: "Good morning, sir! (recover) Are you feeling better?" (Recover) "I am going down town; (recover) will you go with me?" (Recover) "The weather is so unpleasant, (recover) I am afraid I cannot go out." (Recover) Any other simple like phrases will answer as well.

This kind of practice is beneficial, because often when the learner can use the voice very well in the mechanical exercises he or she does not exhibit the same improvement in the conversational tones on account of diffidence about using the new method of support to the voice in natural conversation, the ear being unaccustomed to the deeper pitch of tone which the independent use of the strong muscles naturally occasions. But practice will soon overcome the novelty of the sound and the ear will rapidly become accustomed to the musical tones which the proper use of the strong muscles without constriction of the throat or chest must finally effect. The voice will, no doubt, have a mechanical sound at first, but this will rapidly wear away as the student progresses. There is nothing that we attempt to learn that is not mechanically performed at the outset.

BREATHING.

It is now time to formally take up the important subject of breathing, though for some time previous the student has unconsciously been taking rudimentary lessons in breathing and has prepared the lungs for the regular breathing exercises. The constant endeavor to hold the chest erect without strain, the poising of the head easily and properly at the apex of the spine and the daily use of the abdominal muscles and diaphragm in forcible vocal exercises has naturally and unconsciously induced a habit of deeper breathing. The voice cannot develop in tone, resonance or power without increased inspiration. If, therefore, at each period of practice there seems to be even a slightly increased volume of sound, it may be safely assumed that the lungs have correspondingly increased in expansive power to produce that tone.

Upon each forcible contraction of the diaphragm and abdominal muscles required to produce a loud, resonant tone in practicing the preceding sentences, the lungs have been naturally and unconsciously exercised, strengthened and increased in capacity for inspiration. Before entering into a detailed explanation of the relation of breathing to the speaking voice, we will first present a few simple exercises for immediate practice to assist in the development already begun.

EXERCISES IN BREATHING.

First Exercise.—Stand easily erect and place the hands upon the abdominal muscles. Close the lips firmly and inhale the air gradually but energetically through the nostrils, at the same time centering the mind upon the pressure of air forcing the abdominal muscles outward against the hands. (Figure No. 23.) When the lungs are filled to their fullest capacity, hold the air for a few seconds by a firm, downward pressure of the diaphragm, and then forcibly exhale it all at once on the aspirated syllable *hä!* ("a" sounded as in arm)



FIGURE No. 25.



FIGURE No. 26.

Second Exercise.—Retain the same position of the body, but place one hand over the diaphragm and the other upon the chest. Inhale the air as before gradually but energetically, through the nostrils, at the same time centering the mind upon feeling the first outward pressure of air at the diaphragm, the lungs gradually filling until the chest finally expands, as shown at figure No. 24. Hold the air in the lungs a few seconds by retaining a downward pressure of the diaphragm and then expel it all at once upon the aspirated syllable *hä!* as in the first exercise.

In these exercises, especially in that last described, resist the tendency to thrust the shoulders upward during inhalation. (Figure No. 25.)

Third Exercise.—Place each hand against the ribs, high up under the arms. Inhale as before, at the same time thinking of the outward pressure against the hands at the ribs, as seen in figure No. 26. When the lungs are expanded, retain the air for a few seconds and again expel it upon the aspirated syllable, hä!

Fourth Exercise.—Place the hands at the back upon the waist-line. Center the mind as before, this time upon the outward pressure of the dorsal muscles at the back, during inhalation, as pictured at figure No. 27. Retain the air a few seconds and expel it all at once, as before.

Fifth Exercise.—Take an energetic breath through the nostrils with the idea of combining all four exercises in one by feeling the inspiration, first at the abdominal muscles, then at the diaphragm and the dorsal muscles, then at the ribs and, finally, in the chest. Retain the air a few moments and then exhale it. Be careful not to thrust the shoulders upward, but keep them in normal position and allow the body to expand.

Do not practice more than *five minutes* at a time nor more than ten minutes in a day. By carefully and leisurely going over each exercise twice, the time consumed will be almost five minutes. This is quite long enough to practice at one time, especially for beginners, and if the lungs are very weak, we should advise not more than six minutes a day, three minutes at a time.

The exercises are rather violent in character, as the lungs are meant to be filled to their utmost capacity; therefore, they must be practiced with care. No benefit will be gained by straining them, but a great deal of injury may result. Their powers of expansion must be gradually developed; therefore, these exercises should be practiced cautiously but regularly, always in a room containing plenty of pure, fresh air.

The student will derive benefit by breathing as deeply as possible at all times, endeavoring to observe the same principles employed in the last exercise, though in a modified form.

Our next paper will treat more fully upon breathing in its relation to the support of the voice.



FIGURE No. 27.

THE SOCIAL CODE.

BY MRS. ROGER A. PRYOR.

FOURTH PAPER.

ON TRAVELLING.—THE RAILWAY JOURNEY AND THE OCEAN VOYAGE.—HOW TO ADDRESS TITLED PERSONAGES.—LIFE AT SUMMER RESORTS.

"We are about to enter," writes Charles Dudley Warner in a recent magazine article, "upon the struggles of another Summer—anxiety, planning and worry, voluntary discomforts taken on the notion that change is necessary, disappointments where we expected benefits. How many Americans know the secret of enjoying a vacation, or even a holiday? It comes to us like a flat calm at sea after a gale, and we are restless in it. Even the leisure class, so envied by those who have no leisure, are infected with the general inability to command repose. It is good form not to hurry. There are people who are always in good form in this respect—Oriental people, and colored people. The colored people excel all others in knowing the secret of the enjoyment of life. They make it, as far as they can, a perpetual vacation, and set us an example of a contented mind in idleness. Left to themselves, they would break their holiday only by necessary labor—while we labor harder during our vacation than at other times. We make a business of our Summer rest. It is too commercial, too full of social struggle, too expensive."

While Mr. Warner may be right—and we sorrowfully suspect that he *is*—still we never can be brought to lament over our Summers. Summer—the blessed time when we may sleep and idle, and think our own thoughts and dream our own dreams! Summer, when the grub may come forth into the light, and the butterfly preen its wings for a flight into the sunshine among the flowers! Surely it is a sweet moment when the burdened back is turned upon a city house, and the traveller sets forth for "a spin over the plains," a trip "to the other side," or a visit to Newport, Narragansett, Saratoga or Bar Harbor! It is all the sweeter if one is not rich, and can experience the dear delight of indulgence in an extravagance. Extravagance is essentially the luxury of the poor. The rich can never know it.

Our traveller is full of pleasing expectations. *Now* he is going to meet people! He is sure, he thinks, to be appreciated away from home. Nobody can tell what the outing may bring to his pretty daughter Maud, in addition to the fresher color it calls to her cheek and the new sparkle it gives her eye; nor how Mamma may rejuvenate when she can bring herself to forget that dark little city house, so uninviting in its Summer dress, with bare floors, furniture and pictures swathed in sheets, and the chandelier, with its hundred lustres wrapped in linen, dropping, like a big tear, from the ceiling. As for Jack and Harry, they are revelling in the blissful prospect of the happy hunting and fishing grounds, their dress coats packed away in the camphor chest.

Now the chances of these good people for a pleasant Summer depend largely upon their observance of the rules of good breeding which should govern them in their home life. Our first introduction to any one is, of course, through the eye, but the next impression, and the permanent one, is from the small niceties of behavior which stamp the gentleman and gentlewoman. The fundamental basis for this amiable behavior is an unselfish tolerance of the preferences and peculiarities of those by whom we are surrounded and a lively regard for each other's comfort and convenience. Nearly everybody we meet in this world has faults—we may even have a few ourselves. These faults are likely to be more or less offensive, just as we choose to regard them.

According to Ruskin, there are but two faults in social life which are of real consequence, idleness and cruelty—the first because it includes selfish indifference to others, the second because it prompts to positive, aggressive disagreeableness. "We may," he declares, "tolerate pride, if only it be not religious. Vanity is very pleasant to the people who like to praise you. The conversation is all the more enjoyable if the talker is a little malicious. And even envy, although very shocking, signifies less when we remember everybody has it!"

So setting forth, fully conscious of imperfection in ourselves and prepared to gloss over the faults of others, as the oyster coats the pearl with the irritating grain of sand, we may be sure we lay an excellent foundation for "a good time."

FOR THE RAILWAY JOURNEY.

As to externals, the first requisite is to have packed your trunks with suitable garments. These trunks must not be either large or heavy. The basket hampers are best, being light and of no great intrinsic value. If you take a costly, handsome trunk you may have heart-failure when you see the small respect with which it is treated. It is well to have some distinguishing mark, such as a Maltese cross, *fluer-de-lis* or diamond, painted upon the ends of your trunk. To go through life plainly tickcted as, for instance, "Mr. Barnes, of New York," is to offer conversational blackmail to every migratory bore you meet. If you are going across the plains to spend a Summer on the Pacific coast, your journey will last a week. Your larger trunks will not be opened until you reach the Golden Gate. It will be wise, before you are fairly on the way, to ask permission to visit the baggage car and see that the trunks are not set upon end, in which case the garments contained would be crushed into a hopeless heap by the end of the journey. For the sleeping car you will want a roomy satchel and a small covered basket. In the latter should be stored a supply of graham wafers and biscuit, small jars of potted chicken, broiled birds, slices of turkey or chicken, and lemons, as well as wine and brandy, if stimulants are used. It should also contain rose-water, Florida water, vaseline or cold cream and cologne to ameliorate the caustic effects of the alkaline dust upon the skin during the two days required to cross the Great American Desert.

For clothing, each feminine member of the party should have a dark serge skirt and a loose jacket, with two or three cool blouse-waists, one to be kept fresh for the day of arrival. She should wear easy shoes—slippers to rest the feet, if need be—a soft felt hat with no hard, perked-up trimming, and have two wraps—one thick and warm, the other an ample dust cloak—a flannel wrapper, two night-dresses, and a supply of cheap handkerchiefs to be thrown away when soiled.

TRAVELLING.

It is desirable that everything in a traveller's outfit should be neat and of good quality. Dressing-bags should be of dark-brown leather. Some of these have silver toilet utensils fitted on frames which can be lifted out; but silver fittings add greatly to the weight of a travelling-bag. In these days, in all weathers, a gentleman in travelling carries an umbrella. This must be very tightly and neatly rolled. It is not considered "smart" to use a cover on an umbrella, but the cover is decidedly better than a "baggy" umbrella, than which nothing can be more vulgar.

The journey is going to be long and part of it disagreeable. All the rest possible must be secured, and every precaution taken against the great trial on this journey—thirst. The provisions prepared are intended to supplement those provided on the train, which may not always be to one's liking. Frequent bathing of the hands and wrists, rinsing the mouth with tepid water, and avoiding salt, condiments and spices will lessen the tendency to thirst. It will also be wise to provide a few simple medicines, such as one's own physician can suggest.

Etiquette is relaxed on such a journey. Each member of the excursion will find the surest way to enjoy it will be to contribute his quota to the general comfort and good humor. It is not a very good plan to beguile the way with "blood and thun-

der" novels. Tales of midnight murders, train robberies and hair-raising encounters with Indians do not afford the most reassuring preparation for the loneliness of the plains. The reading should be humorous and light. They are a pair of Siamese twins, this body and mind of ours! Each has to take care of the other, and as surely as the mind is fevered the head will ache.

The first day of a long journey is devoted to discoveries. Here we are, all together for a week, day and night! Keen observation reveals the fact that we are rather a commonplace lot—quite capable of superhuman dulness by day and super-fiendish snores by night.

It is bad form to rush into intimacies on a journey—still worse to be haughty and "offish." The *juste mileu* of courtesy prescribes a candid, open willingness to meet one's fellow travellers on common ground, talking of the ordinary events of the journey, finding food for good-humored amusement in common possessions—the car, the newsboys, the way-side villages and depots, the sallies forth at every stop for fruits, flowers or refreshments, the country through which the train is whirled and its inhabitants. There is not the slightest necessity to cross the sacred line which bars the stranger from your inner self. Refrain from fault-finding and complaining. Avoid personalities as you would shun the plague and never advertise yourself by marshalling to the front the people you know! Never open the least chink of your shell to any odd fish seeking to find out all about you.

"So you are from New York," says one of these inquisitors. "I know some of your distinguished men there, although I come from Down East. I am acquainted with Elbridge Gerry. You know Gerry, of course?" Your social mercury goes down a degree or two as you confess you "haven't that honor." "H'm! I see! Well, Gerry is a pretty busy fellow—Society for Prevention of Cruelty, you know. Surely you have met Depew? *No!* You surprise me! Busy man, I judge? Not a diner, I see." The mercury has suffered total collapse, but shows symptoms of resurrection as you answer: "There you mistake. I am the most inveterate diner in the world—every day, in fact." "Indeed! Why, that beats our Chauncey! Club man, I see. I know some of the prominent club-men."

You are growing desperate. You exclaim under your breath: "Hang the fellow! What do I care about the people he knows!" Audibly you say: "I am glad for the pleasure of talking with a genuine, up-to-date man. Now about the new science the world is going wild over—the aerial-toxilogical theory of applied physics—what are your conclusions in view of the new discoveries? Don't hesitate to be frank with me! Excuse my harping on a hackneyed subject, but I should like the privilege of having your judgment in the matter." This settles him for the rest of the journey. Awed by your erudition he gives you a wide berth, lest in the presence of strangers you should annihilate him utterly. It is delicious to find him furtively examining the limited literature of the railroad for "something recent on the aerial-toxilogical theory!"

Of course, a railway acquaintance is for the day only. Nobody presumes to build a friendship upon it. Those who are possessed with the spirit of social divination know their own kind, whenever and wherever met. It is expected, should it be desired to continue the acquaintance, that cards and verbal invitations will be exchanged, the advance being made always by the older members of the party, or those whose place in the world is the better known. Eager pursuit of an acquaintance is likely to defeat its own purpose. It does not signify how kind the young men of the party may have been to pretty Maud, nor how innocent Mamma's eyes may have been of their tender glances, they will never call if they are men of fashion, unless Mamma invites them. Of course, if the impression has been an overwhelming one, all rules fail. There is a certain little fellow still abroad on the earth who even "laughs at locksmiths," and has never been known to surrender to disapproving mammas.

There is no reason why one should not make a journey pleasant, even to an uncongenial fellow traveller. We owe something to him as well as to ourselves. The chief good will be to us. Each one of us is building, stone by stone, an edifice which he may make the fairest or most hideous of structures—the temple of character. We are all parts of a whole—characters, of more or less dignity, in the complex drama of existence. This thought was dwelt upon in the only talk I ever had with William Cullen Bryant. I chose the opportunity for a quiet chat with him rather than make one at a grand supper given to a great gathering of literary men and women. We were alone in the salon, while the others, in another room were struggling for their oysters. "I grow old," he said; "I forget names and faces." "Oh, well," I answered, "that might be bad for a politician. It doesn't signify for a poet." "You mistake, madam," he replied. "God means us all to do our part in this drama He has produced for us. If I am introduced to Mr. Smith to-night I am bound to remember him when I meet him on Broadway to-morrow. Otherwise I thwart the intention of Providence when I was introduced to him. No, indeed! It is a great wrong to Mr. Smith if I forget him. I ought to be able to say, 'Good morning, Mr. Smith! How are Mrs. Smith and the children?'"

Far-reaching and ennobling are such thoughts and theories of social life. In the presence of all they suggest, who may wisely string together a list of conventional rules? Let us take the torch from the poet's hand and with it light our pilgrimage. Careful attention to little things, delicate, tactful courtesies, modest and yet vigilant regard for the enjoyment of others—these will spring spontaneously from the noble and lovely of the earth and make happier all with whom they come in contact. This is what Emerson meant when he said: "Hitch your wagon to a star!" Never mind how poor an affair the wagon may be, creaking along in uncouth fashion! The star, at least, is all right and will draw its load to where the creaking will be lost in the music of the spheres.

TRAVELLING BY SEA.

For a sea voyage you must have a good steamer-trunk, not exceeding the regulation height (fourteen inches), permitting it to be pushed under the settee of the state room. Into this you must pack a smarter dress than that in which you travel, to be worn on Sunday or at the concert or play given on every trip. The pretty silk blouse-waists come in nicely for this purpose, with a well-cut black moiré or satin skirt. Your travelling dress proper should not be expensive. It will have a rough time, and you will likely lose all respect for it before the end of the voyage and leave it with the stewardess. This stewardess is the most important fellow-passenger you will have. Treat her from the first as though you loved her! You will need a strong, warm steamer-rug—plaid tan-and-white is a good combination. Write or embroider your name distinctly upon a piece of stout white silk tape and stitch this neatly upon one of the white stripes. This rug will be the comfort of your deck life, whether you own or hire your steamer-chair. Two hats will be essential—one of soft cloth or felt and a smart one for fine weather and for the day of arrival in port. You will also need several pairs of gloves and plenty of handkerchiefs.

All your personal interests on board ship, such as your seat at table and the precedence due you, must be settled privately. Never bore others with your grievances. Attend to these things in advance and accept the inevitable. If a stranger shares your cabin, give this room-mate as little trouble as you can. On no account must you fill such a joint state-room with the flowers sent you or those you bring on board. Few things are more unsavory or untidy than wilted flowers. "How pale you are!" said a friend to a young girl. "Corpses are allowed to be pale," was the answer. "Your examination of my case is post-mortem. Your verdict may be simply, 'Died of tube-roses!'"

In the matter of fees on board ship you must do as others do. If you have been crowded into the lower deck less will be expected from you than from your friend who has the costly suite above. But unless you do whatever *is* expected, you will be wise not to take passage on that ship again. You would not find it pleasant. There are four officials on board a first-class steamship who will expect a present at the end of the voyage. These are: the stewardess, the table steward in the dining saloon, the cabin steward and the deck steward. The latter may be omitted from the list if no meals have been furnished or service rendered on deck. The others will expect from $2.50 to $5 apiece according to service given, but if you purpose returning on the same ship, it would be advisable not to offer less than $5.

One reason why a sea voyage is so charming is because there, of all places, people are most inclined to be amiable. They are usually experienced travellers and have learned well the lessons I have given for the over-land voyage. Whatever accomplishments they may have, whether in the way of music, recitation, sleight-of-hand or speech-making, are at the service of the company. One of the most popular of evening amusements on shipboard is the mock trial. The prisoner may be a young lady who has been chosen as a "mascot" by the young men. The latter may claim to have met with ill luck on the voyage and may cause the arrest of the mascot for malfeasance in office. The brightest lawyers and gravest judges are engaged, and all the passengers summoned as witnesses. Good form requires that all concerned should lend themselves genially to every effort for their amuse-

ment, forbear criticism and subdue every suggestion of feeling bored. In which connection it may be stated that it sometimes takes a mighty deal of self-control to obey all the rules of good form.

IN ENGLAND AND FRANCE.

Americans never know what they are going to find in England. If they pass rapidly from one place to another, and stop at more or less well-known hotels, they will meet a type of Briton not particularly prepossessed in our favor and may even overhear the Land of the Free alluded to in terms quite as free as any of its institutions. But if the traveller "sets up," as they say, "in good style," and brings an acceptable letter or two of introduction to desirable people, London throws her doors open more widely and more cheerfully than we ever do in America—unless, indeed, we are planning the capture of a foreign noble.

In this connection a few rules as to the proper way to address titled people may be useful. Why not begin with the Queen? You *may* be presented to her some day. You may even bring yourself to *ask* for this privilege—who knows? In that case you will remember John Van Buren's answer when he was criticised for having proposed marriage to the Princess Victoria: "I knew it was probable she would say 'no,' but it was *possible* she might say 'yes.'" Now, the Queen is addressed as "Ma'am" by the aristocracy and the members of her household. By everybody else she must be addressed as "Your Majesty." The Prince of Wales is called "Sir" by the nobles. Unless you have a title of your own you must recognize his by saying, "Your Royal Highness." The same rule applies to the Princess of Wales, who is called. "Ma'am" by the court circle and "Your Royal Highness" by everybody else. These rules also apply to all the children and grandchildren of the Queen. A duke is called "Duke" by his peers, but a marquis is addressed as "Lord" So-and-so, and "the marchioness" is spoken of as such in Dickens' story only. She is "Lady" So-and-so to her friends. "Dukes" and "Duchesses" are such to the gentry only—to others, "Your Grace." An earl and his countess are "Lord and Lady" to the aristocracy—to others, "My Lord" and "My Lady." When you are talking familiarly to earls, viscounts and barons, it is safe to say, "My Lord," and their sons and daughters are "My Lord," "My Lady," or "Your Lordship," "Your Ladyship." Their peers may say "Lord Henry" or "Lady Mary," but this would not be permissible for you or me. However, we might address a baronet as "Sir William," but his wife would be "Your Ladyship," and the same rule governs in addressing knights and their wives. A French duke is "Monsieur le Duc" to the world, and a French count, "Monsieur le Comte."

In England, only servants address a lady as "Miss" without using her name, but the French often say "Mademoiselle" or "Madame" in talking with equals. Germans omit the "von" —so essential in writing—when they converse, but the French and Italians do not omit the "de" and "de la" of a name in talking.

An archbishop is "Your Grace" to the world; a bishop, "My Lord," to all classes. A dean is "Mr. Dean" to strangers. The wives of the clergy are simply "Mrs. So-and-so." Colonels, captains and majors are always given their names, as, "Colonel Dash" or "Captain Adams," but nobody says "Mrs. General," or "Mrs. Captain." Peeresses address their husbands by the names belonging to their titles. Thus, for instance, Lord Russell's wife would call him "Russell" and he would so subscribe himself. This sounds queer when we remember how improper it is in America for a wife to thus address her husband. It would be very bad form for Mrs. Jones to speak of or to, "Jones."

Should your ambition lead you to the foot of the throne and you crave the honor of touching your lips to the Queen's hand, I must turn you over for guidance to the gracious lady who is to present you. This much I may premise: you will need plenty of leisure, plenty of money, and a back that never aches!

We have all been told that "good Americans, when they die, go to Paris." Doubtless in the blissful disembodied state there will be no baggage upon which duties must be paid, no *pour boires* exacted and everybody will know how to speak French. Otherwise Paris would be an imperfect Heaven. The American who visits the Continent must expect a thousand annoyances, and the most angelic frame of mind he can command will be needed to bear him safely through them all. If he is uninstructed and choleric his woes will be indefinitely multiplied. French is spoken all over Europe, but if the traveller's knowledge of it is but slight he would do well to seal his lips and converse only by signs, or assume a haughty surprise that everybody does not speak English.

Everything at the first-class hotels is made easy for the traveller. At the office he can secure all the guidance, information and assistance he may require and all will be rendered with patience and courtesy. If he elects to sojourn at one of the best hotels he will be lodged in exquisite comfort for a sum equivalent to $1.40 and delicious meals will be served him at any price he may desire, the most elaborate breakfast, luncheon and dinner costing altogether about $2.50—thus making his daily expenses for meals and room about $4. The guide books furnish lists of hotels where one may live for half this sum in reasonable comfort.

Everybody on the Continent who renders a service expects a fee. When packages are delivered from the shops the messenger waits for his *dix centimes* (about two cents). The waiter who serves at dinner expects a franc at the very least (twenty cents). At breakfast and luncheon less will content him. It is quite out of the question for young ladies to appear alone in the streets of Paris. Formerly *two* ladies could not walk or drive alone—but Americans have modified French ideas in this respect, so that two ladies can now go their way unmolested by insolent looks and without fear of being accosted.

AT AMERICAN SUMMER RESORTS.

At Newport, Saratoga, Bar Harbor, Lenox, Tuxedo and Richfield Springs wealthy people who propose to entertain in Summer usually take cottages for the season. At Narragansett Pier the social life is carried on in hotels. Narragansett is, in fact, a law unto herself in many respects. At most fashionable resorts the cottagers scan the list of hotel arrivals, and are eager to secure desirable guests for their dinners and afternoon teas. At Newport the cottage colony is made up of rich New Yorkers who keep up in the Summer precisely the exclusive system of social life they observe during the season in town. It is admissible for a sojourner at a hotel to send cards to the cottagers—if warranted by previous acquaintance—otherwise the advance must come from the cottagers. They are already on the ground and have the privileges of "old residents."

Hotel life may be difficult—chaperones always have an anxious time of it at a Summer hotel—but one cannot sit at the same table with people for an entire season during the genial dinner hour and throughout preserve the demeanor of a graven image. The ordinary courtesies—keeping conversation strictly on common ground—may be enjoyed without incurring any obligations whatever. It is sad to feel that we must always be protecting ourselves against each other; and yet everybody realizes that it is much easier to make a new acquaintance than to get rid of one who is "detrimental."

An attractive young girl sometimes suffers, at a watering place, from the reprehensible habit society men have of amusing themselves by selecting one young lady and monopolizing her society for the Summer. Nothing could be in worse form, for both of them. It is seldom that a serious engagement results from this unfair monopoly. No man, unless he is engaged to a young lady, has a right to all her time, and the feelings of a girl "dropped" at the end of the season by one of these masculine flirts are not to be envied.

It is bad taste to either dress or behave in a conspicuous manner at a Summer hotel. Good breeding positively requires unobtrusive modesty. One's engagements must be religiously kept but never boasted of. A young man, calling upon an *ingénue* was amused to receive this message: "Tell him I am awfully sorry, but I can't possibly see him. I'm going to walk on the Rocks at four, and I'm engaged to drive at five, and I'm going to dine at the Casino at eight, and I'm engaged for every dance at the hop to-night." "How kind she is!" said he. "Now, if I can only find out what she has for breakfast, and how long she takes to bathe, I shall be ready to edit her biography."

I think the young men have the best of it at Summer resorts. If they are only tolerably presentable and reasonably polite, they will be in demand. Even in this advanced age men have their uses. One of them is the convenience they are when people come together to bathe in the sea, drive, walk or dance. I am not called upon to say whether or not they are spoiled, these Summer beaux. They do not need that I should clip their wings. The world will be pretty sure to do that before they are much older.

As to the dear girls—God bless them—many and long may their Summers be, extending even—as Summer sometimes does with those who hold it in their hearts—to the dawn of the everlasting Summer!

KINDERGARTEN PAPERS.

No. 10.

BY MRS. SARA MILLER KIRBY.

THE SIXTH GIFT.

The sixth gift (illustration No. 278) concludes the building set. As a whole it is like the fifth gift, being a three-inch wooden cube. Like the fifth gift, its first division consists of twenty-seven parts, but these parts, instead of being one-inch cubes, are blocks of the same size and proportions as the bricks of the fourth gift. Of these blocks, or bricks as we will call them, three are divided lengthwise into halves, making long, square prisms resembling columns; and six breadthwise into halves, or short, square prisms, called for the sake of convenience, half cubes. Thus the parts are: eighteen bricks, twelve half cubes and six columns, in all thirty-six parts.

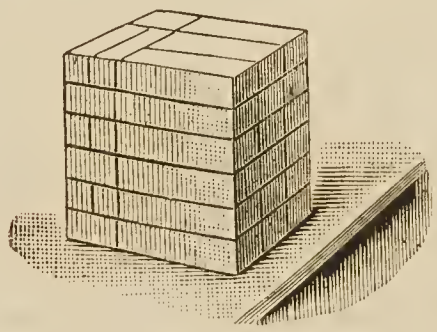


ILLUSTRATION No. 278.

The columns of this gift were foreshadowed in the fifth gift when two quarter cubes were joined by square faces. (Illustration No. 279.) Although, as a whole, it most nearly resembles the fifth gift, the parts are most like those of the fourth gift. While it is not an enlarged fourth gift, it may be called its continuation.



ILLUSTRATION No. 279.

For an easier and more systematic handling, Miss Brooks, of the Teachers' College, New York City, has devised the plan of laying the gift out in six layers. (Illustration No. 280.) Three of these contain three whole bricks and three half bricks, or half cubes, the last being made by a crosswise cut through the middle of a brick. The other three layers consist each of three bricks, one half cube, as described above, and two long, square prisms, or columns made by a lengthwise cut through the middle of a brick. When spread out upon the table the layers with three bricks and three half cubes are in front, while the layers with three bricks, two columns and one half cube are laid back. In building up the gift the layers alternate.

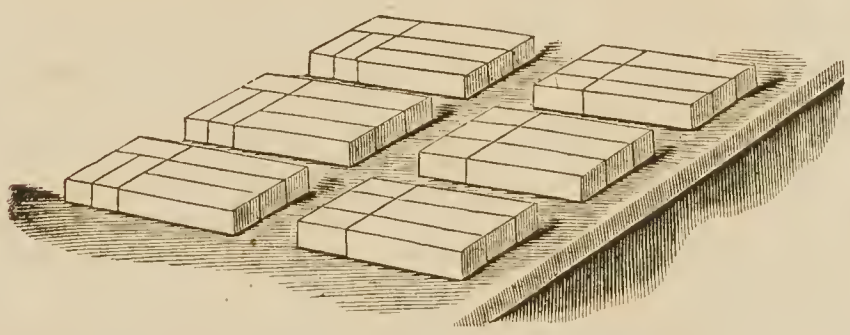


ILLUSTRATION No. 280.

FORMS OF KNOWLEDGE.

Taking up the separate parts, we find that the bricks of the sixth gift are like those of the fourth, being two inches long, one inch wide and one-half inch thick. (Illustration No. 281.) The half cubes, or short, square prisms, are one inch square by one-half inch thick. They equal one half brick and also one half cube. Two of them side by side form one brick. Two, one on top of the other, form one cube. (Illustration No. 282.) The columns are two inches long, one half inch wide and one half inch thick. The base of each would cover one-fourth square inch. These columns, or long, square prisms, equal in volume one half cube, the dimensions being $\frac{1}{2} \times \frac{1}{2} \times 2 = \frac{1}{2}$ inch. The half cube is $1 \times 1 \times \frac{1}{2} = \frac{1}{2}$ inch. In the oblong faces of the fourth and sixth gifts we approach the surface, while in the columns the line is anticipated.



ILLUSTRATION No. 281.



ILLUSTRATION No. 282.

The fifth gift emphasizes the number three, while the sixth brings out both the numbers three and six. Two layers form one-third of the gift. Four layers form two-thirds of the gift. One layer forms one-sixth of the gift. Two layers form two-sixths of the gift. Five layers form five-sixths of the gift. Two layers would equal each other, and each would equal one-fourth of the remainder of the gift. Two alternate layers together equal one-third of the gift. Two layers of bricks and one-half cube equal one-third of the gift. Six bricks and six half cubes equal one-third of the gift. Six bricks and six columns equal one-third of the gift. Six bricks,

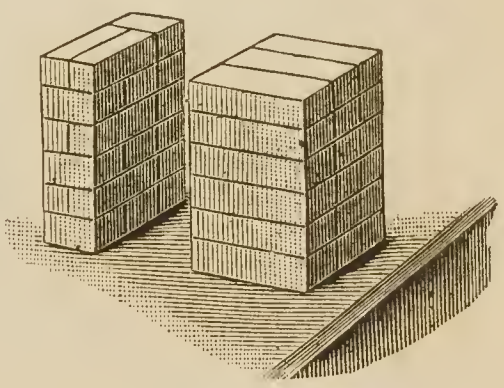


ILLUSTRATION No. 283.

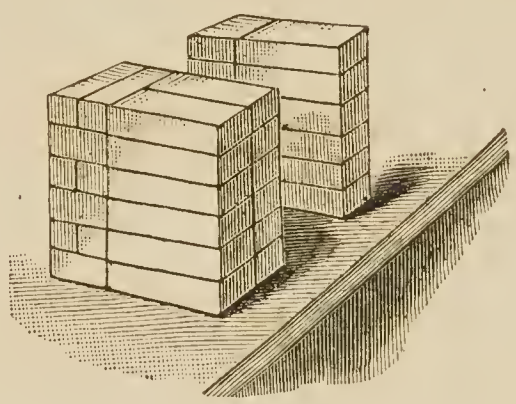


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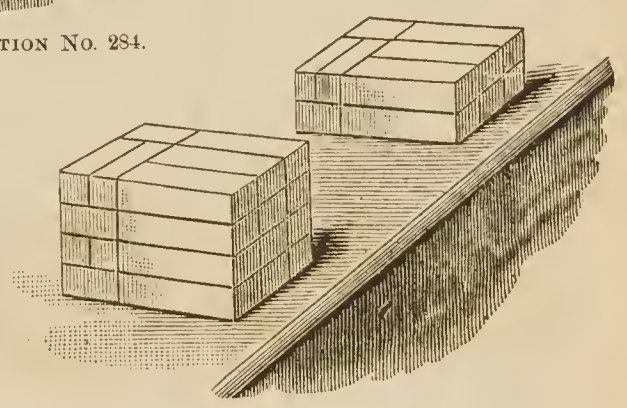


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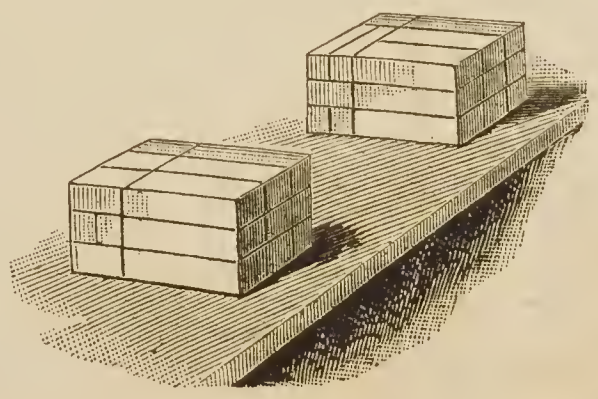


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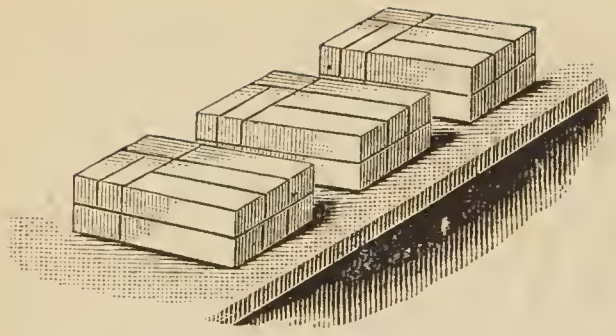


ILLUSTRATION No. 287.

three half cubes and three columns equal one third of the gift. Then the whole gift can be divided into thirds in three ways, viz:

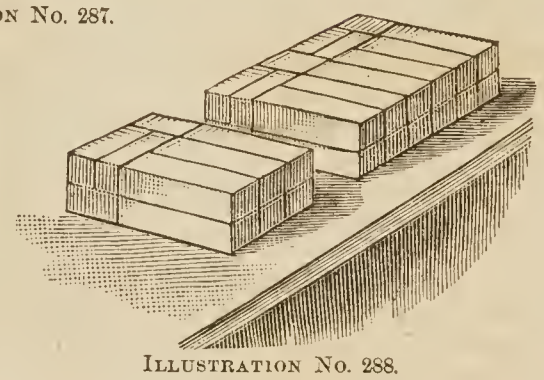


ILLUSTRATION No. 288.

Front and back (illustration No. 283); right and left (illustration No. 284); taking two layers from the top (illustration No. 285). It can be divided into halves in only one way. (Illustration No. 286.) It can be laid in three groups, each group consisting of two layers, which would be one-third of the gift or two-sixths of it. (Illustration No. 287.) Two of these groups could be joined to show one-third and two-thirds. (Illustration No. 288.)

FORMS OF COMPARISON.

The sixth gift allows of more forms of comparison than any of its predecessors. For instance, we have a comparison between short, square prisms and long, square prisms; between half and whole cubes; between half cubes and bricks; between bricks and cubes; between columns and bricks; between half cubes and columns. We can show that two half cubes equal one whole cube; we can show that two half cubes equal one brick; therefore, one cube and one brick equal each other. One column equals one half brick. One column equals one-half cube.

Figures may differ in size and shape and yet be equal in volume. Thus, the sixth gift emphasizes the proportion of different parts in respect to size, and gives a clear idea of forms, their position and number.

FORMS OF BEAUTY.

The forms of beauty in the sixth gift are less diversified than those of the fifth. For the square forms it is necessary to place

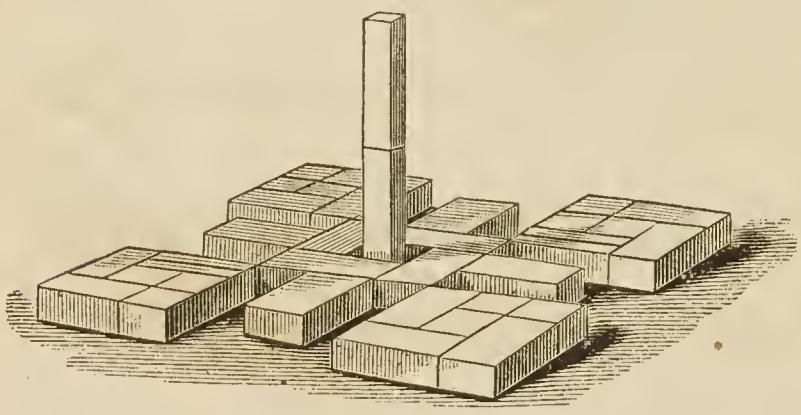


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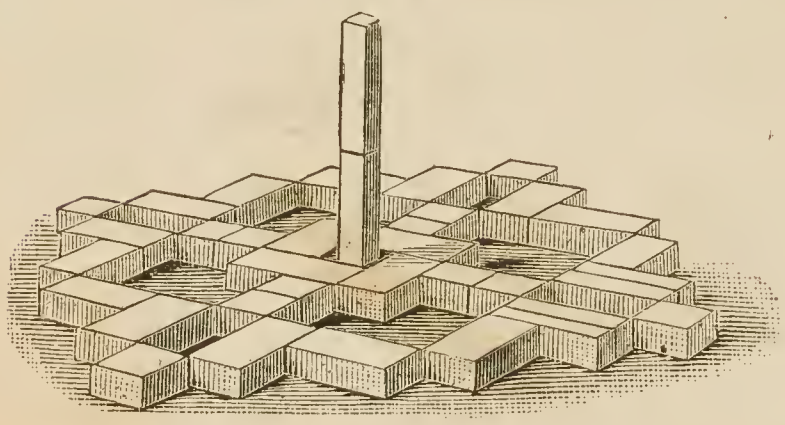


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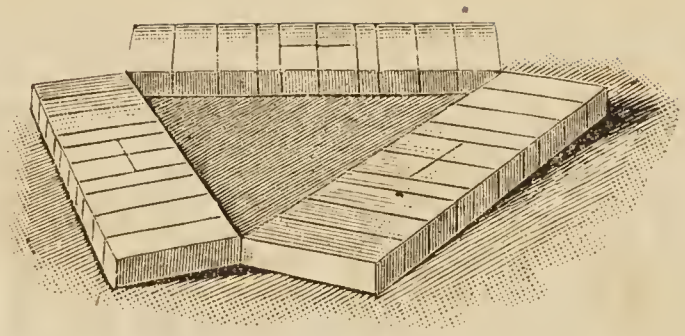


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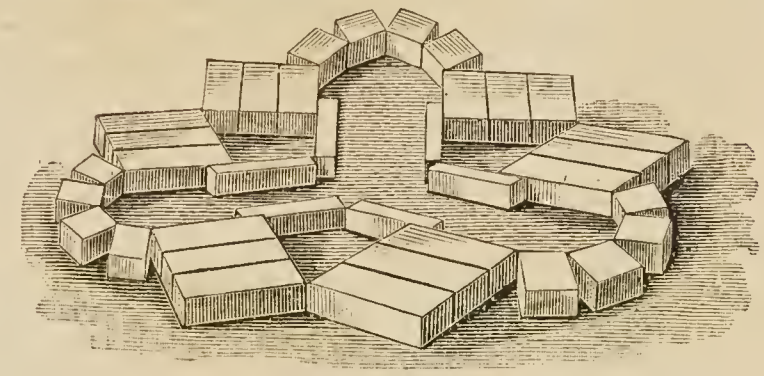


ILLUSTRATION No. 292.

two columns in the center, one above the other. A ground form is shown in the square and triangle with one pattern that may be derived from it. (Illustrations Nos. 289, 290, 291 and 292.) (For further work see Wiebe's "Paradise of Childhood.")

FORMS OF LIFE.

The sixth gift admits of many forms of life and is especially valuable for building purposes, the structures bearing a close resemblance to Greek architecture. (Illustration No. 293*.) This gift is introduced after the children have become acquainted with but not tired of the fifth gift. It is compared as a whole with its predecessor, the different ways of dividing both being pointed out. Then a brick is taken up for comparison, after that the columns, which are measured and named "square prisms," and the half cubes in the same manner. The layers would naturally follow, each child having two laid on the table, one back of the other, at least three inches apart, the layer with half cubes in front, to inculcate an orderly way of handling. These layers are divided into one-thirds and two-thirds and then the number of bricks, square prisms and half cubes, is found.

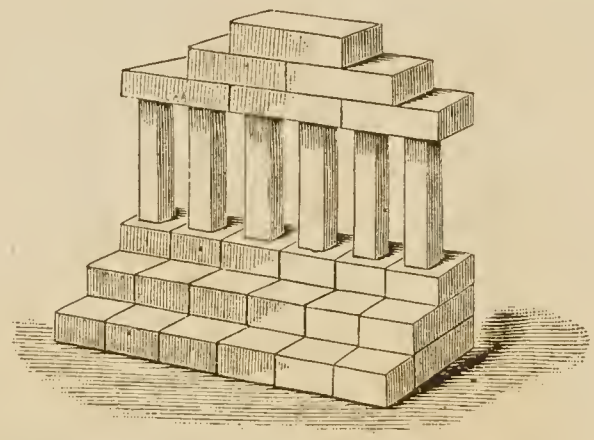


ILLUSTRATION No. 293.

Practice in building from two layers alone is given, and the structures are measured. The inventions and comparisons are almost endless. "All Froebel's gifts are remarkable for the peculiar feature that they can be rendered exceedingly instructive by frequently introducing repetitions under varied conditions and forms, by which means we are sure to avoid that dry and fatiguing monotony which must needs result from repeating the same thing in the same manner and form. And still more, the child, thereby, becomes accustomed to recognize like in unlike, similarity in dissimilarity, oneness in multiplicity, and connection in the apparently disconnected."

With the sixth gift we reach the end of the second series of development given by Froebel in the building blocks, the aim of which is to acquaint the child with the general qualities of the solid body by his own observation and occupation with the same.

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* "Paradise of Childhood."

SEQUENCE.

I.—Lay out the gift in layers, whole brieks with half cubes for front layers, as in illustrations Nos. 278 and 280.

II.—Notice the two layers at the right. From the front one take two bricks. Join them by their broad faces and place them on the table running front and baek. From the baek layer take two more bricks. Join the same as before and plaee in the same direetion one inch to the right of the other two. Take two half cubes from the front. Let them rest on their square faces on top of the center of the brieks right and left. On each of these plaee a eolumn, long faee front, exaetly in the eenter. On top of each on its square faee plaee a half eube. Join two brieks by their ends and lay them across the top,

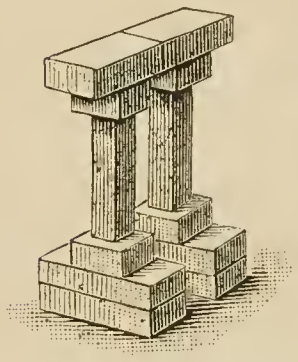


Illustration No. 294.

right and left. This is a *small gateway.* (Illustration No. 294.) The laying out of the gift and the building of this one form may eonstitute a lesson. The gift is divided among three children.

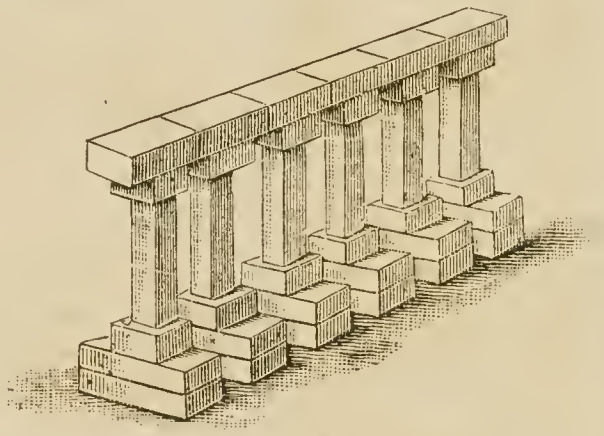


Illustration No. 295.

III.—When the children are able, let each child have a whole gift. Build three forms like the last illustration. Join them side and side, so the brieks on top just toueh, whieh shows the *front of a building.* (Illustration No. 295.)

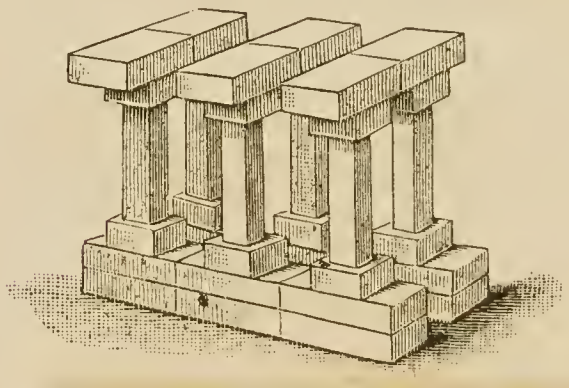


Illustration No. 296.

IV.—Notice the two parts which form the eenter of this building front. Keep the right-hand part of this eenter in mind and plaee the extreme right hand part of the whole front, back of it, so that the base brieks of both toueh by their ends. Do the same at the left. Repeat at the right and left. This gives a *bridge.* (Illustration No. 296.)

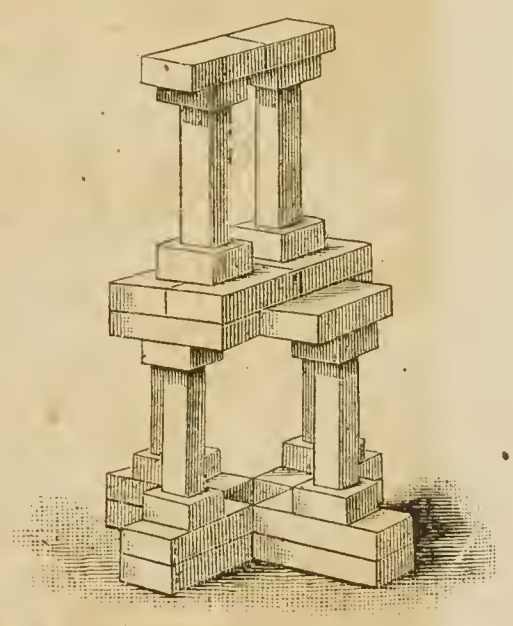


Illustration No. 297.

V.—Put the right-hand part of the front away at the right. Put the left away at the left. Do the same at the baek. Turn the middle parts around until the bases run right and left and stand one ineh apart. Place one of the right-hand parts directly in front of the middle parts, base bricks front and back, elosing the opening at the base. The top briek will then run right and left and close the opening at the top. Plaee the other right-hand part in a similar position at the baek of the strueture. The eenter of the base is a one-inch hollow square, and at the top it is a two-ineh square. There are now two parts left on the table. Take off the top bricks, all half bricks and the eolumns. Roof the structure with four brieks resting on their broad faces. Lay a half cube on its square face in the eenter of each half of the top. Stand a column on eaeh of these, long face front, with a half eube for a eap-stone. Two bricks are left. Join them by the ends and lay them right and left across the top. This represents a *spring-house.* (Illustration No. 297.)

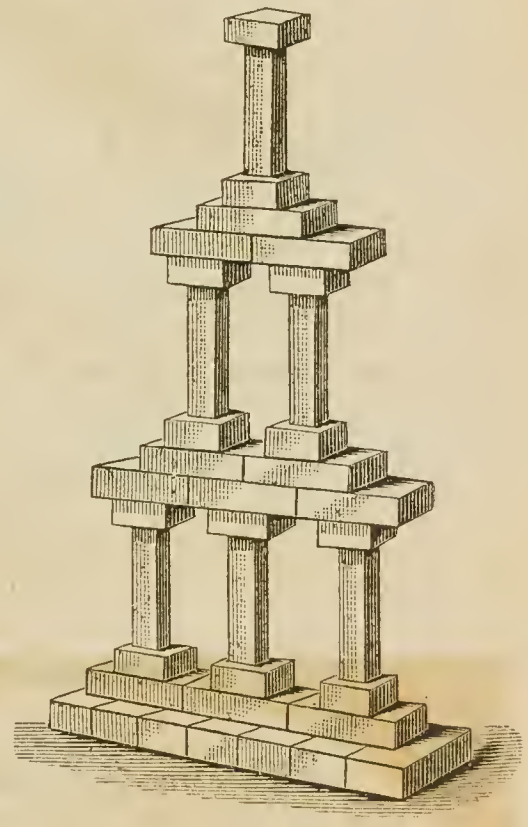
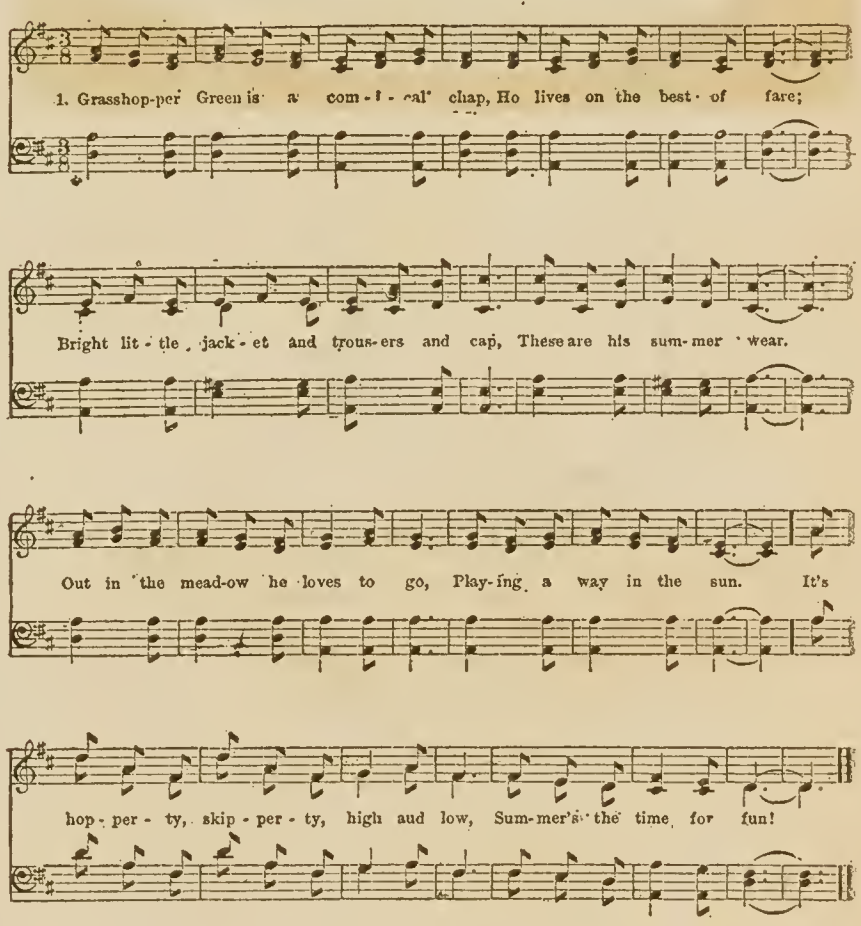


Illustration No 298.

VI.—These steps may all be retraced to the layers, or the gift may be built up direct from the spring-house. (Illustration No. 298.)

It is always more interesting to the children when some story is eonnected with the sequence. The forms above given may illustrate a Summer day in a city park. For free play the ehildren may be eneouraged to invent other buildings or grottoes in the park. Bird and flower songs would be appropriate, or the song, "Grasshopper Green,"† the subjeet of whieh might be found in some secluded spot.

GRASSHOPPER GREEN.



2. Grasshopper Green has a dozen wee boys;
And soon as their legs grow strong,
Each of them joins in his frolicsome joys,
Singing his merry song.
Under the hedge in a happy row,
Soon as the day is begun,
It's hopperty, skipperty, high and low,
Summer's the time for fun!

3. Grasshopper Green has a quaint little house,
It's under the hedge so gay,
Grandmother Spider, as still as a mouse,
Watches him over the way.
Gladly he's calling the children, I know,
Out in the beautiful sun;
It's hopperty, skipperty, high and low,
Summer's the time for fun!

†"Songs and Games for Little Ones," by Gertrude Walker and Harriet Jenks, published by The Oliver Ditson Co.

CROCHETING.—No. 50.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

☞ * Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

CHILD'S CROCHETED HAT.

FIGURE No. 1.—Materials required: 2 spools of crochet cotton, or linen, No. 40. A hat of the size illustrated is suitable for a child of eight years. It may be enlarged to any size



FIGURE No. 1.—CHILD'S CROCHETED HAT.

desired by increasing the diameter of the top of the crown by additional rows of single crochets. Work as follows:

Make 3 ch., join, and over this make 9 s. c.; now work in s. c. round and round, widening often enough so that the top will lie perfectly flat until you have 24 rounds.

Twenty-fifth round.—Make 3 ch., skip 1 stitch, make 1 d. c. in next, 1 ch., skip 1 stitch, 1 d. c. in next, 1 ch., 1 d. c. in next, * 1 ch., skip 1 stitch, 1 d. c. in next, 1 ch., skip 1 stitch, 1 d. c. in next, 1 ch., 1 d. c. in next; repeat from * to end of round.

Twenty-sixth round.—Make 11 s. c., widen; repeat from * to end of round.

Twenty-seventh, Twenty-eighth and Twenty-ninth rounds.—S. c. in every stitch of preceding round.

Thirtieth round.—Make 3 ch., skip 1 stitch, 1 d. c., * 1 ch., skip 1, 1 d. c.; repeat from * to end of round.

Thirty-first and Thirty-second rounds.—Plain s. c.

Thirty-third round.—Same as 30th round.

Thirty-fourth and Thirty-fifth rounds.—Plain s. c.

Thirty-sixth round.—3 ch., skip 1 stitch, 1 d. c. in next, * 1 ch., 1 d. c. in next; repeat from * to end of round.

Thirty-seventh, Thirty-eighth and Thirty-ninth rounds.—Plain s. c.

Fortieth round.—* Make 12 s. c., widen; repeat from * to end of round.

Forty-first round.—Plain s. c.

Forty-second round.—* Make 12 s. c., widen; repeat from * to end of round.

Forty-third round.—Ch. 3, skip 1, 1 d. c. in next stitch, * ch. 1, skip 1, 1 d. c. in next, ch. 1, skip 1, 1 d. c. in next, ch. 1, skip 1, 1 d. c. in next, ch. 1, 1 d. c. in next stitch; repeat from * to end of round.

Forty-fourth round.—Plain d. c.

Forty-fifth round.—Ch. 1, skip 1, 1 d. c. in next stitch, * ch. 1 skip 1, 1 d. c. in next stitch; repeat from * 4 times and widen; repeat to end of round.

Forty-sixth round.—Plain d. c.

Forty-seventh round.—Ch. 3, skip 1, 1 d. c., * ch. 1, skip 1, make 1 d. c. until you have 5 d. c.; then widen. Repeat from * to end of round.

Forty-eighth round.—Plain d. c.

Forty-ninth round.—Ch. 1, skip 1, 1 d. c., * ch. 1, skip 1, 1 d. c. until you have 6 d. c.; then widen and repeat from * to end of round.

Fiftieth round.—Plain d. c.

Fifty-first round.—Ch. 1, skip 1, 1 d. c., * ch. 1, skip 1, 1 d. c. until you have 7 d. c.; then widen and repeat from * to end of round.

Fifty-second round.—Plain d. c.

Fifty-third round.—Ch. 1, skip 1, 1 d. c. in next stitch, * 1 ch., skip 1, make 1 d. c. until you have 8 d. c.; widen, and repeat from * to end of round.

Fifty-fourth round.—Plain d. c.

Fifty-fifth round.—Make 7 d. c. in the 3rd d. c. of preceding round, * fasten to top of 3rd d. c.; make 7 d. c. in next 3rd stitch, and repeat from * to the end of round; this finishes the hat. Fasten all rounds done with d. c. together with sl. sts.; also fasten all rounds of s. c. in the brim of hat in the same way.

As the hat may be laundered, it may be "done up" as follows: Rub thoroughly in boiled starch to which a small piece of borax has been added; in drying use a wooden block



FIGURE No. 2.—CROCHETED WHEEL FOR TIDIES, SCARFS, ETC.

to shape the crown over; press with a moderately hot flat-iron. After the hat is pressed and thoroughly dry, wire the lower edge of crown and the brim at the base of the scollops on the edge.

The hat may be trimmed with silk or ribbon, but is far daintier

and of much more service when trimmed with mull or sheer white lawn and Valenciennes lace, as these decorations may be laundered as often as required and will always look fresh and crisp.

CROCHETED WHEEL FOR TIDIES, SCARFS, ETC.

FIGURE No. 2.—Ch. 12, join, make 24 s. c. in ring and join with sl. st. Ch. 3. Make 24 d. c. in the openings of the 24 s. c. with 1 ch. st. between; join with sl. st. * ch. 20, join to wheel with s. c. in 2nd opening, and repeat from * until the 12 long loops are made. Join, * ch. 5, make 20 d. c. into loop, ch. 5, catch into whcel where the long loop is fastened, and repeat from * until all are made; join. Fasten thread in 4th opening of d. c., * ch. 6; 1 d. c., ch. 3 and 1 d. c. all in the 6th opening; ch. 6, and catch in 4th opening of d. c. in next shell, and repeat from * until you join. Now ch. 2, * 9 d. c. in 3-ch., ch. 2; catch in the ch. of 6 madc before, ch. 2, catch in the next ch. of 6, ch. 2 and repeat from * until you join again.

Last row.—* Ch. 3, catch in 2nd opening of shell, with s. c., ch. 5; make p. by catching back into the ch. of 5 just made with sl. st. in 1st ch. st.; ch. 1, 1 d. c. caught in 5th opening of shell, ch. 5. Make p., ch. 1, catch in 7th opening of shell, ch. 3, join with s. c. in center opening, and repeat from * until wheel is finished.

CHILD'S CAP IN HAIR-PIN WORK.

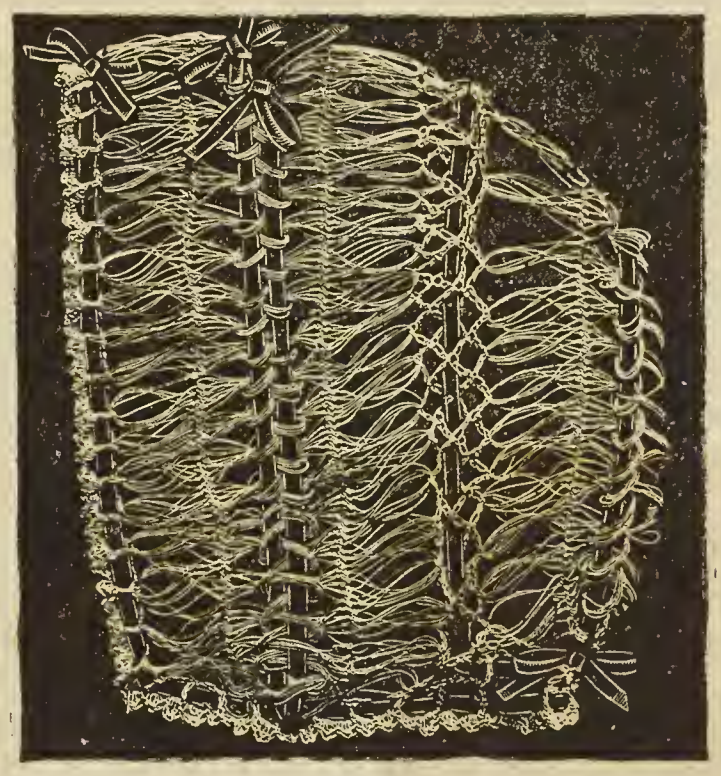


FIGURE No. 3.—CHILD'S CAP IN HAIR-PIN WORK.

FIGURE No. 3.—Materials required in making this cap: Three-cord spool linen thrcad No. 70, a two-inch hair-pin and a fine steel crochet hook. Silk may be used, if preferred.

For the Crown.—Make 120 loops around hair-pin by the usual method. Find the exact middle of strip, take five loops each side of middle on hook; through these ten draw five from one side, then through these five draw five from opposite side; continue drawing five alternately from side to side the entire length of the strip, and fasten last cluster; this makes a rounding end for top of crown and a square end for the neck.

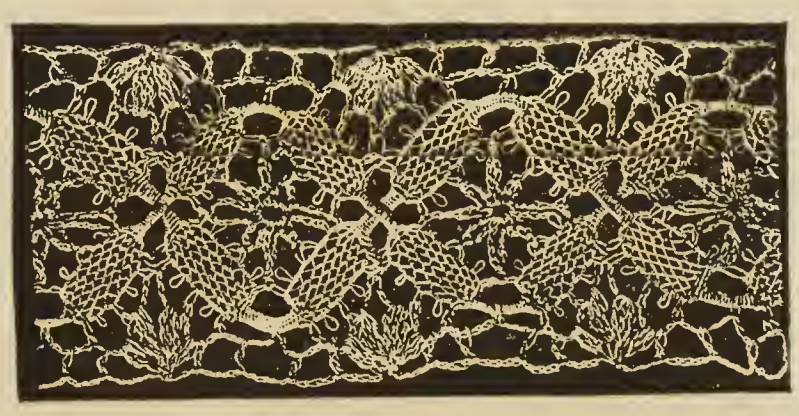


FIGURE No. 4.—INSERTION IN CROCHET AND NOVELTY BRAID.

For the Crocheted Rows.—Beginning at one side, take five hair-pin loops on the hook, drawing working thread through, and fasten with sl. st., ch. 5, take up five more loops and continue until the rounding part is reached, when it will require 7 ch. between to keep the work flat. The worker can readily see how much to widen as the work proceeds; continue to work entirely around the crown in the same manner, except across the neck, where the chains must be caught where it seems proper, which will be rcadily seen as the work progresses.

Next row.—Ch. 5, sl. st. in 3rd stitch of preceding 5-ch., widening at the rounding part as necessary to keep work flat.

Third row.—Like 2nd.

Next make 2 strips of hair-pin work long enough to go around the crown, except across the neck, allowing five loops for every 5-ch. around the crown. Weave the two strips together the same as those in the crown.

To Join to Crown.—Begin at bottom of one side, sl. st. in 3rd stitch of 5-ch., * ch. 2, draw thread through five loops of hair-pin work, sl. st., ch. 2, sl. st. in 3rd of next 5-ch. *; repeat portion between the stars clear around; * ch. 5, sl. st. in 3rd of 5-ch. * and repeat between last 2 stars across neck.

At the ends of the hair-pin work the worker must catch in the 5-chains whcrever it is necessary to keep work straight, drawing in a little to shape it properly. Now take five loops of hair-pin work on the hook, draw thread through sl. st., ch. 3, and repeat clear around the hair-pin work. Work across neck like last row.

Next row.—D. c. in top of 1st cluster of loops, ch. 1, d. c. in 2nd of 3 ch., and repcat entirely around.

Last row.—1 s. c., 2 d. c. and 1 s. c. in each 1-ch. of preceding row.

The cap should be lined with some delicate shadc of silk, and baby ribbon to match the silk drawn in as indicated, with wider ribbons for ties.

INSERTION IN CROCHET AND NOVELTY BRAID.

FIGURE No. 4.—*First row.*—Cross braid as seen in the engraving, and sew it at each crossing. Fasten the thread in 1st loop of braid, ch. 5, catch in 3rd loop, ch. 5, catch in 6th loop, ch. 5, catch around braid between medallions, ch. 5, catch in 1st loop of next medallion, ch. 5, catch in 3rd loop, ch. 5, catch in 6th loop, ch. 5, catch in 1st loop of the four forming stars, ch. 10, catch back into chain in 5th stitch to form center ring, ch. 3, catch in 3rd and 4th loops of same medallion, ch. 3, catch back in center loop made of 10-ch., ch. 5, catch in last loop of same medallion and first of next, ch. 5, catch in ccnter loop, and repeat until the star is formed; ch. 5, catch in 1st loop in next medallion and repeat from beginning.

Second row.—Ch. 5 (after fastening thread in first loop of chain made in first row). (See picture.) Catch in next ch. with 1 d. c., ch. 5, catch in next ch. with 1 d. c., ch. 5, catch in next ch. with 1 d. c., ch. 5. Make 3 tr. c. in same loop, and three in each of ncxt 3, ch. 5, make 1 d. c. in same place as last tr. c. was made, and rcpeat from first of second row. Now work the other side in the same manner, except that you omit the star.

EDGING IN CROCHET AND NOVELTY BRAID.

FIGURE No. 5.—Use fine thread and braid, arrange the braid and sew it where it crosses. Commence the crochet work by fastening thread in first loop of first medallion.

Frst row.—Ch. 5, catch in 3rd loop, ch. 5, catch in last loop

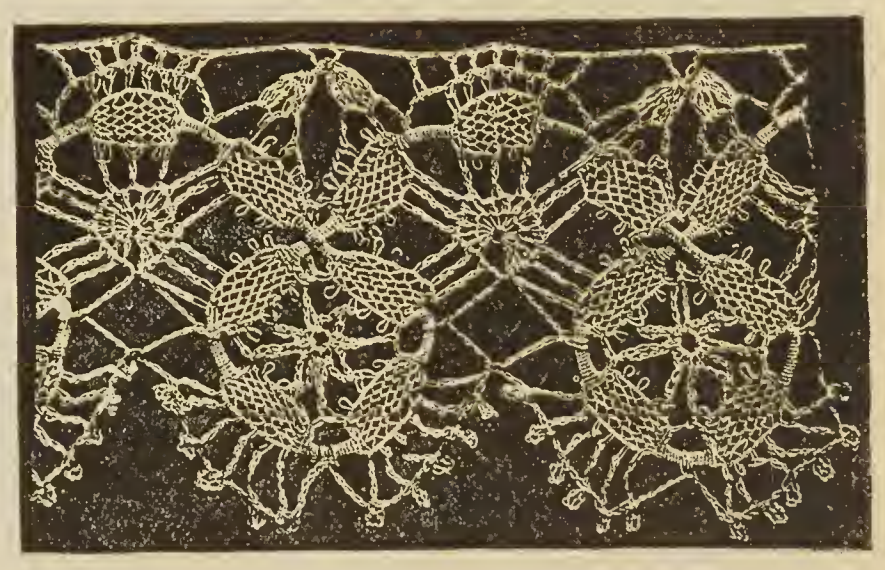


FIGURE No. 5.—EDGING IN CROCHET AND NOVELTY BRAID.

of same medallion and into the 1st loop of opposite medallion, ch. 5, catch in the 1st two loops of the two medallions in the opening where the star is to be made, ch. 10, catch back into

5th stitch of same 10-ch., to form a loop, * ch. 3, catch in 3rd and 4th loops of first medallion, ch. 4, catch back in the loop formed with the ch., ch. 5, catch in last loop of same medallion and 1st loop of next, with sl. st.; ch. 5, catch back into center loop and repeat from * until crocheted star is formed. Ch. 5, catch in same place where you commenced star, ch. 5; catch in 1st loop of next medallion, ch. 5, catch in 3rd loop of same medallion, ch. 5, fasten into last one, ch. 5, catch around braid between medallions, ch. 5, catch in 1st loop of next medallion, ch. 1, catch in next loop and repeat in all 6 loops of same medallion; now repeat from beginning.

Second row.—Fasten thread in top medallion in 1st loop, ch. 3, 5 s. c. with 1 ch. between, ch. 2, 1 d. c. into ch. of 5 made in 1st row, ch. 5; throw thread 4 times over hook, and catch in next ch. of 5, make 3 d. c. leaving last stitch of each on hook. Make 3 d. c. in next opening same as before and work through the 6 loops at once, 3 in each of next two openings; work same as before; then work off as 1 d. c., make 1 d. c.; ch. 3, 1 d. c. into center of the 12 d. c. just formed, ch. 5, 1 d. c., ch. 2, and repeat from first of second row.

Third row.—Commence on edge, fastening thread in 1st loop of medallion, ch. 3; make a picot by ch. 5, and catching back in same stitch, ch. 2, 1 d. c. in next loop; repeat until all 6 loops are done. Ch. 5 and fasten around braid between medallions; ch. 5, * make 1 d. c., make p. and repeat from * until next medallion is done; ch. 6, fasten around braid between medallions, ch. 7, make 3 tr. c. in 1st 3 loops with 1 ch. between, make 3 tr. c. in the 3 corresponding loops of next medallion with 1 ch. between, 1 d. c. in 1st 2 loops of next medallion, ch. 2, 1 d. c. in next 2 loops, ch. 2, 1 d. c. in last 2 loops, 3 tr. c. in 1st 3 loops of next medallion, 3 tr. c. in last 3 loops of next with 1 ch. between each tr. c., ch. 3 make 15 h. d. c. in the 15 openings, then draw all together with sl. st.; ch. 3, fasten the ch. of 7 and the last tr. c. together, ch. 6, catch around braid, ch. 6, catch into opposite ch. of 6, and repeat from first of last row.

SEASONABLE COOKERY.

WHAT IS IN THE MARKETS.—SPRING FRUITS AND VEGETABLES.

Nature is very lavish of her gifts this month, both fruits and vegetables being varied and plentiful. To "go to market" is to enjoy a feast of color, for the fruiterers and vegetable venders are cunning in the arrangement of their wares. The green of crisp peas seems a daintier tint through juxtaposition with the scarlet hue of succulent radishes; the tomato and the cucumber stand side by side in friendly rivalry, each appearing to increase the attractiveness of the other; while the boxes of beautiful strawberries are framed by bunches and wreathings of watercress freshly gathered, and sparkling with moisture as though the gem-drops of morning dew were still upon its glossy leaves. Then there are golden-yellow squashes, gleaming purple egg-plants, tender lettuce and blood-red beets, and new potatoes, small white onions, rhubarb and early cabbages add to the pleasing color scheme; while in addition to the luscious strawberry, which is at its best at the beginning of the month and does not begin to deteriorate until near the end, the list of fruits includes pineapples, white and purple gooseberries, currants and cherries.

In the fish and meat market there is an equally lavish supply. June commences the season for black bass, which is rightly considered among the finest varieties of fish; and the marketer is also tempted by shad from the Connecticut River, salmon from Canada and Maine, white-bait, blue-fish, halibut, black-fish, fresh mackerel, pompano and soft-shell crabs. In meats and poultry there are green geese (goslings under three months old), ducklings, squabs, pigeons, woodcock, chickens, beef, veal, lamb and mutton.

It is the wise provider who so selects foods at this season that her family are abundantly nourished without taking very much meat, which, if eaten too abundantly, would render the system less able to endure in safety the first debilitating heat of Summer. Fruits and vegetables, now both cheap and good, should form the principal part of every menu, at least until the physical organism shall have had time to become accustomed to an oppressive temperature. Watercress and horse-radish are especially beneficial to the general health and can scarcely be eaten too freely at this season.

The proper cooking of vegetables requires skilful manipulation and considerable knowledge of the chemistry of foods, although it is by no means beyond the grasp of the average housewife who is willing to accept the best methods. Green vegetables should be cooked in boiling salted water until they are tender, and not a minute longer. It is wasteful to drain the cooking water from fresh asparagus, beans or peas, as in this way a large percentage of the flavor and richness is lost. Such vegetables should be cooked in exactly enough water to keep them from burning, and when they are done, cream or milk and butter may be added and the preparation served as soon as it boils again, or the cream may be omitted and the stewing water seasoned and poured over the vegetables.

PEAS FOR LUNCHEON.—New peas may be daintily served in cases made of mashed potatoes. Mash the potatoes nicely, stiffen the mass by adding flour, and bake it in fluted cake-tins, placing a bit of bread in the center of each to keep the cases in shape, and removing it as soon as the shell is baked. Then prepare the peas in the following manner: Cook a pint of shelled peas in just as much water as will keep them from burning. Do not cover the kettle while cooking any green vegetable, as the confined steam would change the color to a yellowish shade of green. When the peas are tender, add a table-spoonful of flour into which has been rubbed a table-spoonful of butter; and as soon as the liquor has been thickened by this paste, season to taste with salt and pepper, pour into the cases, and serve hot.

CREAM OF PEAS SOUP.—Meat soups are no longer seen on the dinner tables of well-informed housekeepers, the cream soups being now considered more delicate and, therefore, better suited to precede the meat course. The advent of Spring vegetables materially increases the variety of such soups that are easily possible, and one of the most delicious is made with tender new peas after the following recipe:

1 pint of peas (shelled).	2 table-spoonfuls of flour.
3 cupfuls of milk.	1 cupful of cream.
1 table-spoonful of butter.	Salt and pepper to taste.

Measure the peas after shelling, cover with cold water, and cook until tender. Cold water must always be used in soup-making, unless the chief ingredient has already been cooked. When the peas are tender take out half of them, and pass the remainder through a sieve along with the water in which they were cooked. Scald the milk, rub the butter and flour together, and add the paste to the milk with the peas that have been passed through the sieve. Stir until the soup thickens, and just before taking it from the fire, add the rest of the peas and the cupful of cream, season with salt and pepper, and serve.

MOCK BISQUE SOUP.—When tomatoes are cheap this soup should be a favorite, as it is both inexpensive and delicious. For it take as follows:

1 pint of tomatoes.	1 quart of milk.
1 slice of onion.	1 table-spoonful of butter.
1 bay leaf.	2 " flour.
1 sprig of parsley.	1 tea-spoonful of sugar.
Salt and pepper to taste.	½ " soda.

Cut up the the tomatoes, measure them after cutting, and place them with the onion, bay leaf and parsley in a granite ware-saucepan on the stove. When the vegetables have gently stewed for twenty minutes, pass them through a sieve and place the resulting liquid over the fire. Rub the butter and flour to a paste, put the milk on the fire, and when it is scalding hot add a little of it to the butter and flour, stir until all lumps have disappeared, add to the rest of the milk, and stir until the latter thickens. Dissolve the soda in a table-spoonful of cold water, add it and the sugar to the tomatoes, and remove the latter at once from the fire. Have the soup-tureen hot, pour in the tomatoes, add the thickened milk, season, and serve. To be successful,

this soup must not show the slightest signs of curdling. It must not be reheated after the milk and tomatoes have been placed together. If the tomatoes are at all green, or if only the seeds look green, double the quantity of soda, as unripe tomatoes are more acid than fully ripe ones, and a larger amount of alkali will accordingly be needed.

TOMATOES WITH CELERY.—This may be served at luncheon or as a salad course at dinner. Select firm tomatoes of a good size, cut a slice from the top of each, and scoop out all the seeds and soft pulp, being careful not to break the sides. Cut celery into small dice, mix it with a mayonnaise dressing, made as below, fill the shells with the mixture, place a tea-spoonful of the dressing on top of each tomato, and serve individually on a bed of lettuce leaves, placing three or four small leaves on each plate and the tomato in the center.

MAYONNAISE DRESSING.—Place the yolk of a raw egg in a deep plate, and beat it thin with a silver fork. Add salad oil in small quantities, but three or four drops at first, and stir vigorously until the yolk is quite thick. Then thin it slightly with half a tea-spoonful of vinegar, and stir in the oil until the whole is again thick. It is said to be possible to stir an entire quart of oil into the yolk of one egg, so the process may stop when one has made a sufficient quantity of the dressing. Add salt and a little freshly made mustard to season, and set the dressing in a cold place until needed. If found too thick when ready to use, it may be again thinned with the vinegar. The addition of the salt tends to thicken mayonnaise on account of its cooling property.

BROILED TOMATOES.—Choose firm, round tomatoes, cut them into thick slices, dust each slice with salt and pepper, place in a greased broiler and broil over a moderate fire. Pour on melted butter when sending to the table, or add a cream sauce made of these ingredients:

1 table-spoonful of butter.	1 cupful of milk.
1 " flour.	Salt and pepper to taste.

Wet the flour until it is smooth in a little of the cold milk; heat the remainder and when boiling add the flour; stir until it thickens and then add the butter, salt and pepper.

STEWED RHUBARB.—This is a highly beneficial and nutritious dish for the early Summer. It may be served as a sweet at luncheon or tea. After being stripped of their skins the stalks should be cut up into small pieces and placed in a granite stew-pan. Add enough water to nearly cover the mass and allow a cupful of sugar to each pint of the rhubarb. Stew until tender and serve cold.

TO COOK SALSIFY.—The growing popularity of this vegetable—also known as "oyster plant"—is shown by the annual increase in its sales. To cook it, scrape the roots and lay them in cold water, adding a little vinegar to keep them from darkening. Boil them in salted water until tender. Among the various ways in which they may be served, a favorite is this: Make a white sauce as in the directions given for broiled tomatoes. Cut the salsify into small dice, mix it with the sauce, and when hot pour the whole into shells or a pie dish; squeeze upon it a little lemon juice, sprinkle with a thin layer of bread crumbs, dot the surface with tiny bits of butter and bake quickly. It may also be served with the white sauce without baking.

TO COOK EGG PLANT.—Though a cheap and succulent vegetable, it is not every housewife who knows how to prepare egg plant. Some two hours before dinner-time peel the plant and slice it quite thin, sprinkle each slice with salt, lay slice upon slice and place a plate upon the top. The salt will draw out the disagreeably bitter flavor. Half an hour before serving wipe each slice dry, dip in beaten egg, then in cracker dust or bread crumbs, and fry each slice in plenty of hot fat. Lay a piece of soft brown wrapping paper in the colander, and upon it place the slices as they come crisp and brown from the frying-pan, keeping the whole hot. The paper will absorb the oil left by the frying. Serve on a hot platter, the slices overlapping each other.

VEAL KIDNEYS.—Many housekeepers, though upon economy intent, fail to take advantage of the seasons when meats are at their cheapest. Veal kidneys in the Spring and early Summer are not only inexpensive but seasonable as well. Beef kidney may also be used, and this is never a costly dish. Cut out the hard, white substance and fat inside the kidneys, wash them well and soak them three or four hours in cold water, changing the water as soon as it becomes cloudy. Then set the kidneys upon the fire in a granite pan, add enough cold water to cover them and heat slowly. When just at the boiling point pour off the hot water and again just cover them with cold water, once more heating slowly and again changing the water when hot. Change the water in this way three times and after the third changing cook slowly for twenty minutes if the small kidneys are used—forty minutes if using a beef kidney—then set away to cool. If the stew is to be used for a breakfast dish, this preliminary cooking must be done the day before. When ready to prepare, separate all the cords and veins from the kidneys, leaving only the lean part. Cut this into small pieces and for every three cupfuls of meat allow the following:

2 cupfuls of water.	2 table-spoonfuls of flour.
2 bay leaves.	4 slices of lemon.
2 tea-spoonfuls of butter.	Salt and pepper to taste.

Place the chopped kidneys in a granite pan, add the bay leaves, the water and the slices of lemon and stew gently for twenty minutes. When ready to serve remove the bay leaves, add the flour rubbed smooth in the butter, season with the salt and the pepper, and when thickened to the consistency of cream serve on a hot dish. More or less bay leaves and lemon may be added to the stew according to individual preference in the matter of flavor.

RASPBERRY CREAM.—Take these ingredients:

1½ pint of raspberries.	1 table-spoonful of powdered sugar.
2 table-spoonfuls of granulated sugar.	1 ounce of gelatine.
2 table-spoonfuls of cold milk.	1 cupful of hot milk.
½ pint of cream.	½ tea-spoonful of vanilla.

Place a pint of the raspberries in a bowl, add the powdered sugar and let them stand for an hour, then pass through a fine sieve. Put the gelatine into the cold milk and soak for half an hour, then add the hot milk and the granulated sugar, stir until the ingredients are melted, then set aside, and when cold add the gelatine to the raspberries. Whip the cream, flavor it with the vanilla, whisk all lightly together, and turn into a mould with a hollow center. Set in a cold place and when stiff turn it from the mould, place in the hollow the remaining half pint of raspberries which have meanwhile been sweetened and allowed to stand for an hour. All gelatine deserts are best when made the day before using.

FOR AN INVALID'S SUPPER.—Take:

2 calves' feet.	3 pints of cold water.

Simmer these ingredients together very slowly until the meat is in shreds, then strain through cheese cloth and keep in a cool place. Serve this broth as desired, allowing:

1 cup of broth.	1 egg.
2 table-spoonfuls of milk.	

Beat the egg until it is light, add the milk and stir this into the broth made hot. Let it boil up once, add a little salt and serve with thin slices of crisp toast.

LEMON PIE.—Pies are no longer in general use for dessert, but for those who like them this very good and reliable recipe is given:

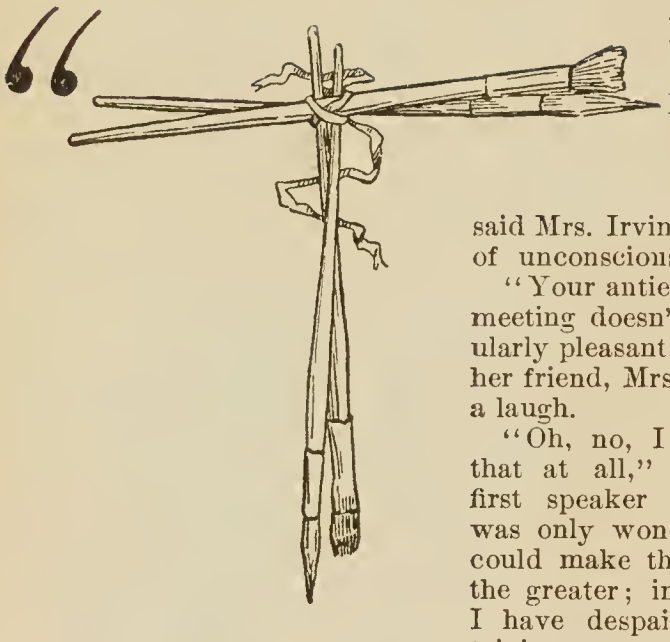
2 large lemons.	1 cupful of sugar.
1 cupful of cold water.	1 egg.
1½ table-spoonful of flour.	A little salt.

Wipe the lemons, cut off and discard the ends and slice very thin, removing the seeds. Beat the egg well, add the flour, the salt and sugar and beat all together. Now add the water and the juice that escaped when slicing the lemons. Line a pie-plate with a crust, pour in half of this mixture, lay on the slices of lemon, add the rest of the mixture, cover with the upper crust and bake very slowly for three-quarters of an hour.

In baking pies made from juicy fruit, the juice may be prevented from escaping by binding the crusts with muslin. After pressing and pinching the crusts together at their edges, make ready a strip of muslin two inches wide. Dip the muslin in cold water and lay it around the edge of the pie, pressing it to the upper crust and the pie tin. When the pie is baked this muslin strip should be removed. This precaution once tried is not likely to be ever again omitted by the careful pie-baker. Another method said to accomplish the same result is to roll a piece of writing paper into a funnel, cut off the point and insert the smaller end through a hole in the middle of the upper crust. The extra steam thus allowed to escape does not force the juice out of the pie.

BLAIR.

A STUDIO ENTERTAINMENT.



"THE 'Onee a Week Club' meets at my house next," said Mrs. Irvington in a tone of unconscious melaneholy.

"Your antieipation of the meeting doesn't seem partieularly pleasant," eommented her friend, Mrs. Lovett, with a laugh.

"Oh, no, I didn't mean that at all," deelared the first speaker quiekly. "I was only wondering how I could make the less contain the greater; in other words, I have despaired of entertaining even a small company comfortably in my tiny parlor."

"Ah!" exclaimed Mrs. Lovett, as if suddenly inspired, "I have an idea! You have not deeided upon any speeial scheme of entertainment, have you?"

"Alas, no!" confessed Mrs. Irvington. "I ean think of nothing newer than euchre and ice-eream."

"Well," went on Mrs. Lovett, "you know your big garret, which I have so often coveted?"

"I should say I did know it," Mrs. Irvington declared emphatically. "I can never utterly eonquer the dust there, for the great, bare room extends entirely across the house, and it is crowded with a little bit of everything, from great-grandfather's flint-lock down to the cedar blanket-chest."

"So much the better," asserted Mrs. Lovett, "as you will see when I unfold my plan. You must give the club a 'Studio Party.'"

"Yes?" hesitated Mrs. Irvington. "But where?"

"In the garret, of eourse," Mrs. Lovett replied reassuringly. "Studios are generally at the top of the house, and your spacious garret may be eharmingly arranged as such an apartment. You will need only the fantastic furnishings that artists call 'studio properties.'"

"Exeellent!" pronouneed the listener; and then, reeovering from her first enthusiasm, she inquired dubiously, "But what can I offer in the way of amusement during the evening?"

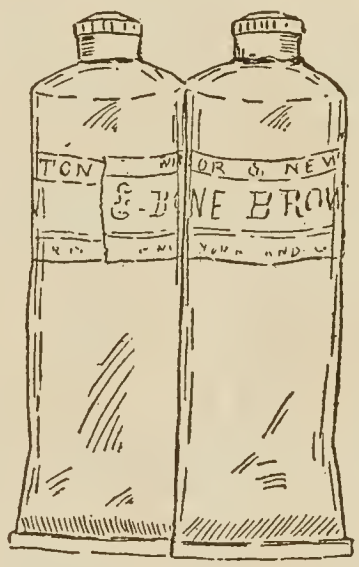
"Why, that must have the same trend, and so must the invitations, and also the refreshments," answered Mrs. Lovett with great confidence.

"I see an opportunity for a most original and pleasing entertainment," said Mrs. Irvington. "How can I repay you for the clever suggestion?"

"By helping me with my party, week after next," answered Mrs. Lovett with engaging eandor.

"Indeed, I shall," began Mrs. Irvington.

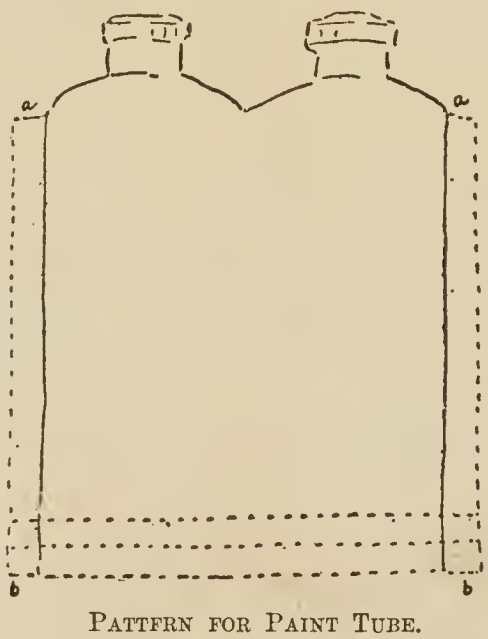
"Of course," interrupted her friend ealmly, "but for the present we had better set to work upon your invitations. They should be of eardboard in different colors, and should be cut to resemble paint tubes, and inscribed thus:



BACK OF OPENED INVITATION.

The Once a Week Club
invites you to attend an Exhibition of High Art
at the
Studio, No. 16 *West Broad Street,*
on
Monday Evening, September Ninth, at 8 *o'clock.*"

Then Mrs. Lovett gave to the prospective hostess several suggestions respecting the amusement to be provided, and these brought into Mrs. Irvington's housewifely mind appropriate ideas for the refreshments; and so the eonferenee proeeeded with great animation, until the friends parted, each enjoining strict secreey upon the other, that the affair might be a eomplete surprise to the guests. Strange as it may seem, the pledge of secreey actually remained unbroken, with the result that it was the unexpeeted whieh awaited the friends who had accepted Mrs. Irvington's novel invitations.

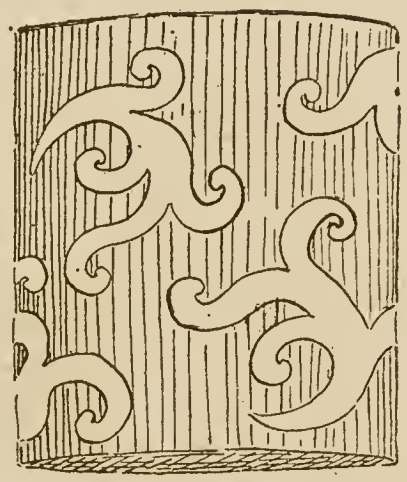


PATTERN FOR PAINT TUBE.

As surprise number one, the guests were ushered upstairs to the garret, where surprise number two greeted all comers in the transformation to be witnessed there. Pietures, sketehes, casts, Japanese parasols and bizarre draperies in picturesque medley hid the rough walls, and overhead swung queer, bronzed lanterns, which looked like art treasures from some antiquary's eollection.

In reality, the lanterns were but ordinary swinging lamps encased in small, stout hat boxes that had been cut into fanciful scrolls and then painted with a bronze mixture. Effective disposals of antique furniture, spinning-wheels, sabots, Indian relics, Southern souvenirs and foreign curios appealed to the artistie eye as lovely bits of "still life," while the obnoxious eedar chest, covered with rugs and innumerable pillows and surrounded by strange Eastern objeets, made a pieturesque eorner worthy of notiee.

Upon entering this temporary abiding-place of high art, eaeh guest received a number of tiny eardboard palettes strung upon a ribbon and aeeompanied by a diminutive pencil. The uppermost leaf was of tinted eardboard and showed irregular splotches of paint above the entertainment's date done in gilt, and in addition a distinet number. The remaining leaves were of white eardboard and were left blank for the notation of eertain works of art that were to be put on exhibition when all the guests had arrived.



LANTERN WITH SCROLL OPENINGS.



SCROLL PATTERN FOR CUTTING.

For this exhibition, the hostess stationed at one end of the room an easel and drawing-board, the latter with a large paper palette pinned upon it. Then eaeh guest in turn, according to the numbers on the small palettes, stepped up the easel and drew a written slip from a basket nearby. Upon the slip was inscribed the name of some object, and this the guest at onee proceeded to draw with charcoal upon the paper palette.

As few people have very definite notions as to the exact outlines

of even the most familar objects, the laughter and speculation induced by these amateur attempts can be imagined; and the uncertainty was heightened by the choice of words on the slips, which were the names of objects that are similar in contour, such as the apple, orange, pomegranate, cucumber, banana, pear and oyster.

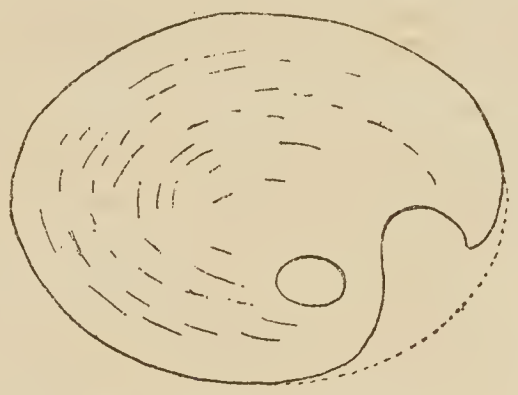
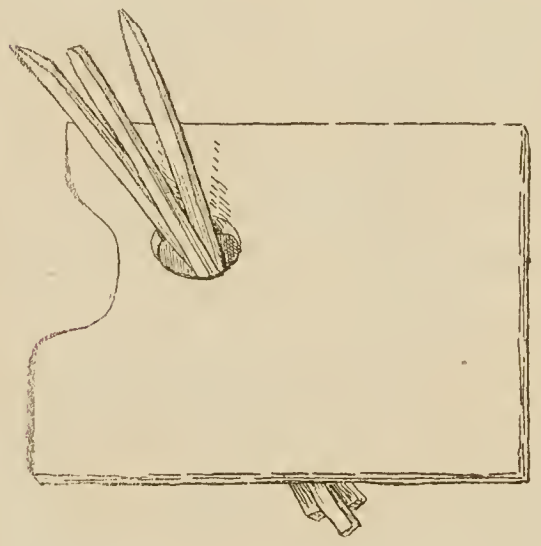


Diagram for Shaping Wooden Tray.

After a few moments allowed for the spectators to guess and write down the supposed name of each sketch, the draughtsman called "Time," and then affixed his signature, together with the name of the object which he had attempted to draw. Another palette was then pinned in position, and the novel sport continued as described, to the production of much merriment and many strange drawings.



Bread Palette, with Cheese-Straw Brushes.

At the end of the contest tasteful prizes rewarded the best guessers for their penetration, and the charcoal sketches were enclosed between cardboard palettes and tied in place with ribbon, to form a portfolio of curiosities for future inspection.

In the midst of the gay chatter that invariably flares up afresh at the close of a social game, two maidens attired as artists' models in the costumes of Italian peasants brought out two old-fashioned "nests" of tables. In each of these convenient combinations every piece of the set was fitted so accurately that the six tables really seemed but a single piece of furniture. The tables were separated for disposal among the various groups of guests, and etched linen covers were then spread upon them for the dainty feast that was served after a charmingly unconventional fashion.

Instead of the usual pretty china plates, there were artistic palette-shaped platters made of thin wood, and appropriately decorated with trios of brushes thrust through the thumb-holes. For the construction of these original affairs the maker had chosen the oval wooden trays that may be found at any grocer's. A very little trimming at one end with sharp scissors gave them a sufficiently accurate outline, while a red-hot poker was used to burn the thumb-holes, which could hardly have been cut without more or less splitting of the wood; and bits of feather from a duster glued to the ends of slender sticks beneath neat paper casings made satisfactory imitation brushes.

The first course served upon these novel plates consisted of crackers, pickles, and delicate ham cubes dressed with mayonnaise and laid upon tiny beds of cold slaw.



Walnut Case.

Then followed chicken salad loosely piled in the halved rinds of green cucumbers; bread cut like rectangular palettes, with cheese-straws thrust through the thumb-holes instead of brushes; and half-frozen tea flavored with lemon and served in tall glasses. For the third course there were luscious figs, peeled, quartered, and covered with rich, sweetened cream.

Later, *café noir* was served with English walnuts, which were uniquely encased in imitation paint tubes. These cases were made of silver paper cut like double paint tubes, as shown in the illustration, and then curved over and glued together along the edges; next the tops were flatly glued together, and after the nut kernels had been poured in, the bottom of each tube was folded like that of a real paint tube, and glued in place. Lettered labels and a few careless touches of paint gave to these quaint devices so truthful a semblance that one half expected an outpouring of fluid color instead of walnuts when the folded ends were torn away.

"The affair was a decided success," whispered Mrs. Lovett in congratulation as she bade her hostess adieu.

"Indeed it was," declared Mrs. Irvington, made happy by the many compliments of her friends. "I hope we may conjure up as pleasing a scheme for your party, my dear."

If the two friends succeed as well in their next enterprise, as may be reasonably expected, no doubt the result will prove well worthy of record.

Lucia M. Robbins.



THE ROSE JAR.

The return of the month of roses is likely to suggest to the refined woman the possibility of gathering the scent of these favorite flowers to delight her when the snow is flying next Winter. To make a successful pot-pourri—one that will be free from the dry, mouldy, soapy odor which emanates from many collections of rose-leaves—is not easy; but it may be done. One energetic young woman had followed various and sundry directions for the purpose with little save disappointing results until she discovered the true way for herself, so her account of the aromatic jar she finally prepared may be of use to somebody this month. When the roses had begun to fade she gathered the petals and dried them in the warm closet of the cook-stove. They came out bright in color and possessed of a pleasing odor. To a quantity of these leaves she added portions of lavender, thyme, sweet marjoram, a leaf or two of sage, a spray of white cedar and a few rose geraniums and lemon verbina leaves, all having been previously well dried in the sun. Then she mixed in a tea-spoonful each of ground cloves, cinnamon, allspice and nutmeg and stirred the mass well together. Successive additions were a drop or two of camphor, a tiny bit of musk, a drop each of all the fragrant oils found in a neighboring drug store, and a tea-spoonful of sachet powder. Now and then she put in a few drops of her favorite white rose perfumery. The mass was stirred from time to time, and in a few weeks the many scents were beautifully blended into one delicious perfume. After a year this jar still gave forth a most pleasant odor, and if stirred a little a spiciness arose worthy of "Araby the blest."

HOW TO USE A TEA BALL.

If you are the happy possessor of a pretty tea ball, my dears, when you attempt to prepare tea for your friends, do not make the mistake of filling it too full. The dry tea should not half-fill the space in the ball, else when the hot water is poured on, the tea will have so little chance to swell that its strength will not be given forth. In making the tea the kettle should be boiling, the tea ball made

ready and laid in one of the tea-cups and the water poured upon it. Then churn the tea ball up and down by its silver chain, and when the water is of the right color lift the ball into the next cup. After once preparing the ball—unless it is an exceedingly small one—at least four cups of tea may be made without refilling it. In making the tea with a ball a teapot is not needed, but an extra dish is required for the tea-leaves. It is a graceful act to make tea well, and a woman is never more attractively womanly than when dispensing the dainty hospitalities of a pretty tea-table.

THE BATHING SUIT.

The bathing suit for a Summer at the seashore may be advantageously made ready betimes. Though ordinarily constructed of flannel, this material has the disadvantages of holding water rather persistently and clinging to the figure when wet. Many persons prefer mohair or brilliantine for the bathing suit. Light in weight and yet airy and stiff, instead of clinging to the figure as soon as it is wet, this fabric retains its shape and may be easily wrung out afterward. Flannel suits also have the demerit of shrinking by repeated wetting and slow drying, so that a new one is needed every year unless the old one is made longer in skirt and sleeves. Black is the most elegant and popular hue for the bathing suit. These garments are in the best form if made with the combination waist and drawers, with the skirt reaching to a little below the knee.

FOR SUMMER SOUVENIRS.

A souvenir book is a pleasant thing to bring home from seashore or mountain. Any prettily bound blank-book will do, or it may be replaced by one of the home-made booklets which the modern girl's deft fingers know so well how to fashion from linen and cardboard, embroidery silk and ribbon. In this book are recorded the happy outings and other pleasures of the season, and into it may be pasted bits of pressed fern or wild flowers, each a reminder of some delightful excursion, as well as photographs of friends or scenery. A hundred things will suggest themselves to the maker of such a book as suitable to be preserved in it, and it will be interesting to its owner for many a year after the Summer it commemorates has gone the way of all happy holiday seasons.

FOR THE SLEEPING-CAR.

The over-fastidious woman is likely to be miserable in travelling by failing to adjust herself to the meagre accommodations that the sleeping-car affords. On the average sleeping-car there is small space in the miserably contracted crib set apart as a ladies' dressing-room, for the use of sponge, flesh-brush, bath-rag, and cut-glass toilet bottles of perfumery, cosmetics and aromatic waters. The happy traveller is the woman with the practical common sense to know that a sleeping-car is not the place for a sponge bath in the morning. She remembers that there are others waiting to use the room, and she makes as quick a toilet as possible, so that they may not have to wait unduly. One small bottle will hold all that is needed by the most refined woman – this contains a mixture of the following ingredients:

½ ounce of benzoin,
½ " of ammonia,
½ " of aromatic vinegar,
¼ " of borax.

Use a little of this to soften the hard water in the toilet-room, and the refreshment that follows may easily persuade the practical woman that her toilet is perfect. The powder-box she sensibly leaves at home or in her trunk without, however, dispensing with the soothing property of the bath powder. By filling the puff with powder and covering it with an old handkerchief she has all she needs to dust under the arms and about the neck. Lemons are easily carried, and a little of their juice in the drinking water will be a wise precaution. A few drops in the water used to brush the teeth will also be found refreshing. One manicure implement is indispensable—a pointed file. Requisites easy to carry are a button-hook, pin-ball, needle and thread, a small pair of scissors, a rubber comb and a plain, wood-back brush. There is little satisfaction in carrying silver toilet articles. A small hand mirror for travellers has a wooden back and a wooden slide that closes over the glass, making breakage impossible.

The woman who enjoys her trip must give due thought to her clothing. That there is a subtle connection between a contented mind and a becoming dress is not denied by the psychologist, and the fair traveller wisely dresses as well and as becomingly as possible. A new suit of all-wool goods, quiet in design and color, the perfection and refinement of fit, a stylish turban trimmed with ribbon or velvet loops and quills (but never a flower or a feather); loose, comfortable shoes and gloves will do much to make her journey enjoyable. As there is little chance for exercise, a reduction of the food supply will be wise, and two meals a day will be found sufficient.

FACE LOTIONS.

Sulphur for the complexion is a time-tried and approved remedy. When used externally it is of benefit in curing blotches and eruptions caused by heat or impurity of the blood. A simple and yet effectual lotion to apply at night is composed of the following ingredients:

1 ounce of sulphur precipitate,
2 " of rectified spirits.

This will be found more penetrating if made into an ointment with lanolin or wool-fat as a basis. Any druggist can prepare such an ointment.

Still another lotion for an eruptive skin, which will also be found invaluable for freckles or sunburn, is made as follows:

1 ounce of blanched bitter almonds,
½ " " " sweet almonds,
1 pint of distilled water,
10 grains of corrosive sublimate,
1 table-spoonful of spirits of wine.

The almonds are pounded to a paste, the distilled water added, and when thoroughly mixed the whole is strained. The corrosive sublimate is then dissolved in the spirits and added. The bottle holding the lotion should be kept tightly corked and should be well shaken before using. As corrosive sublimate is an active poison, it should also be carefully kept out of reach of children. To those who live in the country many home-made face lotions are readily accessible. Elder-flower water is excellent for a heated skin. It is made from the blossom of the elder, gathered when fully blown. The flowers stripped from the stems are placed in an earthenware jar, and enough hot water is added to cover them. Let them stand in a mild heat for twelve hours, then strain them and add two ounces of spirits of wine to every pint of the liquid. Distilled elder-flower water is sold by druggists.

Lemon juice used upon freckles will do much to bleach them. By some it is considered a good lotion for the face, but it can hardly be recommended for this purpose, since a smarting and irritation follows its application. Instead of the lemon juice, try this lotion:

6 grains of borax,
1 ounce of lime water,
½ " of oil of jasmine,
½ " of oil of almonds.

Apply at night, letting the emollient dry on.

PERFUMED SLEEVES.

The American dressmaker has yet something to learn from her French sister. Not the least charming of the many dainty and attractive features of a French gown as it comes fresh from the modiste's box is the delicate perfume it exhales. Upon examination this will be found to proceed from a bag of sachet powder sewn to the lining in the upper part of each sleeve. She is not sparing in the quantity used, either, for each bag contains nearly two table-spoonfuls of the powder with a very little cotton. The idea of violet-breathing sleeves will readily commend itself to all dressmakers, whether professional or amateur.

EDNA S. WITHERSPOON.

NOTICE TO SUBSCRIBERS.—It is the aim of the Publishers to issue the DELINEATOR each month so that it will be in the hands of subscribers in the various parts of the country about the same time and simultaneously with the placing of the patterns on sale by our agents. Owing, however, to the difficulty of handling such an enormous edition, and to the large number of extra orders which come in for certain issues, it has not always been possible to do this and unavoidable delay has ensued in distributing the magazine. Increased facilities for printing, binding and circulating have now been secured, and subscribers can rely on receiving their copies about a uniform date hereafter.—THE BUTTERICK PUBLISHING CO. (LIMITED).

MODERN LACE-MAKING.

COVER IN HONITON LACE FOR A CARRIAGE PARASOL.

FIGURE No. 1.—Now that my lady has found another field for the use of Modern Lace, the creator of dainty confections in this beautiful work has evolved the designs demanded. Two of them are given on this page. At figure No. 1 is seen a design in Honiton lace for a cover to a carriage parasol. The latter may be of any tint or color desired; or, it may may be of pure white—either silk or chiffon—and the lace cover may be of the same snowy hue or of a rich ivory tint, according to the taste.

A single section of the design is given. Six or seven of them, according to the sections of the parasol, will be required for the cover itself. The design can be adapted to any size required by a good lace-maker; or, if any other design is desired, the same skilled worker will be able to furnish it in case an amateur is not equal to the task of originating one for herself.

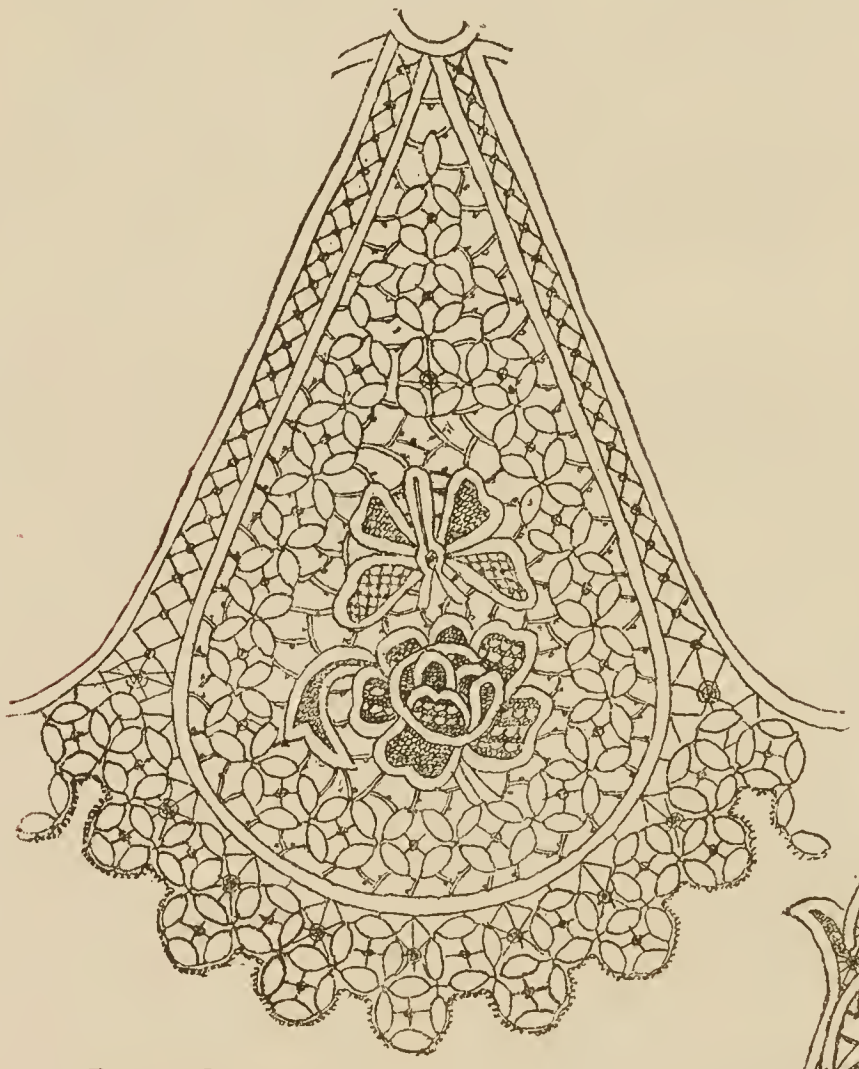


FIGURE No. 1.—COVER IN HONITON LACE FOR A CARRIAGE PARASOL.



FIGURE No. 2.—DESIGN IN MODERN LACE FOR A PARASOL COVER.

DESIGN IN MODERN LACE FOR A PARASOL COVER.

FIGURE No. 2.—One section only of this design is given. Eight lace sections will be necessary to complete the cover made by it, and, although elaborate in appearance, it is not particularly so in the making, the only close work being the filling-in stitches seen in the leaves and the petals and centers of the flowers.

The design may be adapted to a parasol of any shape or size by a regular designer or lace-maker, who will also supply designs even less intricate than this one, if desired. Battenburg braid is used in developing this design, and it is a matter of individual taste whether it be of a cream or pure-white tint. The thread, of course, will match the braid in color. The filling-in stitches are mostly Raleigh bars and *point de Bruxelles*.

For the information and designs contained in this article thanks are due Miss Sara Hadley, professional lace-maker and designer, 923 Broadway, New York City.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page of this issue we publish an advertisement of linen and satteen tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular of material, make and finish.

WOMAN IN THE FINE ARTS.—AS ARTIST.

A CONVERSATION BETWEEN EDITH M. THOMAS AND DR. S. R. ELLIOTT.

MISS THOMAS.—And now, let us talk of woman as an artist—that is, as a painter. The French would say, *artist-painter*.

DR. ELLIOTT.—So, you are resolved to limit the sphere of woman's influence, at least, by defining her place in art?

MISS THOMAS.—The phrase is, indeed, somewhat comprehensive. It reminds me of a sign at the entrance of the studio where the late Mr. Steele Mackaye gave instruction in the Delsarte School of Expression in "plastic, graphic and dramatic art." We never learned how he applied the principles he taught to "graphic and plastic art," since he contented himself with their application to dramatic art.

DR. ELLIOTT.—Ah, but he claimed that this riddle was already solved, since the whole Delsartean theory was founded upon the principles exemplified in Grecian statuary, with such hints as can be gathered from the friezes. Since Delsarte claimed to have learned his art mainly from statuary, or, in other words, from the sculptors themselves, it may have seemed unnecessary to teach it to them again, despite the contradiction implied by the legend over the studio door of which you speak.

MISS THOMAS.—But we proposed not to discuss Delsartean theory and practice, but to define woman's place among those who paint us pictures and carve us statues. It would seem that she should be credited, at least, with an instinctive sense and taste in this direction, whatever her achievements may have been in art.

DR. ELLIOTT.—Yes. There would seem to be many reasons why she should excel in painting. To begin with, there is her sense of the beautiful. If it is not stronger than that which is to be found among men, it is certainly far more prevalent. It is for women, and we might almost say, for them alone, that flowers are cultivated. We know, also, that in every department of ornamentation (which is the principle of beauty as applied to daily life) not only is woman the leading spirit, but man resigns the whole scheme of it to her eager hands and inventive brain as cheerfully as woman, in the main, has left politics to man.

MISS THOMAS.—You do not refer to the matter of personal adornment?

DR. ELLIOTT.—Certainly I do. Man's sole object is to avoid being conspicuous in his dressing. His garments, from the chimney-pot hat to the claw-hammer coat, are as ugly as could well be devised. And, as they were invented, so they remain—ugly! The dress coat that my father was married in, for instance, would require but little alteration and no improvement to fit it for a contemporary social occasion. But, oh, the cycles through which woman's attire has passed—the appearing, disappearing, reappearing, of hoops, bustles, high heels and coiffures—the recurrence of Dolly Vardens—the plays upon colors which have signalized the ever-varying kaleidoscope of feminine fashion during my own period of observation! Why, I am tempted to say the fashions change only to give opportunity and exercise to woman's artistic impulses!

MISS THOMAS.—You remind me of a prayerful ejaculation uttered in my hearing not long ago by a young lady student of the Art League in this city. "Thank Heaven," said she, "I've got my Fall sewing all done! Now I can devote myself to *Art!*" I own to a sympathy with this unconscious giving precedence to a personal and concrete illustration of the principles of art, rather than to the pursuit of it in its remoter and less personal applications.

DR. ELLIOTT.—There are undoubtedly many interruptive and diverting influences, some in her very nature and some of exterior circumstance, which go to swerve woman from the vocation of art. I am told that the proportion of female to male art students in New York City is as three to four. However, in Paris and elsewhere abroad, the figures are quite different, showing that the falling-off of women's zeal is coordinated with the beginning of difficulty and the necessity for serious application to the work before them. Some years ago one of our most successful painters, who had won substantial fame in the ateliers of Cabanel and Gerôme, sought to eke out his as yet modest earnings by taking pupils. Having a wide acquaintance among the brightest and most cultivated circles, he had no difficulty in obtaining such acolytes as would promise him ample returns for his enthusiastic teachings in their resulting proficiency.

For some time all went well. These young ladies evinced what he could but regard as most astonishing aptitude. Their interest and devotedness were boundless, and they fairly revelled in their work. "Now," said the teacher, "I shall found a school of painting, whose principal exponents shall be women—a school in which the peculiar gifts, the delicacies of their subtile sex shall be prominent; for certainly nowhere have I found among pupils of the other sex such zeal and industry, such overwhelming preoccupation with matters pertaining to their art."

The sequel of his fond hopes could be summed up in a single line of the poet Moore:

"How light was thy heart till love's witchery came."

Somehow, the toilsome season was speedily followed by a series of events which converted acolytes into *fiancées*, painters into brides; and the romantic professor was left alone—or, rather, was left with a few dull pupils, chiefly men. That the brightest and best were the readiest backsliders in this general defection, would go far to prove the theories of science as to the inexorable law of natural selection.

The same gentlemen, after returning from a professional trip to Boston, was asked who were regarded as the most promising among the painters and sculptors of that city. I give his reply merely as showing how his experience as a teacher of women had raised him above ordinary sex prejudice. "Oh, the artists of Boston? Well, the best of them—the most manly and progressive, I mean—are the women." Perhaps in time the sexes will change places in the matter of excellence; and I should not be surprised if the realm of art should furnish the initiatory movement.

MISS THOMAS.—All this is very interesting, and something of an advance upon the state of things plaintively alluded to in Mrs. Browning's "Mother and Poet"—

"And good at her art for a woman, men said."

I have been told by artists (such of them as would speak, for taciturnity is usually their boast or, perhaps, their safeguard) that the peculiar gifts of women painters are considered to be delicacy and refinement of feeling, along with great propriety and moderation in the treatment of a subject; also, that they are usually good technicians, with an excellent sense of color; also, that at an exhibition one will always, at the least, *like* the pictures of women, for these pictures are always presentable and enjoy the position, whatever it may be, of being hung on "the medium line."

On the other hand, and as offsetting these commendable qualities, it has been said that woman is never a picture-maker, that she is without conscience in art, and is not content in the evolution of an idea to throw aside experiments and still patiently pursue the idea, which a man who paints is willing to do, even to the extent of exhibiting a bad picture, because he believes in the idea he has attempted to unfold. One of our younger artists tersely expressed himself on the subject in my hearing not long ago. He said: "Women use limited work to best advantage, and are most successful when they direct their attention to copying material objects. They therefore excel as flower-painters and painters of birds, bric-à-brac, etc. But they cannot make pictures in the sense in which the term is generally used. To sum up, their productions usually show good workmanship but bad art." I was convinced on the whole by his statements that among brother artists the productions of women were held in small esteem, such merits as were accorded to feminine talent being of a subordinate character.

DR. ELLIOTT.—It strikes me that this assigning to women painters the somewhat dubious virtues of propriety, temperance and a sense of the fitness of things, all of which go to make their pictures acceptable, is a little overdone. Why not generously admit at once that these same qualities are held by Ruskin in his "Stones of Venice" to be of the highest importance

toward the attainment of perfection? He has even a paragraph—a forcible one, too—on intemperance in the use of the curved line, so prevalent in tawdry and vulgar pictures. The highest praise accorded to the poetry of Petrarch and of Tasso has been for the appropriateness of their images and the propriety of their verse. Therefore, if, as it is conceded, the ladies can teach us exquisite coloring, admirable technique, and judgment and taste in their choice of subjects and in their selection of methods, it would seem to me that they go a great way towards reforming us, leaving to the men pedantry in drawing and sublime audacity of conception. In this connection may be quoted a remark once made by Thackeray, who began life as a professional artist and an amateur in literature, and who continued a virtuoso in literature, swapping his gifts, as it were. This eminent authority, in speaking of one Gandish, whose pictures were more distinguished for breadth than for meaning, exclaimed, "How a subsequent generation will miss his large canvasses!"

Miss Thomas.—I am sure the ladies of the brush and palette would appreciate this piquant raillery used in their behalf. But another alleged deficiency in their work I now recall. It has been said with much significant emphasis that "women are faithful copyists."

Dr. Elliott.—The same charge has been made against some of the most eminent men, and in every department of intellectual effort. Even of Virgil, "wielder of the stateliest measure," it has been said that he never originated anything but merely adapted Homer; and yet he wrote the most perfect poems in the Latin or, indeed, in any language. You remember how Pope has alluded to him:

"When first young Maro, in his boundless mind,
A work to outlast immortal Rome designed,
Perhaps he seemed above the critic's law,
And but from Nature's fountains scorned to draw,
But when to examine every part he came,
Nature and Homer were, he found, the same.
. . . . . .
Learn hence for ancient rules a just esteem,
To copy Nature is to copy them."

Now perhaps the gentler wielders of the brush have in the outset learned this final touch of wisdom, "for ancient rules a just esteem."

Miss Thomas.—One of the complaints which I have heard entered against the female acolyte in art—the fledgling art student—is, that scarcely one out of twenty who pursue the study of painting (say at the Art Students' League in New York, which is reckoned as good a school as any in the world), makes such study a serious profession. Too many of the young women, so my complainant avers, have no object but to kill time, and to be able, on returning to their friends, to talk of "perspective," "values," "feeling," and all the other cant of the art school.

Dr. Elliott.—Undoubtedly amateurs are the curse of art, as they are of other departments of human effort. The laws which govern sport have clearly defined the word "amateur," to mean one who never tries for money prizes, but who does what he does for love of the work; and some of our best athletes have been disqualified as amateurs on its being discovered that they have transgressed this rule. In like manner, we may freely concede that a reasonable amount of toying with crayons and dabbling in colors is as little reprehensible as a similar coquetting with music; but when the work of the art amateur is entered in commercial competition with professional effort, a serious objection must be raised against the amateur. Not very long since I, too, was talking with a young artist. I happened to drop the word "amateur" and on hearing it the handsome painter arched his Spanish eyebrows and twisted his mustache until his face unconsciously took on a resemblance to that of Velasquez. "What think ye of a case like this?" said he. "I know of a feminine art amateur whose father is a multi-millionaire. She loves to paint, and expensive instructors have assured her that she has talent. Turning over a portfolio at a dealer's the other day I came upon eight of her water-colors, four of which were heads. These four heads were done exactly alike—as much alike as though they had been reproduced from a photograph—not a line of variation. Moreover, these pictures were offered for sale at two dollars apiece, while the work I had carried there to sell I could not have afforded to dispose of for five times as much, because I must live by my art. Thus, you see, the art amateur overstocks the market. I could have borne this idea with some fortitude had not those four heads been so exactly alike. It would have been impossible for a man to make them so, whether by design or by accident; he would have made some slight variation in each copy. The wooden indifference and comfortable persistence of the young lady amateur were too much for my patience."

Miss Thomas.—He was indeed justified in his displeasure and its strong expression. But it seems to me that we are losing sight of the fact that some very good work has, after all, been done by women artists—some, indeed, that has not been inferior to that produced by men in the same line. We might as well begin by considering Rosa Bonheur; and perhaps the climax of feminine excellence would be reached with the mention of that great artist's name. As an illustration of the fact that the work of women is not always distinguishable from that of men in point of force and vigor, I recall a significant incident. Mrs. Moran as an etcher is admittedly equal to the best of her brother artists in that particular line, and when, some years ago, she was elected a member of the Society of Painter-Etchers, the committee having charge of the matter supposed from her signature, "M. N. Moran," that the successful candidate was a man. In truth, her work did not apprise them by any manner of feminine faultiness that they were in error!

Dr. Elliott.—There comes just now to my mind the name of that gifted Englishwoman who painted "The Roll-Call." It is long since a picture so intense in its realism, so sincere in its truthfulness, has gone forth to the world. It was a revelation.

Miss Thomas.—Did her subsequent pictures fulfil the promise of the one you mention?

Dr. Elliott.—Yes. They were less startling as innovations, perhaps, but, on the whole, even more true to nature than their predecessors. They were no carpet knights that sat for her brush. Hers were thrilling military scenes of the kind that stir the blood as with the sound of the cavalry charge and the trumpet. Indeed, with this lady, as with many others, of her sex who are artists, the selection of subjects has not been at all of the feminine or indoors variety. It would seem as though the revolt which had made such women artists had sent them forth to seek subjects in the haunts of men. A pertinent word might be added just here. The very boundaries which decorum has always set upon the movements of women must necessarily limit their choice of subjects.

Miss Thomas.—Do you mean to say that the air of Bohemia is the only fostering atmosphere for art?

Dr. Elliott.—Not precisely that, but there still remains much of the influence of the old Saracenic and other laws, which assume the weakness of woman, in the efforts made to protect her. As her emancipation from this influence progresses and she is deemed fit to walk alone, even upon the highway, her opportunities for art will proportionately increase.

Miss Thomas.—Yes; everywhere woman's lack of knowledge, and her consequent narrowness of view as compared with the field open to men, seem to stand in the way of her advancement. But we were speaking of the women who have won substantial fame as painters. Let us continue the enumeration.

Dr. Elliott.—You have heard of or, perhaps, are acquainted with the work of the gifted daughter of Jules Bréton?

Miss Thomas.—Oh, the one who has the fine picture in the Luxembourg?

Dr. Elliott.—Probably no man who ever applied brush to canvas has painted children and their mothers so successfully. Not only is her work artistic to the largest degree; it is also strikingly original. Then there is Mary Cassatt, who, although born in Cincinnati, prefers for commercial or other reasons to live in Paris. She is celebrated for her rare gift at decoration on a large scale. On the other hand, there is Rhoda Holmes Nicholls, who, although by birth an Englishwoman, elects to sojourn with us. Her work is distinguished for its strong masculine flavor, artists themselves referring to her productions as being "good as men go."

Miss. Thomas.—Was there not a short time ago an article in *The Century Magazine* about a certain Henrietta Roemer?

Dr. Elliott.—Yes. Her specialty is the painting of cats, a department in which she is said to excel most living men. Then, Philadelphia has Celia Beaux, one of the most promising of the art neophytes. She, too, is a Paris student, whose pictures are to be seen in exhibitions, and whose figures are much admired.

Miss Thomas.—Has not Boston contributed her quota of ladies distinguished in the art pictorial?

Dr. Elliott.—Most assuredly. There is Mrs. Sara Sears, whose single heads are so much commended; also Mrs. Ella Lamb, president of the Woman's Art Club, whose decorative work compels the reluctant praise of her opponents and the glad acclamations of her friends. Elsewhere, we find Miss McChesney; the Greatorexes, mother and daughter; Fidelia Bridges, a most ingenious painter of birds and flowers; and Misses Matilda Brown and Virginia Tarbell, with their rose-gardens, so to speak, that almost beguile the beholder into a belief that fragrance as well as form and color has been ensnared by the skilful manipulator.

Miss Thomas.—It occurs to me to enquire if there were no classics among women painters.

Dr. Elliott.—Angelica Kaufmann, of eighteenth-century renown, might be so called.

Miss Thomas.—That is not what I mean. Among the sculptors and painters of ancient Greece, do the records show no women?

Dr. Elliott.—The personal records of Phidias, Praxiteles and their peers are so scanty that they are soon lost in the mists of fable, and we are almost ready to accept the half hinted at myth as to the origin of Greek sculpture.

Miss Thomas.—What myth is that?

Dr. Elliott.—In the earlier accounts of the plastic art it is surmised that certain Grecian captives saw snow images of men, women and gods, made by their captors, the Scythians, and that on their return to their own sunny clime, they endeavored to imitate this art in marble.

Miss Thomas.—That is a very ingenious fancy. The other day when I was ransacking Burton's "Anatomy of Melancholy" for a suggestion, I came upon a very pretty story* about the origin of painting—and it was a lady to whom was accorded the honor! Will you have the story as it is set down by old Burton?

Dr. Elliott.—No, I will have it, if you please, retouched by the airy fancy of the muse; for I think you did not in vain hunt for a "suggestion." Let us have your version of the tale.

THE ORIGIN OF PAINTING.

By Edith M. Thomas.

Black was the night, the melancholy night—
  The tearful night—before the fleet set sail!
Ah, what might chance when he was lost to sight?
  She saw him, now, a captive worn and pale—
A slave from whom might come no piteous tale;
  Or, now, beheld his breathless face upturned,
Mid the green silence of some Asian vale,
  While flights of war-fed ravens were discerned!
  So feared, so spake she while the midnight torches burned.

And while the torches burned, and while they spake,
  His shadow on the wall she did behold
To all his noble movements answer make,
  Save that he there appeared of huger mold—
A Titan youth, from the great days of old!
"Go not, go not," she cried, "till thee I chain—
Thee, with thy lips, thy brows, thy helmet bold,
  Where they, my love, forever shall remain,
  When thou art gone, to glad and grieve me with sweet pain!"

So, then, a quenchéd torch she took in haste,
  And, all enamored with her loving task,
Her soldier's profile on the wall she traced,
  And caught the shadow in a living mask—
The curling lock that slipped his sculptured casque,
  The smiling lips of him both lord and thrall
(As all love's subjects be!). Now if ye ask,
"What work was this?" I'd say, "Of portraits all,
  It was the first that ever hung in dim ancestral hall!"

* "When the daughter of Deburiades, the Sycionian, was to take leave of her sweetheart, now going to wars . . . . , to comfort herself in his absence, she took his picture with a coal upon a wall, as the candle gave the shadow; which her father, admiring, perfected afterwards, and it was the first picture, by report, that ever was made."—Burton's "Anatomy of Melancholy."

MOTHER AND SON.

Chapter VI.—COMPANIONSHIP OF BOOKS.

"Books we know
Are a substantial world, both pure and good,
  Round which, with tendrils strong as flesh and blood,
Our pastime and our happiness can grow."

While friends seem indispensable to our lives, people do live without them; but how could we live happily without books? If a boy can be judged by his associates, he can with equal justice be judged by the books he reads. The influence of books varies as much as that of boys. If they possess evil qualities, they are certain to work mischief; but when well chosen they are the safest and best of friends. Good books are always the same, patient and kind, when adversity threatens as when success crowns our efforts. We do not have smiles from them to-day and frowns to-morrow, as we do from too many of our so-called human friends.

Hazlitt said: "Books wind into the heart; the poet's verse slides into the current of our blood. We read them when young, we remember them when old. We read there of what has happened to others; we feel that it has happened to ourselves. They are to be had everywhere, cheap and good. We breathe but the air of books. We owe everything to their authors, on this side of barbarism." Through books we are enabled to enter the presence of the greatest minds that have ever lived, and to become participators in their thoughts. We laugh with them and grieve with them, and to a great extent become actors in the scenes, real or imagined, which they describe. Books approach more nearly to immortality than anything else produced by human intelligence. Time makes no impression upon those that are worthy; the thoughts of the most ancient are as fresh now as they were when first written. Statues cut from marble may crumble into dust, pictures may fade entirely from the canvas, but good books endure through the ages—always the same; the dressing may be different, but the essence between the covers may last as long as time.

We have not always the power to select our friends, as they are generally more or less accidental; but we can choose our books as we will. We may wait for years and strive in every possible way to become acquainted with a certain distinguished person, and in the end fail, or at best only exchange a few words of formal courtesy with the object of our ambition; but on our library shelves are nobler friends than kings and queens, forming a great society that is not only open to all who wish to enter but is ever ready to talk to us on any subject and in the choicest language. Where can we find better companions? You say there are good reasons why you prefer living friends—you like to see people face to face, to hear them talk of current events and not of something that happened a century or two ago; but these reasons are not as valid as they sound. An author, no matter how great, talks better in his books than in ordinary conversation; and as for the idle chatter and gossip of the thoughtless and shallow, we are better off without them.

A case that fell within the writer's observation will serve to illustrate this point. A young friend who was attending lectures on the English classics at Stanford University in California considered herself very fortunate in securing lodgings with a charming family on the campus who also boarded many professors of the University. She fully expected that she would hear as much learned talk at table and in the drawing-room as in the lecture-room; but what was her disappointment to find that there was never in that house a discussion above the intellect or participation of a ten-year-old boy! Each of those grave professors was unexcelled in his particular line of thought or erudition; yet even he who lectured so beautifully on Tennyson, and who had been private secretary to Herbert Spencer, never said one word at table which the most ordinary man might not have uttered. The young student was disillusioned and disappointed, and shortly afterward changed her boarding-place. How her idols were shattered! This experience proves our theory; it was instructive to listen to these men lecture or to read whatever they

wrote, because in the lecture-room or in their books they were at their best, while they were simply disappointing when speaking and spoken to face to face.

The mother must encourage her son to read biography, for from it he will learn what man is really capable of doing, and the great deeds that have actually been performed will inspire him when he reads of them as the noblest life ever lived in fiction cannot do. Biography is what children call "a true story," and its influence for good is all the greater on that account. History is biography, for, as Emerson inquires, "What is all history but the work of ideas, a record of the incomparable energy which his infinite aspirations infuse into man?" We do not read and enjoy history so much for the principles it presents as for its accounts of men and women who have lived and acted and suffered very much as we do to-day. Humanity always appeals to humanity, and, although the people of whom we read are very likely all dead, their words and actions are as full of meaning now as they were when first spoken and enacted, perhaps more so.

The two writers of the past who have been, perhaps, more instrumental than any others in forming the characters of great men are Plutarch and Montaigne. Plutarch was born about 50 A. D., and although his writings are eighteen hundred years old, they are read with absorbing interest to-day by students of good literature. Great minds of all ages since his time have pronounced him a master of biographical writing, because he stimulated men to noble action by placing before them in vivid word-painting the most heroic models. His parallel "Lives" of forty-six Greeks and Romans surpasses everything else of the sort written in ancient or modern times, for he wrote not only of the hero, but also of the man; he did not neglect great things, but he showed the lesser characteristics so minutely that his portraitures are very accurate. The youth who reads Plutarch's "Lives" will have a better general knowledge of the men of ancient times than he would if he were to read whole libraries of history.

Montaigne, the celebrated French moral philosopher, who was born in 1533, has, perhaps, probed deeper into the questions which constantly occur in the human mind than any other writer. His "Essais" are very remarkable productions, and may be read by the youth with great benefit; for although we may call him a pagan, and his works have not the delicacy of expression which the refinement of to-day demands, they are full of learning and profound reasoning, discussing frankly and liberally the social and religious questions of the day. Montaigne was an ardent admirer of Plutarch, pronouncing him the greatest biographer.

The mother should read both of these writers with her son, and should discuss with him all the points presented. She should be capable of comparing for his benefit the ideas of these great authors with those of subsequent thinkers. There are books and books, and she must not think that any kind of reading will answer. Some people imagine themselves well read because they peruse every new book that creates a sensation, and others gain their show of knowledge with even less effort, merely reading the book reviews and then talking brilliantly as far as their superficial views of the new publications will let them. The mother must urge her son to belong to neither of these classes, but to choose only good books, however few, and gain every particle of their meaning.

Some novels are good, and much can be learned from them; but fiction is not to be read to the exclusion of history and biography. Even the Waverley novels, splendid productions though they are, would give a very false idea of history if the reader had not some knowledge from other sources. Such small things may influence a youth's mind that too much care cannot be given to his reading. Apparently trifling circumstances have often produced prodigious results. The very existence of the Waverley novels is undoubtedly due to the fact that Scott sprained his foot while a young child, and, being lame ever afterwards, could not enter the army, for which he was intended. Talleyrand was also kept out of the army by lameness, and in consequence he became one of the greatest thinkers and diplomats the world has ever known. Pope, the most distinguished of satirists, was deformed, and no doubt Byron's lameness threw him on his own companionship, with the result that he gave to the world poems which are unexcelled in many particulars. The little things make up life. As Pascal said: "If Cleopatra's nose had been shorter, the whole face of the world would probably have been changed." A youth may read a book, and one sentence in it may influence his line of thought or action for life.

As long as there are books in the world no one need be ignorant. Public libraries are of great benefit, if the books are selected judiciously. The young are not themselves the best judges of what they should read, so wiser heads should choose for them. Only think! We can sit for hours, days, years, with the best thoughts of the greatest men spread out before us! Truly it is a privilege that no wealth or power could bring; its magnitude is expressed in these quaint lines:

"I am owner of the sphere,
Of the seven stars and the solar year,
Of Cæsar's hand, and Plato's brain,
Of Lord Christ's heart, and Shakespere's strain."

Emerson says: "Every man is a divinity in disguise, a god playing the fool. It seems as if Heaven had sent its insane angels into our world as to an asylum, and here they will break out into their native music, and utter at intervals the words they have heard in Heaven." How true this seems to us when we see a great genius who has not a practical idea beyond his one great talent! His reading has most probably been on that one line of thought, and his mind is dwarfed in every other direction. It is true, his exclusive line of reading has made him proficient in one particular, but it has also narrowed him. A certain very erudite man who could talk on no subject but Buddha was the guest of honor at a dinner party, and his hostess whispered to the woman whom he was to take in, "Talk to him about Buddha," (pronouncing the word as though it were *butter*) "and you will be all right." So all through the meal the accommodating guest ransacked her brain for every thing she knew in regard to Jersey cows and butter-making, yet never obtained an adequate reply from the great man, who wondered in his soul why she chose such a subject.

There are many people who think it a waste of money to buy books or who at best believe that cheap editions will do, as they only want to read them once. Our wise Emerson thought differently, for he says: "No book is worth anything which is not worth much, nor is it serviceable until it has been read and re-read, and loved, and loved again, and marked so that you can refer to passages you want in it, as a soldier can seize the weapon he needs in an armory, or a housewife bring the spice she needs from her store. Bread or flour is good, but there is bread, sweet as honey, if we would eat it, in a good book, and the family must be poor indeed which once in their lives cannot for such multipliable barley loaves pay their baker's bill. We call ourselves a rich nation, and we are filthy and foolish enough to thumb each other's books from the circulating libraries."

There is a necessity for the mother to be educated and capable of leading her boy's mind in the right direction. Her reading will be reflected by him, and if it has not been of the best, not only will she be lacking in the knowledge necessary to direct his mind in the proper channels, but he will be influenced by her to such an extent that her incapacity will be his own. This fact should be well considered by all mothers, and should urge them to store their memories with valuable matter. They will be repaid fourfold when they see how easily they can influence the minds of their sons for good.

Wealth and position are to be desired, but not to the exclusion of every other thing. It is doubtful if either ever gave the real pleasure which a student derives from reading good books. From the earliest times, intellectual endowments have been accorded high honors. The Divine intellect produced the world and all the wonders in the heavens; the human intellect produces cultivated fields, great cities, marvellous ocean steamers, and all the other things which combine to make our world comfortable and beautiful. But intellect uncultivated brings no pleasure; it is, indeed, the light hid under a bushel, the one buried talent from which there can be no hope of interest. If books are purchased by the uniutellectual, they are selected like the furniture, simply to harmonize in appearance with their surroundings.

Is not this enough to spur one on to the study of books? Is it not a feast for the gods? We constantly hear it said that "Knowledge is power," and so it is if it is applied; but one person may know all the essential facts of the world and not be able to apply them, while another may only be acquainted with a few, and yet may so well understand them that his power will be infinitely greater than that of the first. Small things, such as the dropping of an apple, the lifting of a tea-kettle lid, the rubbing of a piece of glass or amber, were the humble beginnings leading to the grandest discoveries.

It is not good to overload the mind any more than the body. Food put into the stomach must be digested, and knowledge grasped by the mind must be applied. One should not read at the expense of thought. If only a few books can be read thoughtfully, read those few over and over again, until every good thing in them can be appreciated and applied. Thousands of people to-day possess more general knowledge than did Plato, Socrates or Confucious; the entire Roman Senate was not so well versed in philosophy, history or science as are the school-boys of to-day; yet those were men of great power and broad culture, because they applied every item of knowledge they possessed.

Knowledge is so easily gained nowadays that we do not appreciate it as we should. We race up the steep road which in past centuries was climbed so laboriously. Knowledge is gained from reading, but we obtain culture by applying our knowledge. Great readers are often small thinkers, because it is easier to use the thoughts and words of others than to invent some of our own. It is thinking that deepens the intellect and develops it, and it is as easy to think good and wise thoughts as the reverse.

MAUDE C. MURRAY.

THE HOME.

EIGHTH PAPER.—TABLE SERVICE *À LA RUSSE.*

When soups, fish, meats, game and, indeed, all hot foods and some cold ones (particularly salads and cheese) are served from a butler's pantry or from side tables, the method is described as service *à la Russe*. With this method of serving a table a well instructed waiter is, of course, a necessity. If the occasion is ceremonious and the number at table is more than six or eight, two waiters will be needed. Even for a small formal dinner, when the kitchen is upon another floor, it is well to have an extra waiter, who may, in addition to making himself generally useful, be specially entrusted with the carving. He should see that the cuts of meat are attractively arranged upon the platter so that self-helping at table is easy. Even when the carving is well done—when the cuts of meat are thin and cross the fibre, when fowls and birds are neatly jointed, their breasts sliced from the bone and evenly divided—the after-arrangement upon the platter may be so disorderly that the dish is neither pleasant to look upon nor easy to select from.

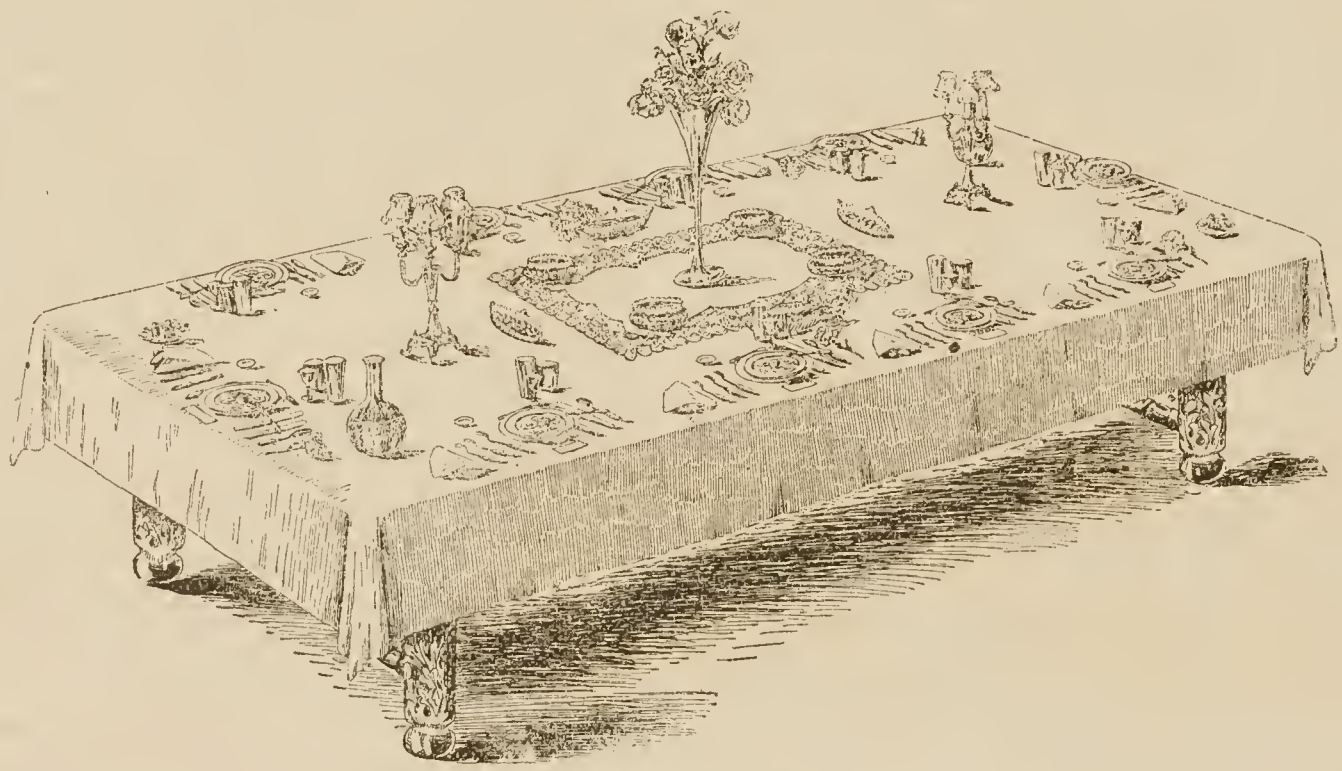


TABLE SET FOR SERVICE *À LA RUSSE.*

There is a difference in the arrangement of a table upon which carving is to be done and from which food is to be served, and one at which nothing but self-helping, eating and drinking are to take place. Upon the latter there are no serving cloths, no carving knives and forks and no large helping spoons and, unless they are especially ornamental, no receptacles for salt and pepper, which are usually served from the side table as called for. Except for celery, salt is seldom or never asked for at dinner by considerate guests, even though they apprehend no such serious result of doing so as the suicide of the French king's cook when he saw his royal master put more seasoning in the soup.

Unless the wines are decanted into ornamental jugs or are contained in bottles of such venerable appearance that pride is taken in their cobwebs, mould and dust as evidences of age, they, also, are served from a side-board, with a little napkin wrapped about each bottle. If placed upon the table, bottles of wine are laid upon their sides in baskets, set upon plates of silver, glass, wood or china, or into silver castors, the bottoms of which are usually of wood covered with baize or felt.

Families who keep a butler or a male waiter require him to make the table ornamental for every-day meals, while for dinners at which there are guests he is expected to prepare novel and attractive examples of good taste in the arrangement of flowers, foliage or fruits. Even a few peach sprays, grape leaves or other foliage tastefully added to a basket of fruit, impart a charm to its appearance and cost only a little care and effort at most seasons of the year. Fish, fowls and meats are also trimmed with sprays of green herbs, parsley, borage, tips of celery, cresses, slices or quarters of lemon or even narrow strips of lettuce. These last are prepared by laying one leaf of lettuce upon another until a little pile is had, when they are cut across with kitchen scissors so as to make strips the width of love ribbon. These strips have an especially pretty effect when arranged as a border upon the outer edges of plates before crumbled ice is strewn upon their centers to form a bed for the shells of oysters or clams. With half a lemon laid in the center, cut-side downward, even groups of oyster shells have an attractive appearance, while unadorned, few table luxuries present a less æsthetic picture to the eye.

When flowers are laid by each plate, a pin of suitable length is thrust through their stems so that one or more of them may be fastened to the dress. Tumblers are more than half filled with broken ice, and carafes are nearly but not quite filled with fresh water. If too full, water bottles are not easily handled.

Well-spread tables always have upon them at first what are called waiting plates. Upon these, a few minutes before dinner is announced, smaller ones with raw, ice-cold oysters or other appetizers are placed. Now is the exact moment when a careful waiter will cast his eyes slowly over the board, like a skilled general just before the battle begins, to make certain that everything is as it should be. He assures himself in this last review of his troops that each plate, knife, fork, spoon, ornament or what-not is symmetrically adjusted in relation to the other objects about it. He will carefully notice whether every oyster fork is laid with its points resting upon the waiting plate and its handle lying across the knives at the right. This fork he afterward places upon the oyster shells to be removed from the table, should the person who used it have negelected to leave it there.

If it be a luncheon and hot consommé, bouillon, clam broth or oyster purée is to be served in bouillon cups set upon the waiting plates, a moment before the luncheon is announced he will see that all the spoons—large tea-spoons—are placed in the

same position as that above indicated for the oyster forks.

The table arrangement for a fashionable dinner to be served *à la Russe* is generally that shown by the illustration on the preceding page. Six courses are the rule at present in refined families, whether dining *en famille* or when guests are present. Of course, in the latter case richer and more elaborate dishes would usually be provided than would be considered hygienic for daily consumption.

Deft service is the ideal of every accomplished hostess, and this may generally be secured by a little definite preliminary instruction to the waiter. The clatter of plates and the jingling of knives, forks and spoons should be as studiously avoided as the wearing of noisy shoes.

In the seventh paper a definite rule was given for serving foods and plates where fish and meats are carved and helped at table, and the same rule applies to service *à la Russe*. Few things are handed at the right of the guest in the latter mode, because it is more convenient for each person to help himself from dishes offered at his left, but all plates, knives, forks and spoons are removed from the right and all fresh plates, with or without knife, fork or spoon placed upon them according to need, are set down from the right. When food is served from a heavy platter the edge of the dish should be allowed to rest upon the table, being set far enough in upon it to allow the person served to help himself without turning more than slightly toward the dish.

If a soup is to follow the oysters, it should be ladled out at the side table or in the pantry. The soup plate should never be more than half filled. If two soups are made, a plate of each is brought to the right of the guest of honor or the person who, by previous instruction of the hostess, is to be first helped. The name of each soup is mentioned by the waiter in a low voice, and the one selected is set down upon the waiting plate. The waiter at once returns to the tureen for another plate of the soup selected before repeating the names of the two soups to the person he has been instructed to next serve. If the waiter has but one kind of soup in his hand, many persons will accept it, even though they may prefer the other. While soup is being taken, mineral waters, if provided, should be poured from their bottles, having been previously cooled upon ice. To remove the soup plates the waiter should go to the right of the person and take up the waiting plate with the soup plate upon it, carrying both away together.

The next course being hot fish, the waiter will bring in hot plates and distribute them from the right. He will then quickly bring the platter of fish. If it be not too large and heavy for one hand (and it never should be if there is but one waiter) and the sauce is in a separate dish, he will bring this sauce dish to the table in his left hand, offering first the fish and then the sauce. If the fish or meat platter is too heavy to be offered upon the waiter's right hand, an assistant waiter should follow with the sauce, which he offers at the left of the person served. Sometimes the sauce is placed upon the table and is passed from one to another of those seated, but this is an innovation which renders the service not strictly *à la Russe*. It is, however, in perfectly good form, provided there is reason for doing it.

A waiter should know what sauce goes with each food and whether it should be hot or cold. With fresh salmon and boiled blue fish, hot cream sauce is customary; with broiled or steamed fresh mackerel and fried smelts, a well chilled *sauce à la tartare* is preferred; with roast beef, its own juice and grated horse radish, or red current jelly, is suitable; boiled mutton calls for caper sauce; roast lamb, for hot mint sauce; boiled or steamed fowl and roast prairie chicken, for bread sauce; turkey, for oyster sauce, or a sauce of its own drippings; venison, wild duck, wild goose or wild turkey, for black or red current jelly, preferably the former; tame roast goose and roast pork, for hot apple sauce; broiled steak, for mushroom sauce with baked eggs; broiled chops, for tomato sauce; and so on throughout the entire list. It is the more important that waiters should know what sauce accompanies any given dish, because cooks sometimes send up two sauces together. This may often happen when a cold and a hot sauce are to be used in succession. In some houses all the cold sauces are made early in the day by the waiter himself and set upon ice, and when possible this plan is an excellent one.

A roast follows the fish when there are but six courses. If fish is omitted because there have been oysters, or if there is no soup, an entrée may follow the fish. Then comes the roast accompanied by one or two vegetables. If a knife or fork has been inadvertantly used in the wrong place, the waiter quietly restores it fresh when it is wanted. When two vegetables are provided both are brought at once and offered in turn.

Olives and the like are now passed. In some houses—especially in those where the influencing members of the family have lived much abroad—celery is on the table during the entire dinner hour only because it is decorative. It is piled upon an ornamental tray-shaped dish under sparkling lumps of ice, but is not passed until after the dessert. It may, however, be served before the dessert to be eaten with grated cheese into which the ends of its stalks are dipped. In serving it in this way the waiter places a small plate before each person and then passes the cheese to the left with a spoon upon it. After the person served has helped himself to the cheese the celery is passed to him, also at the left. When cheese is not grated, it is passed upon a plate with a knife or a cheese scoop and each person helps himself.

Sometimes, when there is but one wine, either a claret or sherry may be served with the oysters and poured again during the courses coming after the soup, but often the glasses are not filled until the fish is distributed. Wine glasses should never be more than two-thirds full. The waiter does not ask any one if he will take wine, but standing at the right hand of each person he mentions the name of the wine he is ready to serve in a low tone. The person addressed responds either by a nod or by motioning the bottle slightly and quietly aside with the right hand. In the latter case the waiter understands that it is refused. Many persons who do not drink wine allow a little of it to be poured into their glasses that their refusal may not be understood as a reproach to their entertainers. It need hardly be stated that it is in the worst possible taste to discuss the propriety of drinking wine at a table where wine is served.

If only one wine is provided, the glasses are filled by the waiter as soon as they are emptied. If more than one is used, as a rule sherry is served with the fish, claret with the meat, and champagne with the dessert. More than this number is not in the best taste and less is generally approved. One wine of fine quality—preferably a claret—is quite enough. Four or five of a lesser grade are by no means indicative of luxury or evidence of hospitality.

Finger bowls should be less than half filled with water upon which a slice of lemon or a sweet geranium leaf may be afloat. Do not perfume the water. This bowl is taken away from its plate with its doily still beneath it, leaving the plate to be used for cold desserts or fruits.

Coffee is served last, except when liqueurs are passed, a mere sip in tiny glasses carried round the table upon a pretty tray to leave an agreeable flavor in the mouth. Sometimes black coffee is brought to the table in dainty little cups, *demi-tasses*, and passed from a tray upon which is also a small bowl of cut sugar. Many hosts prefer to serve coffee in the drawing room or library, or when the weather invites, upon the verandah or in the garden. If served out of doors a coffee-pot is brought with the cups.

Whether coffee is served at table or elsewhere, the hostess is first to suggest rising by bowing to another lady, if there be another present, or to the gentleman opposite her if there be none of her own sex at table, when all rise. Perhaps only the ladies leave the room, the husband, son or male guest sitting nearest the door opening it or drawing aside the curtain for them to pass through, after which he may return to the table. All the gentlemen stand while the ladies are leaving the room. Fifty years ago the exit of the ladies was the signal for a much livelier circulation of the decanter and the sitting was often prolonged beyond any limit tolerated by sobriety, but the gentlemen of to-day rarely indulge in this style of tarrying over the cup. They may smoke—in fact, they usually do—but after a single cigar they follow what they call "good company." A well-trained waiter is alert to see when the hostess is about to rise from the table, and places himself behind her chair to draw it back out of her way as soon as she is fully upon her feet.

Among recent improvements in dining-room arrangement is the placing of the chairs at an angle with the table, all turned the same way, allowing each person to stand between his chair and the table in such a way that the left hand may draw the chair into place. When there is no escort or a waiter to adjust the chairs for the ladies, and even when there is such assistance at hand, long skirts are more easily, gracefully and safely managed if the chairs are thus placed.

A thoughtful waiter slightly lowers a window or two when the dining room becomes too warm, as is likely to be the case with many lights burning and a number of persons present. The temperature of a dining room should never be above 68 degrees when dinner is announced. Many prefer the mercury to loiter at 65 degrees.

A. Buchanan.

THE CO-EDUCATIONAL COLLEGES OF THE UNITED STATES.*—No. 6.

PRIVILEGES ACCORDED WOMEN AT THE OHIO STATE UNIVERSITY.

IN 1862 the Congress of the United States passed an Act donating lands to the States and Territories which should form a financial basis for colleges for the benefit of agricultural and mechanical arts, while not excluding scientific or classical studies. In 1864 Ohio accepted the grant, but not until six years later was the college established. After much controversy Columbus was settled upon as its location, and the buildings were placed about three miles directly north of the State Capitol. The city has grown so much since then that the University now stands in one of the prettiest parts of Columbus, and its campus of three hundred and thirty acres has become very valuable property.

HISTORY.

The principal derived from the United States land grant, increased by interest, made a fund amounting to some $500,000 at the beginning of the institution in 1870, its security being established by its being made a part of the irreducible debt of the State, with six per cent. interest. While the college was formally founded in 1870, it was not open for the reception of students until 1873, when fifty were enrolled.

Dr. Edward Orton, present professor of geology and Ohio State Geologist, was the first president, and few fully realize the importance of his work and influence in those early days. Much of the present success of the institution is due to him. In 1878 the name was changed from "Ohio Agricultural and Mechanical College," with which it was christened, to the present title, "The Ohio State University." In 1881 Dr. Orton resigned the presidency, and Dr. W. H. Scott, a Methodist minister, was appointed and has ever since worked earnestly for the welfare of the university.

The institution was broadly co-educational from the very beginning, and women have ever since that time played a highly important part in its history.

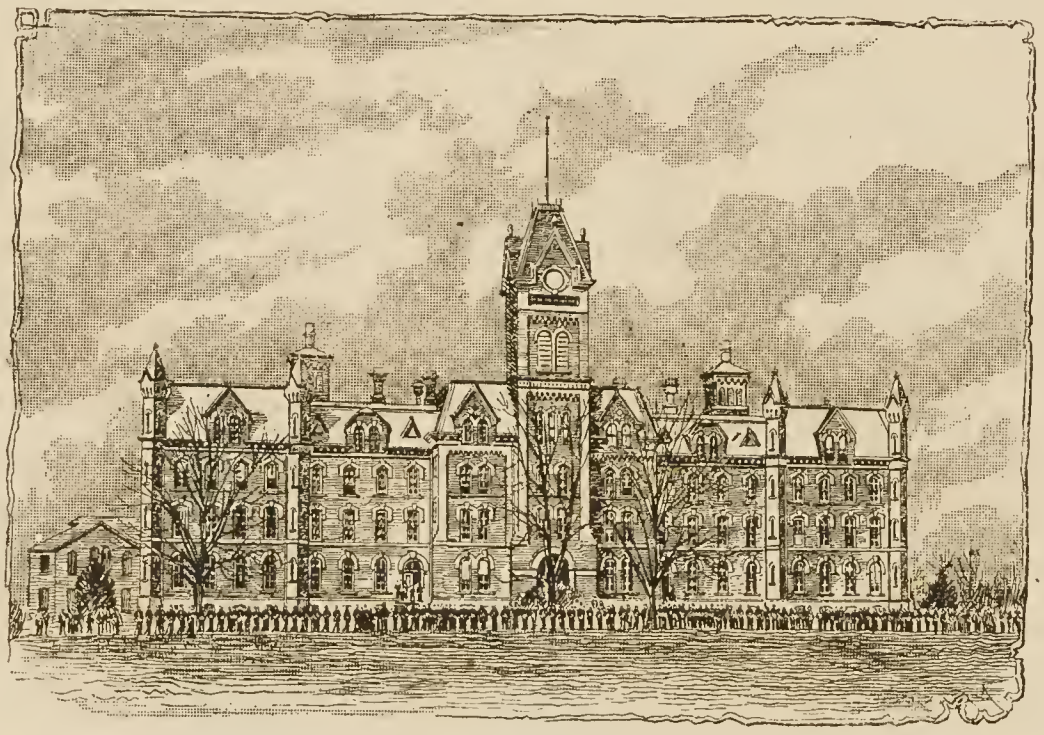
The growth and development of the University since 1870 is marvellous. From a college having but one building, a few professors and a handful of students, it has matured into a modern, thoroughly equipped university, having about a dozen buildings, sixty-six professors, and nearly nine hundred students. The year 1895 marks the 25th anniversary of the University and a celebration in honor of the event is to be given, and when the sons and daughters of this *alma mater* are gathered together much will the present generation have to tell and to show those of the '70's.

Financially, the university is well, if not liberally, provided for. Besides the interest from the original principal in 1870, it has been enriched by several private endowments, and by sundry Acts of the General Assembly of Ohio. In 1891 a law, introduced by the Hon. N. R. Hysell, Speaker of the House, was passed providing that the University should receive an annual grant from the State. Among others, Mr. Emerson McMillen, of New York, has made the University several gifts.

The University is specially notable for its beautiful campus. In the Spring, when the grass, the leaves and the flowers begin to peep forth, the students say, "You must come out to see how lovely the campus is now"; at Commencement time, when the dense foliage shades the walks and drives about lake and spring, the students declare that the campus is then most beautiful; in the Autumn, when trees and vines are a fluttering mass of scarlet and gold, they say, "It never was so pretty"; and in the Winter, when its snow-covered expanse stretches from building to building and down to the frozen lake, they vow that "there is no place equal to it."

THE CAMPUS.

Let us enter by the east gate and walk through the grounds. Residences of the president and several professors and a fraternity club house greet us as we pass up the broad white driveway to Hayes Hall. This is the Manual Training School, as the carved inscription over the entrance, "The cultured mind, the skilful hand," proclaims. Here are the carpenter, blacksmith and engineering shops, drawing schools, the ceramic department and a few recitation rooms. This edifice, named after the late Rutherford B. Hayes, ex-President of the United States and one of the first trustees of the University, is one of the newest and handsomest buildings on the campus.



MAIN HALL.

Back of it at some distance lie the University woods. Crossing an old-fashioned, picturesque stile, we find ourselves surrounded by grand old trees, while beneath the feet are wild flowers of almost every variety, violets, Spring beauties, Sweet-Williams, Jack-in-the-pulpits, and innumerable others in such sweet confusion that it seems a fairy-land to lovers of flowers.

Returning to the wide driveway and going westward we soon come to a large pressed-brick and brown-stone building of a severe style of architecture. This is the chemical laboratory. It contains two lecture rooms and several recitation rooms, besides laboratories equipped with the most modern apparatus for the scientific investigation of chemistry, mineralogy and pharmacy.

The next building is Main Hall. Here, besides recitation rooms, we find the president's office, literary halls, zoological museum, chapel, and in the east wing, just within the shadow of the president's office and the chapel, is the place, of which, if you are a girl, you will be likely to see more than any other on the grounds. It will be the scene of many happy and, perhaps,

"THE GAB ROOM."

* IN THE COLLEGE SERIES WE HAVE ALREADY PUBLISHED:—VASSAR—MAY, '94, SMITH—JUNE, '94, WELLESLEY—JULY, '94, BRYN MAWR—AUGUST, '94, RADCLIFFE—SEPTEMBER, '94, MT. HOLYOKE—OCTOBER, '94, WOMAN'S COLLEGE OF BALTIMORE—NOVEMBER, '94, BARNARD—DECEMBER, '94, CORNELL—JANUARY, '95, UNIVERSITY OF WISCONSIN—FEBRUARY, '95, UNIVERSITY OF MICHIGAN—MARCH, '95, UNIVERSITY OF CHICAGO, APRIL, '95, AND OBERLIN COLLEGE—MAY, '95.

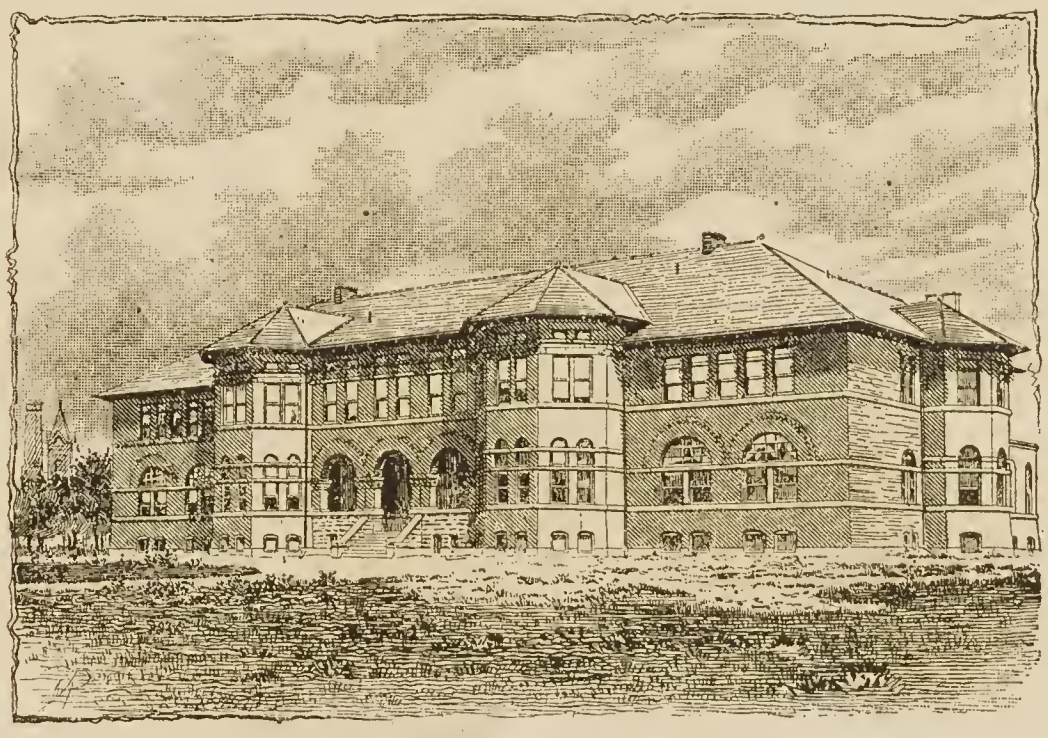
some bitter hours; it will be there that you will make friendships which may last for life, and it will be there that you will grind out much of the work of your four-years' course. It is the young ladies' room, ignominiously dubbed once long ago "The Gab Room," a name which has ever since clung to it.

"The Gab Room" consists, in reality, of three small rooms, now quite inadequate to accommodate all the young ladies of the institution. The erection of a cottage which shall contain reading, study, and lunch rooms, with society halls on the floor above, is being urged. Despite its deficiencies, "The Gab Room" recalls many pleasant reminiscences to the alumnæ of the University. No man is ever seen behind its doors while the girls are there. Its tenants are usually found poring over "that dreadful mathematics," or "this awful Greek lesson." At noon it is full of girls, eating their lunches, sitting by the windows watching the military drill, or gathering around the registers if it be cold, each telling her experiences of the morning and all laughing and talking at once. The door serves as a bulletin board upon which signs of various descriptions appear, such as:

"Lost: Gold Hat Pin—Reward Offered."

"King's Daughters' Meeting—All Come."

"White Caps! Freshmen take notice! Any girl appearing in more than one new dress a term shall be visited by us. Beware!"



Chemical Laboratory.

"The President wishes to see the following young ladies in his office at 10.30 Tuesday."

But not infrequently books and tables are piled up in a corner while the girls indulge in a spread, a taffy-pulling or a jolly good time in general.

On the basement floor of Main Hall is found the zoological museum, with a collection already of generous proportions and rapidly increasing. It contains a large assortment of birds, molluscan shells, reptiles, fishes and insects, many skeletons and much material preserved in alcohol.

Just north of Main Hall is Mechanical and Electrical Hall. To the west is the Experiment Station and University farm, where all kinds of fruits, berries and vegetables are grown by the agricultural students. To the south is the Veterinary Hospital, which contains a good museum, library, dispensary, laboratory and operating hall. At the southwest corner of the campus is found the Athletic Field and the two dormitories for boys only. They do not contain over a hundred tenants, most students preferring to find rooms in private houses.

AN ANIMATED SCENE.

Starting out from Main Hall again, let us go down the pathway which leads directly south. On either side of the walk is a smooth, well-kept park where the battalions have daily drill. It affords one of the prettiest pictures to watch in the warm weather of Spring or Autumn the four battalions, in their uniforms of dark-blue and gold, drilling with the sun flashing on sword and bayonet, the artillerymen standing by their guns, and then to look down beyond to the tennis courts where through bushes and trees one catches glimpses of the girls in their light gowns playing tennis, while over it all float the martial strains of the excellent University band.

After passing the tennis courts, we go down a steep hill into a little valley indescribable in its charm and beauty. On all four sides the grassy banks slope to a gem of a lake, and in a rocky cave at the foot of the hill is found a spring of cool, sparkling water. Sturdy oaks and graceful elms grown over with tangled vines are reflected in the lake. Upon the banks, sitting in the deep, soft grass, or down on the rocks near the water, the students are wont to study and if, perchance, the book slips from the hand while they sit dreamily drinking in the beauty of the place, they can hardly be blamed.

At the top of the shady east hill we find the vine-covered Botanical Hall with its well kept green-house. It includes lecture rooms, laboratories and the botanical museum, which contains, besides the University's large herbarium, Professor Kellerman's private one of over twenty thousand specimens.

ORTON HALL.

A few steps further bring us to Orton Hall, the newest and handsomest building on the campus, but recently completed at a cost of over $100,000. It is the geological hall, but contains also the recitation rooms of the Law School and a well selected library of some 15,000 volumes, with all the leading magazines and newspapers. The geological museum, a very fine one, occupies part of the first and second floors of the building. The first floor contains, besides many other valuable collections, the famous mastodon, one of the best preserved and most complete in existence. The second floor of the museum is a wide gallery, running around the four sides of the room, and part of this space is occupied by the Morehead collection of archæological specimens, valued at over $13,000. The walls of the large vestibule of Orton Hall are made of cut and polished specimens of the finer varieties of Ohio stone.

Several new buildings are in contemplation, prominent among them, a Y. M. C. A. and gymnasium hall.

All of the departments of instruction, some thirty in number, are open to women, and there is hardly a department in which they have not at some time been enrolled and done good work. The courses of study embrace, besides the Professional School of Law: Arts; Latin; English or modern language course in Philosophy; Science; Agriculture; Horticulture and Forestry; Civil, Mining, Mechanical or Electrical Engineering; Industrial Arts; Pharmacy; Veterinary Medicine; Ceramics; and Dairying. The University has sixty-six professors for the eight to nine hundred students enrolled. Standing committees of the faculty have charge of the different schools, the studies and discipline of the students being under their direction.

Examinations are held three times a year for the regular work, and entrance examinations twice, in June and September. Hard, regular and careful work is necessary for success as a student, as the standard of scholarship has always been high and is growing higher every year. It is this which has given the University its honored place among the collegiate institutions of the United States.

The literary societies, four in all, have rooms in Main Hall and should you ascend to the fourth floor any Friday noon, if you are a young lady, or Friday night if a young man, you can hear music and oratory to your heart's content. The two young ladies' societies, the Browning and the Philomathean, are doing excellent and spirited work and are of great benefit.

WON BY A WOMAN.

The Oratorical Association is composed of local, state and inter-state departments which have contests annually in the order named, the victorious local orator representing his college at the state contest, and the winner at the state contest then entering the inter-state. Two state contests have been won for the Ohio

State University and in one of them the victor was a woman, Miss Katherine Morhart, of '93.

The Students' Senate is an organization composed of the whole student body, its objects being, to promote the students' welfare by encouraging proper and honorable college spirit and relations, and to bring the faculty and students into closer union. Senators



PART OF THE CAMPUS.

are elected from each class, the seniors having five, the juniors four, the sophomores three, and the freshmen two. The Political Science, Chemical, Quantitative Chemical, Biological, Agricultural, Philanthropic and Alumni Associations are all doing excellent work.

MUSIC AND DRAMA.

There are three musical organizations. Bope's Big Band, of forty pieces, and the Mandolin and Guitar Club, of fifteen members, both instrumentally excellent, have given several concerts in Columbus and have recently made a tour of other Ohio cities. The University Chorus, composed of all students wishing to join (and most do), meets once a week in the chapel to sing college songs. This arouses much college spirit and a book of University songs will be published next year. Among the favorite songs is one written about the Irish gardener who "kapes the campus clane." It is sung to the tune of "Solomon Levi" and a specimen verse runs:

"My name it is Mr. Kelley, an' I kape the campus clane,
An' ivery day I wurk away in sun or snow or rain;
In Summer time I mow the grass an' dredge the scummy lake,
In Winter shovel snow an' level roads with my old rake.

CHORUS:—

O, Mister Kelley, Kelley, tra la la la,
Poor Jimmie Kelley, tra la la la la la la,
My name it is Mr. Kelley, an' I'm very proud of the name;
I'm a man of reputashun, an' I desarve my fame;
An' yit, though I'm an ossifer, an' not so very small,
The haythen byes don't rivirence me at all, at all, at all."

The Dramatic Club is one of the most efficient organizations of the students. Each Spring a play is given in one of the Columbus theatres. Several tours have been made through Ohio and everywhere its performances have elicited praise. The company is made up exclusively of young men, some of them being cast for feminine characters, which causes much interest and amusement.

ATHLETICS.

The Athletic Association has charge of the athletic grounds and of all the athletic sports of the University. In the Autumn foot-ball is played upon the gridiron, and the match game with Kenyon College, played on Thanksgiving Day, is about the most exciting event in the year. On that day street cars, carts, tallyhos, and coaches of every description go whirling toward the athletic grounds, decorated either with the University colors, scarlet and gray, or Kenyon's color, mauve. They are filled with excited students and their friends, generally adorned with yards of ribbon in bows and streamers, and if they are O. S. U.-ites each probably has, in addition, a bunch of scarlet carnations, the college flower. At the grounds the scene is one of seemingly wild confusion, while the University cheer,

"Wahoo, Wahoo,
Rip, Zip, Bazoo,
I yell, I yell,
For O. S. U,"

rings out constantly. Between the halves of the game the band plays and every one sings college songs, such as,

"Our ball team's the team of the State
Its going to settle our fate," &c.

or,

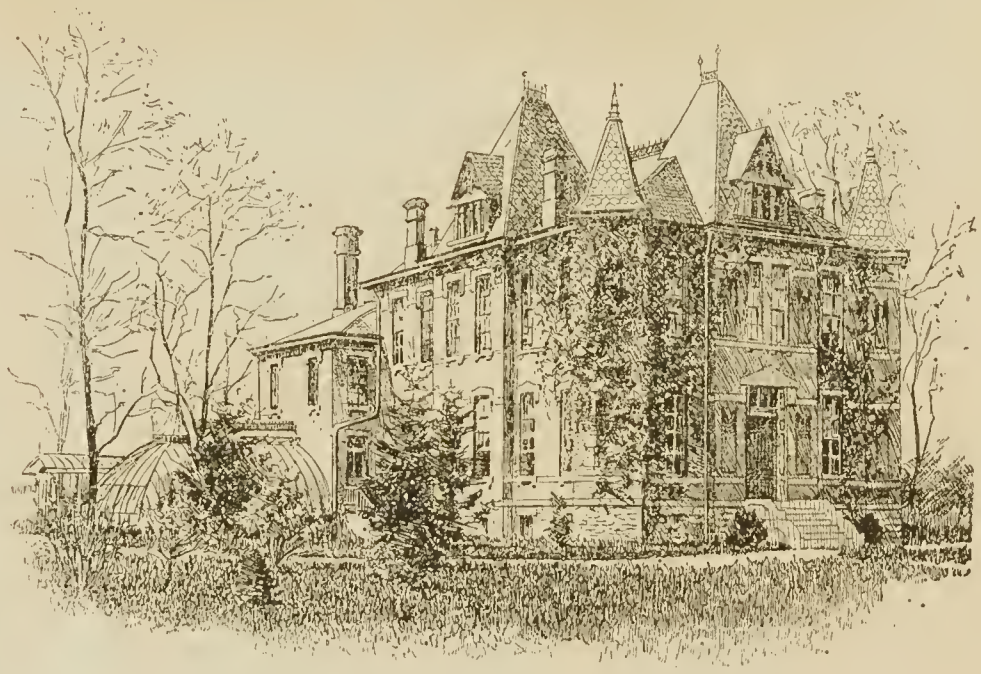
"Here's to the O. S. U., drink it down, drink it down;
Here's to the O. S. U., for she's hearty, hale and true."

Then after the game is over—of course "O. S. U." has won—every one shakes hands with every one else, tries to yell just once more, finally gets home too late for supper and talks foot-ball the rest of the night. In the Spring base-ball is played and the enthusiasm rivals that of the foot-ball games of Autumn. In May occurs the Field Day when prizes are offered for sprinting races, broad and high jumps and other like sports.

FRATERNITIES.

The fraternities number fifteen, three being for ladies, viz: the Kappa Kappa Gamma, Kappa Alpha Theta, and Pi Beta Phi. Fraternity life forms one of the most delightful and beneficial phases of the University career. The Autumn term is made exciting by rushing, pledging and initiating the new girls, and the rest of the year is devoted to strengthening the inner life of the chapters. All three of these fraternities are strong, and despite the rivalry among them the members of each are on good terms with those of the other two, entertaining one another and having many interests in common. The Y. M. C. A. and King's Daughters are strong University organizations. They meet once a week and exercise an influence upon the spiritual life of the students which is benefical beyond estimation.

The University has several publications in which women are represented. *The Lantern*, a weekly newspaper, has, at all



BOTANICAL LABORATORY.

times, women on its editorial staff, and a few years ago the position of its editor-in-chief was held by a woman. *The Makio*, the college annual, is published by eight of the fraternities and contains pictures and histories of all the student organizations as well as jokes and poems. A directory is published every Autumn by the Y. M. C. A. which contains the names and home and college addresses of all the students.

The University is non-sectarian. Chapel exercises, held every

day, consist of scriptural reading, prayer, singing, and usually a talk by the president, some professor, a minister from Columbus or some distinguished visitor. Chapel attendance is no longer compulsory, but the hall is usually well filled.

SOCIAL.

The social life of the University might almost be called gay, there being something nearly always on the tapis, except just before examinations, when grave seniors and giddy freshmen alike devote themselves to hard "digging." Since nearly all receptions and parties are given on Friday evenings there is no neglect of studies. A week after the Autumn term opens the Y. M. C. A. and King's Daughters give a reception to the whole University to meet the new students. Everyone goes, from professor to freshman, and introductions and hand-shaking are the order of the evening. This is held in Hayes Hall, where the large rooms on the first floor, after being decorated, make a very attractive place for such a reunion. About the same time that this reception is given the King's Daughters entertain the new girls at supper at the home of a member. Formality is thrown aside and the new student is made to feel at home.

Every class gives a reception during the year, but the most interest, perhaps, centers in the Junior Hop and Senior Promenade. The first is given during the Winter term in honor of the seniors and the latter is given by the seniors in return to the juniors during commencement week. The Promenade is given in handsome Orton Hall and, if the weather permits, Japanese lanterns are hung along the winding path from the Hall down the hill to the spring. The effect on a warm, moonlight June evening is very pretty, and is made more picturesque by the light-colored dresses of the young ladies and the dark Oxford caps and gowns of the seniors.

During the Winter term the fraternities give a Panhellenic, and at other times during the year their members entertain each other with dancing parties, sleigh-rides, suppers, spreads, picnics and tallyho rides. The last event of the University year is the president's reception to the Seniors on Commencement night, when the good-bys to college life and friends are said.

Among the many advantages offered to students at the Ohio State University is the privilege of attending the fine concerts, plays and lectures given in Columbus. The University authorities wisely refrain from cumbering students with rules, about the only one ever heard of being that they keep up a high record of scholarship. If they cannot, or do not, do so they must seek elsewhere for a degree.

EXPENSES.

The yearly expenses can be made very reasonable. The lowest estimate for a year is $115, which includes tuition, books, room and board. A moderate estimate is $205 and a liberal one is $340, which includes tuition, laboratory fees, books and stationery, room with light, fuel and attendance and board.

Young women attending the University find rooms in private houses near the campus, which plan provides the home life found to be very desirable. They are, however, allowed to take care of themselves to the extent of gaining valuable experience and enjoying the delights of independence.

Such are the surroundings and environments which influence a girl's life and growth at the Ohio State University. There is much hard work with enough recreation to make the training as pleasant as it is useful. Young women have taken up all lines of University work and have never fallen behind their brothers in ability or standing, a natural result of the fact that co-education at the Ohio State University places men and women together, as they should be, on a basis of natural, unaffected equality.

ESTHER STAFFORD, '96.

EXPERIENCES OF A TRAINING-SCHOOL LIFE.—No. 4.

EDITED BY MRS. FREDERIC RHINELANDER JONES.

I did not come to the Training School as a last resort for earning a living, nor yet expecting to be a Florence Nightingale or a Sister Dora. It was because I saw a loved one stricken with disease and die while I could not give the care I knew the case demanded and that which only the trained nurse knows how to give. So I came to New York to take up this work and gain this knowledge.

I found everything very different from what I had expected, my experience in this respect resembling that of people who first become acquainted with an earthquake.

On my arrival at the nurses' home in connection with the large hospital where I was to take a two years' course, I was assigned a room on the uppermost floor and found a sweet little nurse ready to receive and welcome me, the room neatly arranged and dimly lighted with a whole tallow candle. I have often wondered since whether her powers of eloquence secured so much candle or whether, knowing of my coming and wishing my first impressions to be bright and favorable, she had purchased it herself. The fact that some great effort was needed to procure it has ever been a kindly bond between us and even yet fills me with a brighter, warmer glow than any the candle gave.

My first morning on duty was not an ideal experience and ere the forenoon had passed I made many a *faux pas*. Before evening I seriously meditated fleeing back whence I came, but the taunt, "I told you so," rang in my ears, and in the lonely, eerie hours of my second night I resolved to do my best and see the ink upon my diploma.

My home had been in a town of about five thousand inhabitants, and while none of them was very wealthy, extreme poverty and degradation were equally unknown, so I was little prepared for the sight that met my eyes when I went to receive my first charity patient. It was a cold Winter day, and the hail and snow came in gusts. The poor creature had a thin shawl about her—little more than an exaggerated coffee-strainer—a print dress, two or three rags of underwear, an old pair of shoes and no stockings. Dickens has hardly described a more pitiful sight than she presented. From that time until the present I have never destroyed an article of clothing that could be given away. While it was doubtless true that the help and sympathy we gave these forlorn and wretched beings were sometimes made the subject of their jests, I cannot but trust that we were sowing seed which in some cases bore kindlier fruit.

In those early days I formed many conclusions, the first and foremost being that cleanliness is the Alpha and Omega of the nurse's alphabet and that many faults are forgiven the probationer who quickly recognized this fact. I also found that the head nurse seemed to measure our abilities by the appearance of our screens. Mine were very ordinary. Never shall I forget those hospital screens. I had seen nothing to compare with them. They were shirred upon strings, then sewed through holes in large wooden frames. No stitches were to be seen on the outside and very few on the inside. All were drawn very tightly and made to swing either way upon neat cotton hinges.

I was informed that any spare moments I had from attendance upon the patients I could devote to making one of these screens. I commenced one and toiled away diligently at it for about a week, going through all the stages of screen fever and delirium before it was finished, only then to be told that it did not compare favorably with my pattern. I was perfectly willing then and there to buy half a dozen ready-made screens, but I would not consent to make that one over. Since then I have preferred anything in hospital routine to screen making.

After a few weeks of hospital life our appetites experience a change. We have measurably gotten over the strangeness of the food and begin to eat patriarchal mutton with relish and so become lamb-like. Perhaps this diet is only a precaution on the part of the purchasing agent, taken in view of the possibility that he may himself sometime need a nurse. As nurses we are expected to be entirely indifferent to the state of the weather, and to keep ourselves in health under all circumstances by the simple mind cure method of thinking we are quite well. Occasionally a weak sister falls by the way, but not often, and when she does we have her temperature taken and next day she is ready for duty again. So we plod along in rain and sunshine through the different services.

First comes the medical ward with its long lists of suffering patients, worst of all and most trying to the nurse being those having phthisis, because she knows that only an occasional one

among the many ever gains sufficient strength to go out and resume life's duties. Day by day she sees the wasting disease doing its slow and deadly work, and she longs for the power to take these poor victims away from the crowded wards to mountain air and generous diet. In the surgical and gynæcological wards we see almost every kind of operation and sometimes recoveries that seem wellnigh miraculous. It is here that we have our nerves tried, because the sympathy we could show in the medical ward must, in great measure, be kept in the background. It is here, too, that we learn presence of mind, accuracy of touch, and mathematical exactness of method, so that the surgeon may rely upon us to do our part of the work in avoiding mishaps, such as, for instance, closing the abdominal cavity with a cotton sponge in it. For even surgeons have been known to make mistakes in little things.

In the eye and ear ward I realized the need of good, careful training and faithfulness in the discharge of duties more, if possible, than in any other department. The consciousness that a nurse may ruin or save a human eye meant more to us than I can say. Only those who go through this service can appreciate the great anxiety and responsibility it entails. We do not let the fact that sin on the part of the patient may have led to his condition hinder us from putting forth our best efforts in his behalf. The study of the eye and ear interests me more than any other in all the human mechanism. In exploring its mysteries I felt nearer the Creator than in any other service, for "He that planted the ear shall He not hear and He that formed the eye shall He not see?"

A nurse's service in the maternity ward is always a great event in her training. She finds herself complimented by namesakes in black, brown and white. In each and all she takes a great interest. The poor little human atom weighing only a pound and a half or two pounds, which has to begin the struggle for existence in an incubator and be fed with a medicine dropper, is of as much importance in her eyes as is the big robust fellow who weighs ten pounds and demands attention in tones not to be misunderstood. Fortunately, most mothers are prompted by instinct to love and care for their infants. The nurse takes real pride in teaching inexperienced mothers the best methods of feeding, bathing and dressing the little ones. She naturally becomes attached to most of the babies. Many an anxious thought does she give them when they are leaving her, and sincerely does she hope their lives may be bright and useful.

While we were on day duty, making beds, bathing patients, combing hair—which, by-the-way, may be a wig—, giving out medicines and doing the myriad other things falling to a day nurse's lot, we thought that our duties and responsibilities were very great. But not until we began our night work did we fully realize what it is to be a nurse in a large charity hospital. The midnight hour is when the poor unfortunates feel saddest and long to pour out the story of their lives—how they left, in many cases, good country homes and loving friends; how they wandered and how they sinned; the many, many attempts they made to regain their lost footing, each one a little more futile than that which went before. What can we do but shed a silent tear and bid them try again?

It was as a night nurse that I passed my first Christmas Eve in a New York hospital. All of the patients, except a few poor foreigners, had friends come to see them and bring them dainties for their Christmas dinner. After all these visitors had departed there fell a marked silence, everyone, perhaps, thinking of bygone Christmas Eves, of brighter days or other lands. I myself, as homesick as any of them, was thinking of past Christmas days, recalling none like that one. The ambulance kept bringing in victims of the cable car, the saloon, the domestic quarrel, of prostration from want of food. Sad indeed was all this to me who had never before known anything but joy and merry-making at this season. As I gave a Russian patient his medicine near midnight, he burst out crying and said he was so homesick he could not live. Poor fellow! His were not the only tears that fell. Medicines cannot cure all sickness, and no one knows this better than the nurse on night duty. But she has much more to do than to sooth homesick and broken-hearted patients, and she must be very adroit indeed in dodging around the ten fatal prohibitions if she does not get entangled in any way. For all sins of omission and commission in her ward the poor night nurse is held responsible.

I found many of the patients entertaining in various ways. Most of them seemed averse to leaving the hospital. One old lady—a real lady in manner and looks—said she would like to live in the hospital, because it would be so convenient should she be taken ill. We kept her as long as we could. Another, who claimed to be but thirty-four years old but gave every indication of being sixty, explained the phenomenon by saying she had always been "very old-fashioned."

Our home life was very pleasant. Here we met young ladies from almost every state in the Union, from Jamaica, Ontario, Quebec, Prince Edward Island, Nova Scotia, Manitoba, England, Ireland and Scotland, and with them we exchanged the views and experiences brought from our respective homes. When conversation failed we read good books, with which our library was plentifully supplied. Thus we forgot for a time the cry of pain in the enjoyment of friendship, literature and music.

ANNIE HAIGHT.

AMONG THE NEWEST BOOKS.

Macmillan and Company, New York, publish *The Ralstons*, F. Marion Crawford's latest novel, which is the promised sequel to *Katharine Lauderdale*, noticed in these columns some months since. This book is even more interesting than its predecessor, being, in fact, a cleverly conceived and entirely natural climax to the scenes and events of the earlier tale, although in a way it is complete in itself. As a word-painter, a skilled master of charming English, Crawford ranks among the greatest of living novelists. His characters are wonderfully vivid and life-like, their virtues and their faults being shown clearly and with strictest impartiality; and their grouping and the general action of the narrative are ingenious, realistic and often in the highest degree dramatic. Katharine and her father are personages whom the reader follows closely from beginning to end, the one admiringly for her womanly charm and forceful personality, and the other regretfully for the meanness and littleness which he succeeds for a long time in masking beneath an austere and eminently respectable exterior. The interest aroused in *Katharine Lauderdale* by the secret marriage of the heroine and its attendant circumstances is kept up throughout the greater part of *The Ralstons*, and is greatly heightened by the death of Katharine's uncle, the great millionaire, and the protracted uncertainty as to the disposition of his enormous fortune. No one who delights in well fought mental battles can fail to be enthralled by the account of Katharine Lauderdale's long struggle against and ultimate victory over the parental authority which her father so stubbornly asserted to further his own sordid, grasping schemes. The weakness of the book lies in the prolixity of the conversations and discussions, but this the reader is inclined to overlook in the strong character drawing.

Most delightful reading is *A Shelf of Old Books*, by Mrs. James T. Fields, lately published by Charles Scribner's Sons, New York. It is a discursive but by no means aimless or disconnected chat about certain books in the library collected by the writer's husband, the volumes selected for notice being chiefly those owned or written by celebrated authors whom Mr. Field had known The book gives familiar views of the everyday lives of great writers and rare anecdotes and authentic estimates regarding many illustrious men and women now "dead and gone." It possesses the additional charm of a most graceful and facile literary style. Leigh Hunt, Keats, Shelley, Byron and others of their generation form the first group discussed by Mrs. Fields; then Dr. John Brown, John Wilson, Sir Walter Scott, Burns and other noble Scottish writers claim her loving and admiring attention; and lastly she gives us a masterly paper entitled "From Milton to Thackeray," in which much is entirely new, while that which is old is presented in attractive guise. The book is profusely illustrated with rare portraits and facsimiles of autographs, and is altogether one of the most valuable of recent works on distinctly literary subjects.

It is only necessary to read *Castle Rackrent* and *The Absentee*, by Maria Edgeworth, the first published in 1800, to learn whence

the origin of the largest part of many Irish comedies and tragedies. These stories are brimming with drollery, pathos, keen wit—unconscious wit it is, too—and almost no end of queer, careless, unselfish, blundering, quaint, cunning, shrewd and lovable personalities. Of course, no such persons now exist, the century and what it has brought us in material changes having altered Ireland and the Irish much more than any other country which we know. Few things in literature are more exquisitely funny than Miss Edgeworth's way of telling us about last century's Irish men and Irish women who meant to be and thought they were, when sober, well-mannered, fair-spoken folk. How impossible they would be in our day, and how thankful we ought to be that one who lived among and knew them well has left us a definite description of their lives and speech! The introduction to *Castle Rackrent* is delightful and worth reading and re-reading for its exquisite delineations of Irish men and women of rank and social position and of Irish scenery and its reminiscent charm. Short of being able to turn back to those times and those manners for a month or so—just as one makes journeys into other desired situations—the next best thing is to read these reprints of novels well deserving of a new lease of popularity. [London and New York: Macmillan and Company.]

Because Maria Edgeworth was clear of vision, vigorous of mind, sagacious and just, even generous, and because she lived a long life in years during which men and events were unconsciously moulding the minds and manners we have to-day, her *Life and Letters*, edited by Augustus J. C. Hare and just published in two volumes by Houghton, Mifflin & Co., of Boston, possesses a special value as history as well as a distinctive charm of description, retrospective and perspective. Mr. Hare has proved his taste and judgment by his time and manner of editing these letters. Miss Edgeworth doubted their value and, besides, was unwilling to allow a curious public to review opinions and feelings that she had confided to individuals only. She is gone now and all her generation sleep; therefore, are these letters published by consent of her descendants, who recognize in them an immense assistance to students of politics and history. They cast vivid side-lights upon the complex story of her own country and her own century.

The *Letters of Emily Dickenson*, in two volumes, edited by Mabel Loomis Todd, and published by Roberts Brothers, of Boston, show us a woman with an active, creative mind, a sweet, impulsive temperament, who from her youth was a recluse, partly because she had no health of body and had been almost mortally wounded in her very soul—no matter how! Such a woman necessarily gets an uncommon perspective of the outside world and its inhabitants. Not only Miss Dickenson's letters, but more especially her poems, testify to the oblique but beautiful visions that she caught now and then, what she saw of things and persons she never looked upon with directness. She was deeply religious, but had her own profound convictions regarding the worship of the visible and invisible. She saw God in His handiwork and with a peering sharpness of vision rare in mortal eyes. If she was sometimes over frank in her descriptions of the dogmas of those near her it was because she had never had a true perspective and failed to appreciate the real proportions of a natural life's needs and aspirations. Hers was a genius that had it not been fettered by her conditions might have made the world much fairer and happier. As an instance of her peculiar point of view and quaint intensity of expression, take this: "Moving to Cambridge (Mass.) seems to me like moving to Westminster Abbey—as hallowed and as unbelieved as moving to Ephesus with Paul for a next-door neighbor." In reply to an inquiry put by letter she answers: "You ask of my companions. Hills, sir, and the sundown and a dog large as myself that my father gave me. They are better than human beings, because they know but do not tell; and the noise in the pool at noon excels my piano!" Poor soul, her eyes saw not many persons and her ears heard few human voices! Outsiders had bruised her and she avoided them. These letters compel their readers to feel themselves in hallowed places, an impression so strong at times that it almost seems a sacrilege to have given them to the world.

The Good Ship Mohock, a tale of marvellous adventure and uncommonly tragic crime, is by W. Clark Russell who writes deliciously improbable stories as candidly as if our credulity had no bounds. When we read his felicitously naïve fabrications it is a mistake to give the question of their probability a moment's consideration. He writes for the diversion, not the admonition, of his readers and he does it successfully. So weary is a working world, so anxious to forget for an hour the anxieties of living, that it turns with delight from the dreary plethora of novels devoted to physiology and sociology, to find in such stories as Russell's a refreshment and a blessing, a timely interlude in woe-begetting fiction. [New York: D. Appleton & Co.]

The author of that artistic and uncommonly clever novel of the Canadian border *In the Midst of Alarms*, has done no discredit to the high reputation it made for him by his second book, *The Face and the Mask*, a collection of short stories. These brief tales are further evidence of Robert Barr's exceptional talent for fiction, each one being crisp, original, fascinating and not in the least suggestive of any of the others, except, perhaps, that the perils of anarchy furnish *motif* for two weird experiences. It is a group of tales that cannot easily be read consecutively—so much the better—because each one is enough to reflect upon at one sitting. [New York: Frederick A. Stokes Company.]

A dainty volume lately issued by Charles Scribner's Sons, New York, contains four brief tales for juveniles by Frances Hodgson Burnett, its title being *Piccino and Other Child Stories*. The same subtile power of reading and portraying childish character which Mrs. Burnett evinced so delightfully in *Little Lord Fauntleroy* gives an indescribable and unmistakable charm to this quartet of narratives that is certain to find a response from readers of all ages. The first story, "Two Days in the Life of Piccino," is an account of a little Italian peasant boy whose great beauty induced a wealthy but selfish woman to make him an inmate of her luxurious home; and the author shows rare insight in describing how the half-tamed morsel of humanity resented the unsympathetic attempts that were made to subdue him all at once to refined surroundings. "The Captain's Youngest" and "Little Betty's Kitten Tells Her Story" are wonderfully tender and pathetic and abound in true and skilful touches. "How Fauntleroy Occurred" is, perhaps, the most interesting thing in the book, being a loving history of the childish sayings and doings of the real boy (Mrs. Burnett's own son) who was the original of the "Little Lord." The volume is satisfactorily illustrated by Reginald B. Birch.

Every person who reads for amusement, but is not averse to imbibing some solid edification in the diverting process, should procure *Pomona's Travels*, Frank R. Stockton's last contribution to the enlivenment of a work-a-day world. This truly delightful book is in a way a sequel to *Rudder Grange*, being a series of letters written to her former mistress by Pomona while journeying and sojourning in England and Scotland; and it shows that Mr. Stockton's vein of humor is far from being exhausted. Pomona's perceptive faculties, as we all know, are highly developed, and her sense of the ridiculous is very strong. Her experiences among our insular cousins afford her abundant opportunity for an exercise of these faculties. Many of the happenings and situations described are droll in the extreme, and Pomona's criticisms of British manners and customs are shrewd and direct without being in the least ill-natured. Regarded simply as a book of travels, this volume is of real value, since much is told regarding everyday life in England and Scotland that the ordinary tourist never discovers. The book is generously illustrated by A. B. Frost. [New York: Charles Scribner's Sons.]

Vernon's Aunt, by Mrs. Everard Cotes (Sarah Jeannette Duncan) tells the story of a spinster of no uncertain age who, interested in rajpoots, zenanas, Juggernaut and other eccentricities of India, uses her nephew there resident as an excuse for looking after these things for herself. The nephew is an orphan and the spinster has done her duty by him with rod and slipper while he was a boy. When she gets to India she still entertains the same old feeling of his personal responsibility to her, but without having the same facility for applying discipline. What she expected to see and experience *en route* and after she got there, and what she does see and experience, is drolly told in the first person, her devotion to truth the whole truth and nothing but the truth compelling laughter from title-page to finis. [New York: D. Appleton & Co.]

In Wild Rose Time, by Amanda M. Douglas, once more demonstrates that she never writes an uninteresting book, nor one that fails to contain uplifting ideals. If she carries her characters beyond the possible in their attainments, their paths always lead toward righteousness, and her readers are safe in following on after them as far as human nature permits. This story is laid among the very poor and ignorant, two little sisters, phenomenally good and preternaturally delicate in their sentiments, completely upsetting all laws of heredity and common sense by growing up in the care of parents abominably coarse and cruel. [Boston: Lee and Shepard.]

A volume of short stories by Mary Hartwell Catherwood, entitled *The Chase of Saint Castin*, is one of the most gratifying of the recent publications of Houghton, Mifflin and Company, Boston. Like many of this author's previous romances, these tales are of the French colonists in America and present graphic pictures of the rude life in New France before the English gained the ascendency over both the red men and the early Gallic settlers. They follow one another in chronological order so as to give the reader a fair idea of the trend of events. The writer's picturesque and graceful style is admirably adapted to impressively portray the characters and scenes created by her fancy coupled with an intimate knowledge of conditions in New France in the eighteenth and the beginning of the nineteenth century. The tale which gives its name to the book is a romantic and thrilling love story of Acadia, the hero being a young French nobleman and the heroine the daughter of an Abenaqui chief. It describes one of the early conflicts between the French and English settlers, and in three which follow, entitled "The Beauport Loup-Garou," "The Mill at Petit Cap" and "Wolfe's Cove," is given an account of the futile expedition under Sir William Phips, and the subsequent invasion of Wolfe's army, with the ruthless depredations of Captain Montgomery and the final crushing defeat of the French on the Plains of Abraham that doubtless changed the history of the continent. The remaining tales in the volume, "The Windigo," "The Kidnaped Bride" and "Pontiac's Lookout," have to do with events in the Northwest.

An Anglo-American novel with delightful traits is *Judge Ketchum's Romance*, by Horace Annesleys Valpell. It deals with Scotchmen who have pride and integrity, and with other men who are crafty and self-seeking, and its feminine characters exhibit the same diversity of character, none of them being wantonly bad. There is quick transition from the heather of the hills and moors to the mountains that slope toward the Pacific Ocean where men and their manners appear to have been shaped and moulded by picks and shovels, and their souls, for the most part, of the minerals they are seeking. These contrasting conditions provide material for a complicated plot, the exposition of which provides an absorbing story that concludes as it should—an immense comfort in these times of tragic fiction. [New York: G. Selwin Tait & Sons.]

A musical novel is curiously enigmatic to the average practical mind and such the non-musical critic will find *Miss Träumerei*, by Albert Morris Bagby. It is a story of life in Weimar, when the great Abbe Liszt was its tutelary genius, and its atmosphere vibrates to music. Habits of thought, the emotions from love to ambition, from vanity to avarice, are fixed by musical denotements and typified by strains of melody or discordant sounds. While the characters of the book are both intensely interesting and interestingly intense, their most vivid emotions are not those encountered in the ordinary, workaday world. Liszt himself figures and is depicted not as the cold, unapproachable composer of immortal melodies, but as the beloved and loving, the wise and inspiring master. The life of musical students at Weimar is depicted as ideal. This part of the narrative has the authority of personal experience, the author having been for three years a pupil of Liszt. One of the points thus brought out is that a man may devote his talents and enthusiasm to music, and at the same time develop literary gifts of exceptional excellence. Whosoever desires to study the fine art of music in an atmosphere of melody should read this story and learn what the best and most enthusiastic musical experiences have been and may be in Europe. It is published at 52 Lafayette Place, New York, by its author.

The Story of Christine Rochefort, by Helen Choate Prince, deals with life in French manufacturing towns and sets in vivid contrast the interests of aristocrats by birth and those of bread-earning, ignorant citizens. The outcome is tragic. The tale is well told and the local color impresses one as being surprisingly true to be the work not of a Frenchman but of a Bostonian. From slaughter-breathing anarchists to high-minded and self-effacing women it deals ever with pronounced and striking types. The book is worthy of the family reputation of its author. [Boston: Houghton, Mifflin and Company.]

Yet another novel devoted to the fevered days of the First Empire—*Under the Corsican*, by Emily Howland Hoppin. It tells of political intrigues, of appalling cruelties, of loyal loves, and even more loyal friendships. It deals neither with sociological questions, nor physiological speculations, nor yet does it ask conundrums regarding heredity, but it attempts a straightforward relation of facts as they stand in history, and claims to reveal much hitherto hidden. It is a very vivid sort of novel, well calculated to banish sleep and set dulled sensations athrill. [New York: J. Selwin Tait & Sons.]

Gallia, by Ménie Muriel Dowie, is a tale of a girl who is so very modern that conservative critics of her views and her conduct will be apt to suspect that she belongs to an age yet to arrive—if, in truth, she is possible under any stage of advancement. It is not that her ideals are too fine and too high, but because they are so material. Better things might have been expected from the author of *A Girl in the Kurpathians*. That she is now the wife of a distinguished literary man, Henry Norman, but emphasizes our disappointment over such a book. If she means us to take what she says seriously, then she is boldly offensive; if she means it to be jocular, then her taste is to be pitied. [Philadelphia: J. B. Lippincott Company.]

The right-minded readers of *The Woman Who Did*, by Grant Allen, will be likely to wish she hadn't and that he hadn't and to feel sure that no other woman would, and more than likely no woman ever did. Herminia—that was her name—may not be absolutely impossible, allowing her a taint of lunacy, but she is so improbable that one grain of comfort is left us in reading such a story. [Boston: Roberts Brothers.]

In *Stories of the Foot-Hills*, Houghton, Mifflin and Co. have republished those stirring tales of mountaineers—or rather of upland folk—with which Margaret Collier Graham has from time to time interested the readers of the *Atlantic Monthly*. They leave the decided impression upon the mind that solitudes and heights result in curious and erratic mentalities. The influence of climate and location upon the character, while undoubtedly potent, is, as yet, not well defined. For instance, there are those who declare that wind-swept, sunlit, shadowless spaces develop cruelty and greed. The testimony of these tales would tend to make us believe that mountainous solitudes give their denizens strange aptitudes for marvellous and unexpected mental obliquities.

Had Dr. Doyle not already given us account of the remarkable discoveries of Sherlock Holmes, detective, and the mental processes by which they were attained, the three short stories comprised in *Prince Zaleski*, by M. P. Shiel, might seem as original in idea as they are undoubtedly entertaining in the facts narrated. The Prince has the same felicitous insight into the significance of the seemingly trivial and unimportant factors of any given case which characterized Dr. Doyle's hero. He is particularly clever in twisting the truth out of people who are lying to him with malice aforethought. [Boston: Roberts Brothers.]

Elizabeth L. Bangs, who seems to be a Chicago "Meg Merrilies," has put into *Campaigns of Curiosity* the result of her investigations concerning the usages of domestic service in London made by taking situations in various capacities. She was housemaid in one house, parlor-maid at another, laundress at a third, leaving at the end of her first week in each case. Then she sold flowers, swept crossings and followed a lot of other like vocations for one day only that she might describe her sensations under the given conditions. [Chicago: F. Tennyson Neely.]

The purpose of *Popular Sayings Dissected*, by A. Wallace, is to draw attention to the rich mine of information contained in proverbs. These homely condensations of a people's wisdom and experience have their roots, and sometimes very deep ones they are, in unwritten history. When these roots are carefully pulled up they bring along with them a mass of facts, customs and beliefs that assist us in measuring the qualities of our forbears and learning their usages, and how they value themselves and each other. It is a quaint and handy little volume to keep at hand for an idle moment's diversion and instruction. [New York: Frederick A. Stokes Company.]

The Devil's Playground, a tale of the wild Northwest, by John Mackie, contains, besides its idyllic love story, a vivid and realistic description of the Canadian prairies and the wild hills beyond them. These great levels are not the vast, sunlit areas of devastation that spread over our immense plains further south. They glow with variations of every tone of green that Nature knows have to mix upon her palette. The characters are interestingly human, being sometimes rough but never without a fine sense of honor and the instinctive courage which frontier life develops. [New York: Frederick A. Stokes Co.]

In *Tryphena in Love* Walter Raymond has given us an idyl of love, real love that gives all and asks nothing because it is unconscious of what it bestows. It is a love that knows no expression except helpfulness, and the sweet self-effacement it describes is made to seem almost the natural and normal utterance of the human heart by the time its last touching pages are reached. [New York: Macmillan & Co.]



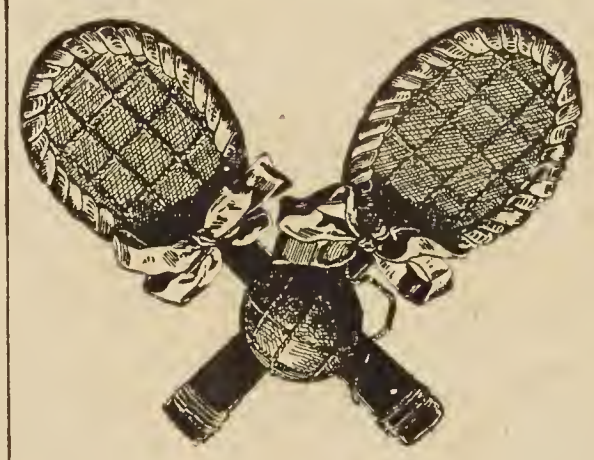
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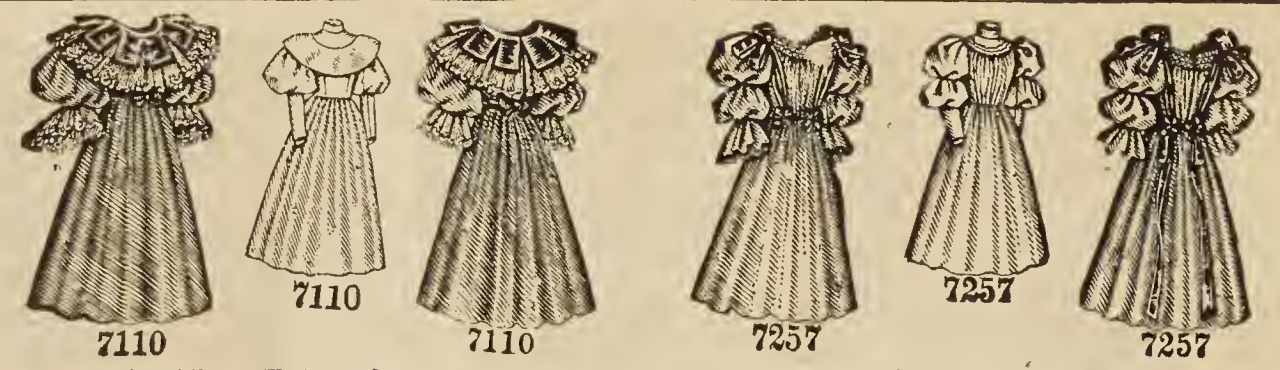
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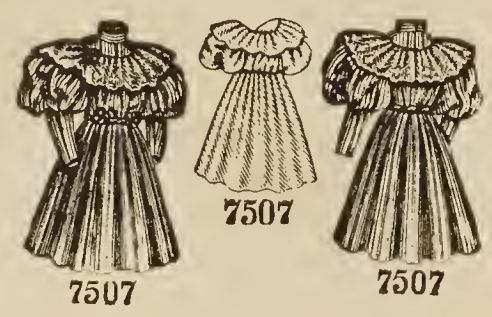
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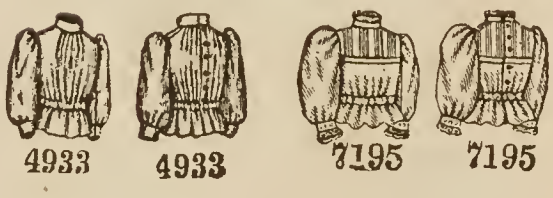
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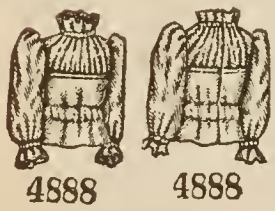


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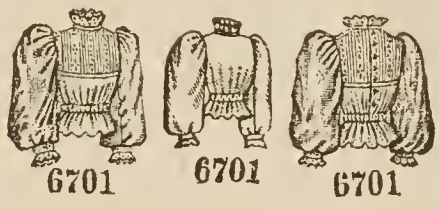


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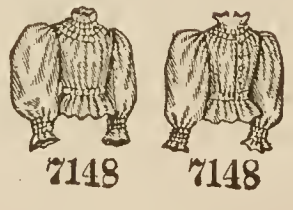
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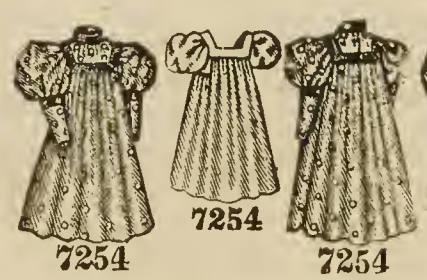
Girls' Empire Dress (To be Worn With or Without a Guimpe) (Copyr't): 10 sizes. Ages, 3 to 12 years.
Any size, 1s. or 25 cents.



Girls' Dress (To be Made High or Low Necked and with Long or Elbow Sleeves) (Copyright): 7 sizes.
Ages, 3 to 9 years.
Any size, 1s. or 25 cents.

Girls' Dress, with Circular Skirt (To be Made High or Low Necked and with Long or Short Sleeves) (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents.





Little Girls' Dress (To be Made High or Low Necked and with Long or Short Sleeves) (Copyright): 8 sizes.
Ages, 2 to 9 years.
Any size, 10d. or 20 cents.



Child's Dress, with Long Blouse-Body (To be Made with a High or Low Neck and with Long or Short Sleeves) (Copyright): 7 sizes. Ages, 2 to 8 years.
Any size, 10d. or 20 cents.



Little Girls' Dress, with Circular Skirt (Copyright):
8 sizes.
Ages, 2 to 9 years.
Any size, 10d. or 20 cents.

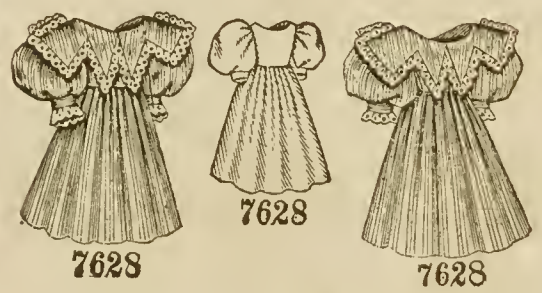


Little Girls' Dress, with Circular Skirt (To be Worn with a Guimpe) (Copyright):
7 sizes. Ages, 3 to 9 years.
Any size, 10d. or 20 cents.

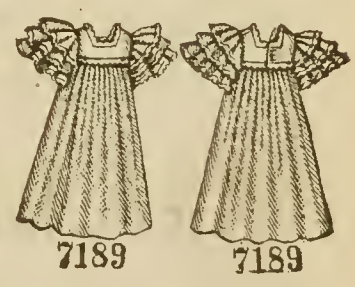


Little Girls' Dress (Copyright):
7 sizes.
Ages, 2 to 8 years.
Any size, 10d. or 20 cents.

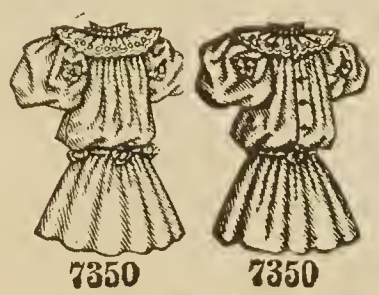
Little Girls' Dress (To be Worn with a Guimpe) (Copyright): 7 sizes.
Ages, 2 to 8 years.
Any size, 10d. or 20 cents.



Little Girls' Dress (To be Worn With or Without a Guimpe) (Copyright):
8 sizes. Ages, 1 to 8 years.
Any size, 10d. or 20 cents.



Little Girls' Dress (To be Worn With or Without a Guimpe) (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Child's Dress, with Long Blouse Body and Short Skirt (To be Worn With or Without a Guimpe) (Copyr't): 8 sizes. Ages, 2 to 9 years.
Any size, 10d. or 20 cents.



Child's Slip or Dress, with Straight Lower Edge for Hemstitching (For Wear with a Guimpe) (Copyr't):
8 sizes. Ages, 1 to 8 years.
Any size, 7d. or 15 cents.



Little Girls' Dress (Copyright): 7 sizes.
Ages, 2 to 8 years.
Any size, 10d. or 20 cents.



Little Girls' Dress, with Short Skirt (To be Worn With or Without a Guimpe) (Copyright):
8 sizes. Ages, 2 to 9 years.
Any size, 10d. or 20 cents.



Little Girls' English Dress (To be Worn With or Without a Guimpe) (Copyr't):
7 sizes. Ages, 2 to 8 years.
Any size, 10d. or 20 cents.

ANSWERS TO CORRESPONDENTS.

NOTICE TO SUBSCRIBERS:—It is the aim of the Publishers to issue the DELINEATOR each month so that it will be in the hands of subscribers in the various parts of the country about the same time, and simultaneously with the placing of the patterns on sale by our agents. Owing, however, to the difficulty of handling such an enormous edition, and to the large number of extra orders which come in for certain issues, it has not always been possible to do this, and unavoidable delay has ensued in distributing the magazine. Increased facilities for printing, binding and circulating have now been secured, and subscribers can rely on receiving their copies about a uniform date hereafter.—THE BUTTERICK PUBLISHING CO. (LIMITED).

TOM:—To clean white velvet, rub the spots lightly and rapidly with a clean, soft cotton rag that has been dipped in chloroform. Repeat the operation if necessary, and finish with a clean, dry cloth. If these precautions are not taken, a stain is apt to result.

MARION:—A dentist is entitled to be addressed as "Doctor."

LILLIE:—A good remedy for tetter is made thus: Dissolve one ounce of sulphuret of potash in one quart of cold soft water, put it in a bottle and keep it tightly corked. Bathe the eruption five or six times a day with a sponge dipped in a little of the solution. If the tetter reappear in cold weather, repeat the treatment.

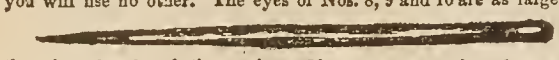
BERTHA G.:—Shape your old-rose taffeta according to dress pattern No. 7559, which costs 1s. 3d. or 30 cents, and is illustrated in the April DELINEATOR. The dress can be made with high or low neck and with full-length or elbow sleeves, as preferred.

SEWING MADE EASY.

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LIGHTNING NEEDLES are tapered from centre to eye, one rush is sufficient to pass the entire needle through the fabric. Try it once and you will use no other. The eyes of Nos. 8, 9 and 10 are as large as



those in 5, 6 and 7 of other makes. If you cannot get them from your merchant, send 5 cents for each paper desired to

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EGG Yield Doubled and One-Third Grain Bill Saved by using our GREEN BONE CUTTER. The ONLY one receiving an award at the World's Fair
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No. 31, June, NOW READY, contains, complete, a Thrilling Novel, New and Original, entitled
"KEITH'S TEMPTATION."
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THE INTERNATIONAL NEWS COMPANY, New York.
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FAMILY HERALD!

Containing Four New and Complete Stories, and the beginning of the New Serial Story, entitled,
"A BARREN VICTORY;"
together with much entertaining miscellany of practical value in the household. This is one of the MOST ATTRACTIVE and LOW-PRICED family magazines ever published.
Price, 15 Cents monthly; $1.75 yearly.
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$1.25 Silk-and-Wool Henrietta,	89c.
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69c. " Crépons,	49c.
68c. " Serges,	39c.

COLORED DRESS GOODS.

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50-inch French Broadcloths, for tailor-made costumes and capes, unsurpassed by any $2.25 cloth in the market,	$1.25

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20-inch Ottoman, Reversible, special,	59c.
20-inch Satin Duchesse,	69c. to 89c.
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20-inch All-Silk Taffeta, checks and stripes,	39c.
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20-inch " " Satin Rhadames,	75c.
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"Kayser" Patent-Finger Tipped Silk Gloves, in Black and Spring Colors, a guarantee ticket given with each pair, lowest price heretofore, 75c.,	50c.
Ladies' 4-button and 7-hook Kid Gloves in Glacé and Suéde, in all the latest Spring colorings, some with black and others with self stitching, every pair warranted, value $1.50, at	98c.

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New French Challies, 58c. quality,	29c.
New Crépon Plissé, choice styles,	15c.
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15c. Dress Ginghams, choice styles,	10c.
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Novelties in Scotch Ginghams,	25c.
New Domestic Ginghams and Seersuckers,	7½c.
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French Organdies, sheer and fine,	35c.

In ordering samples kindly state which style you desire.



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Laundered Collar and Cuffs, White Piping around Collar and Cuffs,
Made of Plain Cloth in Tan, Light-Blue and Pink,
Yoke back, value $1.39.
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$2.50.

Separate Skirts, all lined in Serge, **$2.98, $3.98, $4.98.**
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Separate Skirts in Imported Crépons, **$5.98, $6.48, $7.98, $8.98, $9.98.**
In ordering, send waist measure and length of skirt.
Great Sale of **Ladies' Wrappers** in Percale for Spring and Summer wear, **69c., 98c., $1.10, $1.25** and **$1.49.**

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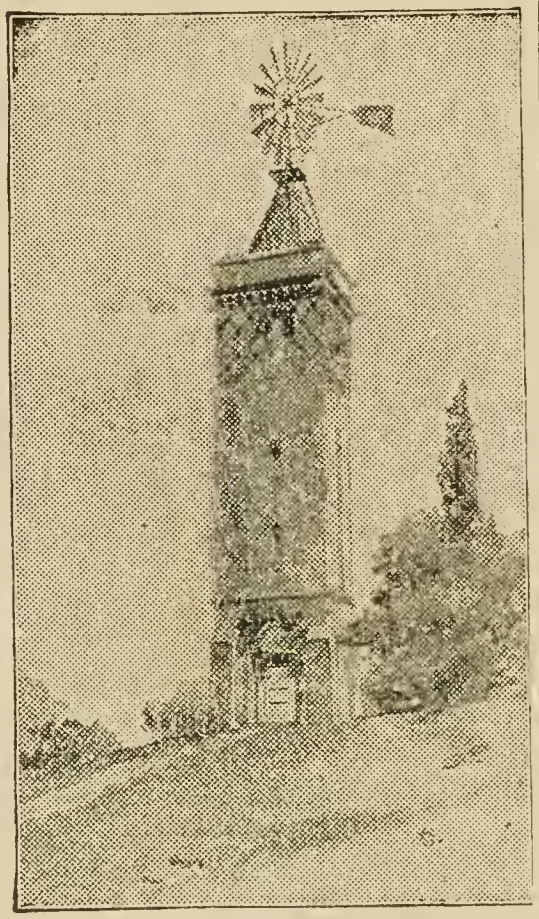
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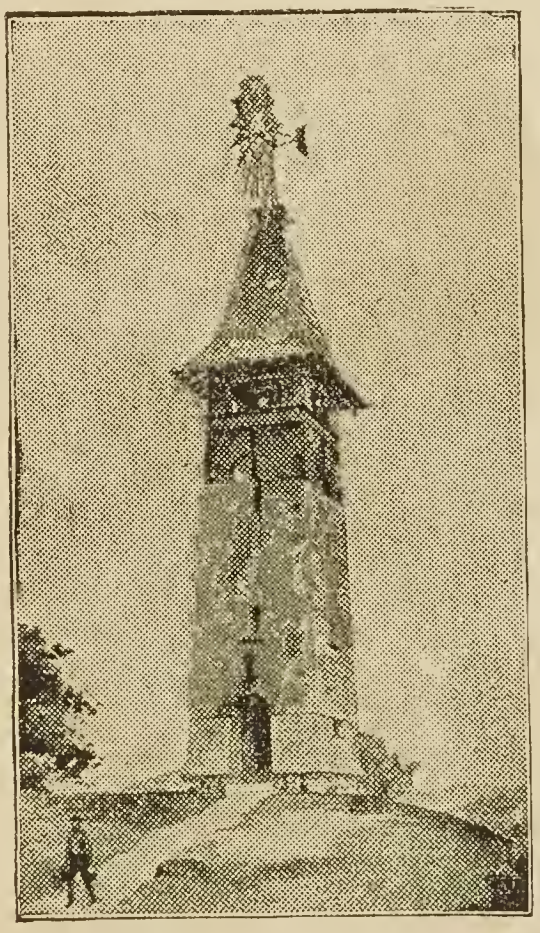
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FAMILY LIBRARY MONTHLY.
Of all Newsdealers, and THE INTERNATIONAL NEWS COMPANY, New York.
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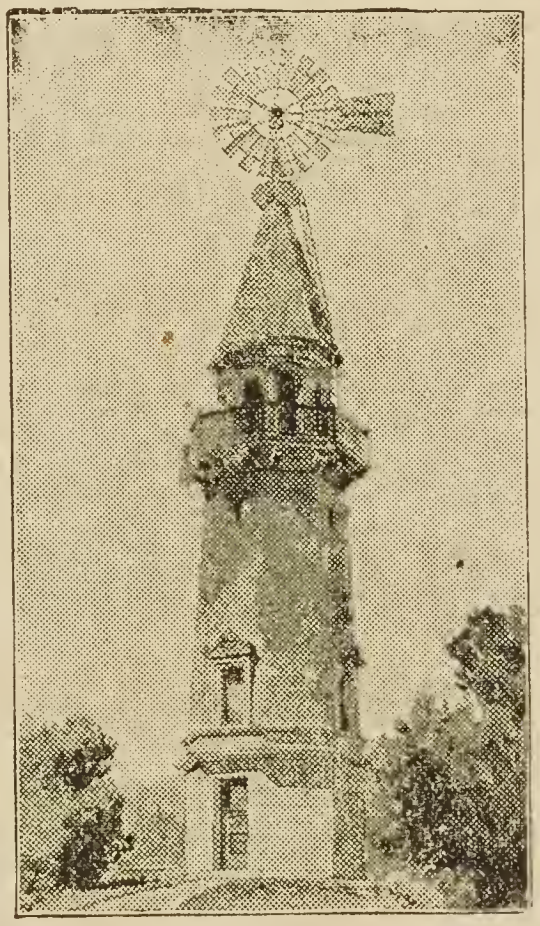


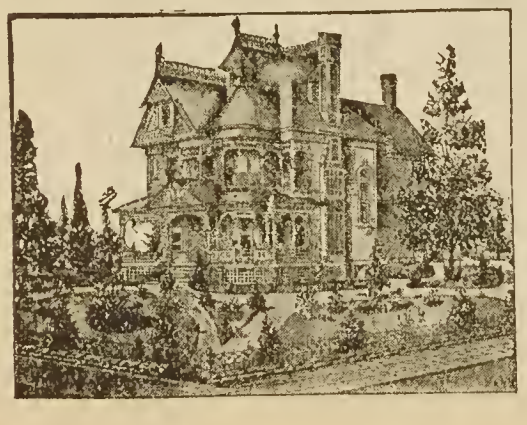


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ANSWERS TO CORRESPONDENTS,
(Continued).

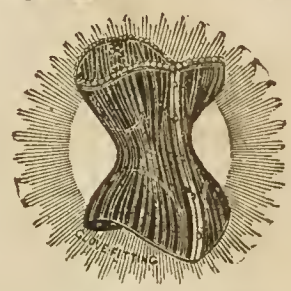
TO OUR CONTRIBUTORS:—After this issue of the DELINEATOR until further notice, we shall not be able to accept any contributions to Knitting, Netting, Tatting, Crocheting, Drawn-Work or Lace-Making.—THE BUTTERICK PUBLISHING CO.

HAY MAKER:—The druggist will doubtless ask you whether you wish corrosive sublimate for a lotion. One with eczema should inquire of a physician as to the advisibility of using a lotion containing this ingredient.

A new skirt binding of undoubted merit, which has taken the popular fancy of Ladies' Tailors and Dressmakers, is the "New Manhattan" Mohair Skirt Binding. It is a pure Mohair Braid, guaranteed by its makers for quality and durability, and is made in Black and all Colors. It is a decided improvement upon all former Skirt Binding Braids, because of its quality and excellent weave.

ALMOST A NECESSITY.—Mennen's Borated Talcum Toilet Powder has so firmly established itself in public confidence that the above phrase does not too forcibly describe its relationship to the well furnished toilet-table. It acts upon the skin as a cooling tonic and as such is a positive blessing to babies and stout people subject to chafing. It soothes the skin scraped by the razor, and is invaluable to use in cases of Prickly Heat, Blotches, Pimples, Salt Rheum, and that terrible affliction, Tender Feet. All the first-class druggists keep it, and any one can secure a free mail sample by sending a postal card request to "Mennen," 577 Broad Street, Newark, N. J.

WEAR THE BEST
If you want a Handsome Figure
THE GLOVE-FITTING

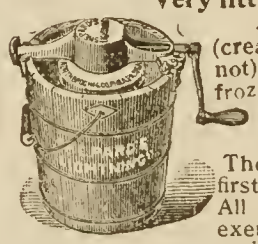


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ICE CREAM, &c. at Home.

Nothing could well be simpler.
A very little ice,
Very little crank-work,
And there you have it
(cream, fruit, pudding, what not) thoroughly and evenly frozen, when using the
LIGHTNING FREEZERS.



They make friends from the first try. They *keep* friends. All the Freezer virtues are exemplified in them—ample tub space, *easy running*, quickness of result, quantity and quality of cream. They are proved to be the best. That's the only test. You will know them by their Cedar Pails with electric-welded wire hoops, their quadruple motion and famous wheel dasher. Ask your dealer about them. Catalog sent for the asking.

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New designs in Mohair, Alpaca and Brilliantine Suits, delightfully cool for Summer wear, from $10 up.
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Teviot Suits, something entirely new, prettier and cooler than Duck, in beautiful patterns, from $8 up.
Tailor-made Outing, Blazer and Eton Suits, from light weight serges, mixtures, coverts, cheviots, etc., from $10 up. New styles for Travelling purposes and for Summer resorts, and newest materials.
Percale and Lawn Shirt Waists in neat designs, 89 cts. to $1.50.
Silk Waists, stylish and dressy, in handsome patterns, $4.50 up.
Duck Suits in a large variety of styles and materials, from $4 up. Dressy Capes from $4 up. Stylish Jackets from $5 up. Travelling Ulsters, etc.

Write to-day for our new catalogue. It gives illustrations, descriptions and prices of all the latest in Suits, Wraps, Waists, etc. We will mail it to you together with a 48-inch tape measure, new measurement diagram, and more than **FIFTY SAMPLES** of the materials from which we make the garments to select from, on receipt of four cents postage. You may select any style, and we will make it to order for you from any of our materials. Among our samples are the latest materials for Tailor-made and Outing Suits and Wraps; also samples for Duck Suits, Silk Waists, Shirt Waists, Teviot Suits, Brilliantine Suits, etc. Some new imported materials just received. We also sell cloth by the yard for Tailor-made Suits at from 90 cents to $5 per yard. Write to-day and mention THE DELINEATOR.

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Derma-Royale is pure, mild and so harmless that one may drink a whole bottleful without any bad effect.



Lovely Complexions!

Pure, Soft, White Skin!

Nothing will CURE, CLEAR and WHITEN the skin so quickly as

Derma-Royale

The new discovery for dissolving and removing **forever** blackheads, freckles, brown or liver spots, moth, ugly or muddy skin, sallowness, redness, sunburn and tan; curing pimples, tetter, eczema, rashes, etc., and bleaching, brightening and beautifying the complexion.

THERE NEVER WAS ANYTHING LIKE IT!

Its merits are becoming known everywhere. DERMA-ROYALE is now used and endorsed by nearly the entire theatrical profession. Leading actresses, professional beauties, society ladies and people of refinement everywhere eagerly unite in its praise. It is as harmless as dew and so simple a child can use it. The marvelous improvement apparent after a few applications will surprise and delight you, for the skin will become as Nature intended it to be—soft, smooth, clear and white, free from every blotch or blemish. Derma-Royale never fails—IT CANNOT FAIL—and its sure results warrant us in making the following offers:

$500 REWARD!—We will give Five Hundred Dollars *cash* for any case of eczema, tetter, pimples, blotches, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan or any other cutaneous blemish (excepting birth-marks, scars and those of a scrofulous or kindred nature) that Derma-Royale will not quickly remove and cure. We will also give Five Hundred Dollars to any person whose skin can be injured in the slightest manner, or to anyone whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in Elegant Style. Price, $1 per Bottle. For Sale Everywhere.

Derma-Royale is the best skin preparation in the world. Wherever it is once tried, everybody wants it, so we are determined to have it introduced everywhere—no matter what the cost—we are now giving away thousands of bottles for that purpose, and will be glad to send you a full-sized

ONE DOLLAR BOTTLE FOR NOTHING

If you will talk it up and help us introduce it. Send us your full Post-office address today.

The Derma-Royale Co., Cor. Baker & Vine Sts., Cincinnati, Ohio.

ANSWERS TO CORRESPONDENTS,
(Continued).

M. F.:—The skirts of duck dresses are unlined.

AMELIA:—You will find the information you desire in the pamphlet, "Periodicals that Pay Contributors," published by Eleanor Kirk, 696 Greene Avenue, Brooklyn, N. Y.

ANXIOUS MOTHER:—Try almond oil and massage treatment for the wrinkles in your daughter's forehead. Rub the oil in with smooth, even strokes across the forehead, using both hands and rubbing from the center of the forehead toward the sides. Above all, correct the habit of raising the eyebrows.

ANXIOUS ONE:—Write to Mrs. Carrie M. Knapp, 363 Grand Avenue, Brooklyn, N. Y., concerning lessons in laundry work.

R. K.:—Directions for cleaning furs of all kinds are given in "Preservation and Renovation," in the April DELINEATOR.

E. H. S.:—Regarding the bleaching of a Leghorn hat, follow advice given "Thalia" elsewhere in these columns.

LIESA:—It is bad form for a woman to help a man on with his coat in a public place or, in fact, anywhere.



The New Woman

puts the Redfern Bias Corded Velvet on her "nice" gowns, and the **Duxbak** Rainproof on her wet weather dress skirts,

and she says **"S.H.&M."** when she asks for these brands of

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A set of the "S. H. & M." miniature figures showing the latest Parisian costumes with booklet on "How to Bind the Dress Skirt," mailed for 10c. in stamps.

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"S.H.& M." Dress Stays are the Best.

NOW—THE TIME TO MAKE MONEY!

Last month I cleared, after paying all expenses, $175.46; the month before, $149.93, and have at the same time attended to my regular business. I believe anyone, anywhere, can do as well, as I have not a particularly good location and no experience. When you have an article that every family wants, it is very easy selling it. It seems strange that a good, cheap Dish Washer was never before placed on the market. With the Climax, which sells at $5, you can wash and dry the dishes for a family in two minutes, without putting the hands in water; as soon as people see the Washer work, they want one, and that is why so much money can be made so quickly. For full particulars, address the Climax Mfg. Co., Columbus, Ohio. I feel convinced that any lady or gentleman, in any location, can make from $5 to $10 a day, as every family will very soon have a Dish Washer. Try it, and publish your experience for the benefit of others.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

MRS. P. R.:—The most stylish skirts are illustrated each month in the DELINEATOR.

R. E. F.:—You may dress a little boy of one year in styles similar to those of little girls, and India lawn, nainsook, chambray, point d' esprit, mull, etc., are suitable fabrics for his dresses. Such patterns as Nos. 6873 and 7024, which cost 7d. or 15 cents each, and Nos. 6933, 7214, 6166 and 4749, price 10d. or 20 cents each, are appropriate modes. Black-and-white surah may be associated with your black Henrietta cloth, and we would suggest costume pattern No. 7541, which costs 1s. 8d. or 40 cents, and is illustrated in the April DELINEATOR.

MRS. J.:—A striped English mohair would make a serviceable gown for Summer wear, and a checked challis would prove both neat and dressy. Make over your blue goods in combination with black miroir moiré.

FLORENCE SUBSCRIBER:—The frocks of children a year and a half old extend to their ankles. Olives may remain on the table during the entire meal, and they should be eaten from the fingers.

FULL OF SNAP

Sparkle and vim.
Full of good health.
Full of everything good.

HIRES' Rootbeer

Every bottle of this great effervescent temperance beverage is a sparkling, bubbling fountain of health—a source of pleasure, the means of making you feel better and do better. You make it yourself right at home. Get the genuine.

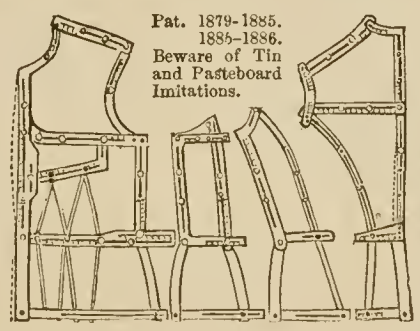
5 gallons cost but 25 cents.

THE CHAS. E. HIRES CO., Philadelphia.

DRESSMAKING SIMPLIFIED.

Any Lady Can now Learn to Cut Perfect-Fitting Dresses.

The ONLY Improvement on The Tailors' Square Ever Invented.



Pat. 1879-1885. 1885-1886. Beware of Tin and Pasteboard Imitations.

Madam, show this to your Dressmaker; it is just what she has always wanted.

Easy to Learn. Rapid to Use. Follows Every Fashion.
All first-class Dressmakers are adopting this Wonderful Garment-Drafting Machine.

ITS SUCCESS HAS NEVER BEEN EQUALLED.
You can test it at your own house for 30 days Free. Write now for Illustrated Circular and Liberal Offer.
The McDowell Garment-Drafting Machine Co., 6 West 14th Street, New York.



AN ATTRACTIVE WOMAN

IF a woman is not attractive, there is something wrong. Any woman can be attractive if she will make the effort. It isn't altogether a question of beauty. It's largely a matter of health. The bloom and glow of health go far toward bringing beauty. A clear skin, bright eyes, red lips and the vivacity which bodily good feeling brings, will make even a homely woman handsome.

The satisfaction of attracting the attention of men is no more to most women than the gratification afforded by feeling equal to other women. Leaving out all considerations of comfort and looking only at the matter on the side of beauty, a woman's health should be the object of greatest care and thought.

Half of the women one meets are semi-invalids. Carelessness and ignorance and neglect have made it so. Failure to heed the warnings of outraged nature—failure to give the help needed by the most delicate and sensitive organs—little troubles ignored until they have become dominant—disease allowed every chance to spread and gain a settled seat—these things bring about the sunken, circled eyes, the hollow cheeks, the pale and sallow skin, the flabby, strengthless flesh, which characterize the appearance of the woman who suffers from "female weakness."

There is no reason. save that of carelessness, why the human female should not be as strongly healthy as the human male. There is no reason in nature for it—there is no excuse in the world for "female weakness." If proper care be taken, it need never exist. If proper care be taken, its existence can be stopped.

Dr. Pierce's Favorite Prescription has cured thousands of suffering women. It is a perfected specific for the troubles peculiar to them. It eradicates the disease, stops the dragging, life-sapping drain, and in a perfectly rational, natural way, builds up the wasted strength. It will bring buoyant health. It will put roses into anæmic faces—solid flesh in sunken places. It does away with the humiliating examinations and "local treatment" so much dreaded by modestly sensitive women. For thirty years, it has been successfully prescribed by Dr. Pierce, Chief Consulting Physician to the Invalids' Hotel and Surgical Institute at Buffalo, N. Y.

Coupon 2.

The above brief talk on Woman's peculiar ailments is continued in a treatise of 168 pages, containing scores of testimonials and reproduced photographs with names and addresses of those cured. Ten cents (stamps will bring this book **sealed in plain envelope**; or, better still, the People's Common Sense Medical Adviser, bound in stout paper covers, containing all the foregoing treatise, **and several hundred pages besides, will be MAILED FREE** to any one sending 21 cents in one-cent stamps to pay for packing and posage only; contains over 1,000 pages and 300 illustrations. Over 680,000 copies sold in cloth covers at regular price of $1.50. Address (with stamps and this Coupon) for either book, WORLD'S DISPENSARY MEDICAL ASSOCIATION, 663 Main Street, Buffalo, N. Y.

HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON

QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST * * * * * INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits—Used by people of refinement.

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, **$1.00** per bottle. Send money by letter, with your full address written plainly. ☞Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED.

MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A.
Manufacturers of the Highest Grade Hair Preparations.
You can register your letter at any Post-office to insure its safe delivery.

We Offer $1,000 FOR FAILURE OR THE SLIGHTEST INJURY. ☞EVERY BOTTLE GUARANTEED.

"It's astonishing what a difference it makes in the flare of the skirt, and what an air of chic it gives the gown."

The very latest wrinkle in interlinings. The skirt can't lose its stylish flare nor stiffness if Sponge Crépon is used; it can't sag or pull in the seams, and a waist or sleeve lined with it will always retain its first fit and shape. It is so much more elastic than any other interlining that after the greatest amount of crushing, one good shake will make the gown look as if it had a trunk all to itself.

Sponge Crépon.

SPONGE CRÉPON — THE — IDEAL INTERLINING

— TRADE MARK — REGISTERED.

White, Slate and Black in three weights. Ask your dealer for Sponge Crépon and take none of the imitations now on the market.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

LENA:—You could have your hair thinned out, but we would not advise a preparation which would be likely to ruin all your hair.

M. S. S.:—Cover your black silk with perforated chiffon or other tissue and trim with lace insertion, using costume pattern No. 7562, which costs 1s. 8d. or 40 cents, and is illustrated in the April DELINEATOR.

SYLVIA LEE:—A good way to wear organdy dress skirts is over a hair-cloth petticoat, a white muslin skirt being naturally worn over the latter. Leg-o'-mutton sleeves are interlined with crinoline. Trim a shot silk with iridescent passementerie.

LITTLE EVA:—A brunette may impersonate Autumn, Cleopatra, Carmen, Diana, a Japanese, Italian or Spanish Woman, etc., at a masquerade party. Suggestions for the costuming are given in "Masquerade and Carnival," published by us at 2s. or 50 cents. Different styles of coiffure have been repeatedly given in these columns.

SUBSCRIBER:—Rubbing a stove frequently with kerosene will prevent it rusting when not in use. In practicing facial massage for the removal of wrinkles rub across the line of these conformations.

MAY PEARL:—A specialist should be consulted relative to a special disease; such simple remedies as we give cannot help chronic troubles. Cocoa butter comes in a hard cake which soon melts when rubbed into the skin.

If you find it on your silverware,

SIMPSON, HALL, MILLER & CO. QUADRUPLE PLATE

You have the wear of Ware.

Simpson, Hall, Miller & Co.

Wallingford, Ct. 36 E. 14 St., New York.
143 State St., Chicago. 925 Chestnut St., Phila.
1794 Notre Dame St., Montreal.

"Our Combination" Suit,

For Boys, Ages 6 to 15.
Extra Pants and Cap.

$3.50 AND $5.00



New Styles, Better Values than ever. Strictly all-wool. Sample pieces sent *free*. Combinations shipped C. O. D., privilege of examining before paying. Or send us the money, with 60 cents additional for postage and registering, and we will forward Suit to any address.

Money cheerfully returned if the goods are not perfectly satisfactory. More than 10,000 DELINEATOR readers are our customers.

Ask for Samples of Men's Semi-Dress Suits, $11.50.

Enclose two cents and we will send our "Great Wonder" Puzzle and Spring Catalogue.

PUTNAM CLOTHING HOUSE, 113 Madison St, Chicago, Ill.



$1.47

Perfect Fitting Dongola.

You cannot buy this shoe anywhere else at *any* price. It is made only to our order and sold by us alone. Not a cheap "job" shoe but our reliable and exclusive leader. Worth $3.00 and we guarantee it to be Dongola, Solid Leather and Perfect Fitting. Sizes 1 to 8; widths C, D, E, EE. Sent prepaid and if not satisfactory we return your money. We own the largest retail Boot and Shoe store in New England, and refer to thousands who buy of us simply because we do not misrepresent our goods. Your order represents you—we treat it accordingly. Your name on a postal will bring you "Shoe Facts" that will save dollars in the family.

ANY STYLE TOE.

MOOAR BROS., 1092A Washington St., Boston, Mass.

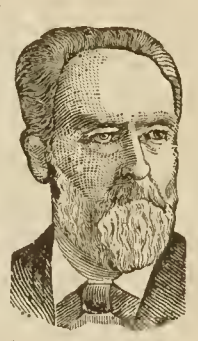
PURCHASING AGENCY, ETC.

MISS C. F. MORSE, who refers by permission to THE BUTTERICK PUBLISHING CO. [Limited], wishes to announce that she is prepared to receive orders from those desiring her to purchase goods, her arrangements enabling her to fill orders, whether for large or small quantities, with **despatch** and **at reasonable prices.**

Dress Goods, Cloakings, Infants' Wardrobes, Millinery, Trimmings, Publications, Stamping Patterns, Hand-made Laces, Accordion-Plaiting and Wall Paper, Netting and Lace Samples. Materials and Implements, and, in fact, all Materials and Implements for Fancy Work are **Specialties** in her business; but orders for other articles will be as punctually attended to and as carefully executed.

Parties who anticipate giving an order are requested, when writing for information as to prices, to enclose a 2c. stamp for reply and state the expense to which they wish their purchases limited. Those desiring a collection of samples must enclose 50 cents in payment for the time taken to procure them. As purchases can be made more satisfactorily with ready funds than upon terms of credit, no orders will be accepted unless the full amount be sent with order. Address, with stamp,

MISS C. F. MORSE, 40 East 14th Street, New York, N. Y.



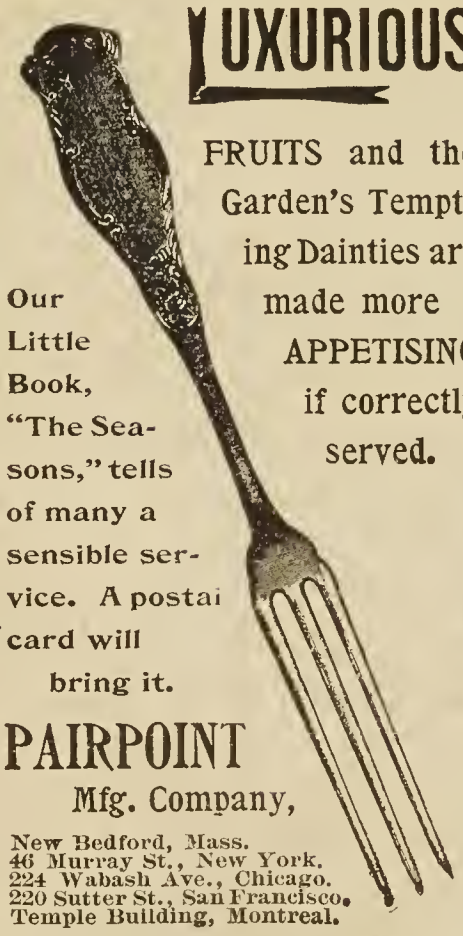
FREE!

The late Prof. Basil Manley, of the South. Bap. Theo. Seminary, Louisville, Ky., says of the Aerial Medication: "*I can cordially recommend its use.*" Write for a facsimile of his letter.

Rev. W. E. Penn, the noted evangelist of Eureka Springs, Ark., says: "I was cured of Catarrhal Deafness in 1886, by the use of the Aerial Medication, and it has proved to be a permanent cure. I recommend this treatment wherever I go, and know of many cases of Catarrh and Lung trouble that have been cured by its use.—Rev. W. E. PENN."

Medicines for 3 Months' Treatment FREE.

To introduce this treatment and prove beyond doubt that it will cure Deafness, Catarrh, Throat and Lung Diseases, I will, for a short time, send MEDICINES for Three Months' Treatment FREE. Address, J. H. MOORE, M. D., Cincinnati, Ohio.



LUXURIOUS

FRUITS and the Garden's Tempting Dainties are made more APPETISING if correctly served.

Our Little Book, "The Seasons," tells of many a sensible service. A postal card will bring it.

PAIRPOINT Mfg. Company,

New Bedford, Mass.
46 Murray St., New York.
224 Wabash Ave., Chicago.
220 Sutter St., San Francisco.
Temple Building, Montreal.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

J. I. H.:—For Summer travelling wear for little boys we would suggest suits of Galatea, Teviot suiting, pereale, homespun, tweed, etc., instead of Jersey. Select some of the pretty styles of making illustrated in the Small Catalogue of Fashions for Summer, 1895. If you cannot obtain the latter at the nearest agency for the sale of our patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

HELEN:—Choose goat's-hair crépon in any becoming shade, cutting it by costume pattern No. 7579, which costs 1s. 8d. or 40 cents, and is illustrated in the April DELINEATOR, using the crépon for the skirt and sleeves, and draping chiffon over the bodice body, which may be of Liberty satin. At a day wedding, the groom may wear kid gloves of any street shade.

ANNIE ROONEY:—Black fancy silk may be associated with your green Henrietta. A man who escorts his fiancée out of town pays the railroad expenses.

MAY MITCHELL:—Blushing is produced by the sudden engorgement of the superficial blood vessels of the face in consequence of some perturbation which excites the nervous reflex concerned in the act. Perfect control of emotion is the only remedy.

MARIE H.:—Your material is a variety of Bedford cord, and black satin will, as you suggest, trim it stylishly.



A "CHAUTAUQUA" ROCKER AND RECLINING CHAIR FREE,

BUILT OF OAK, POLISHED ANTIQUE FINISH, WITH BEAUTIFULLY GRAINED THREE-PLY VENEER BACK. THE SEAT, HEAD AND FOOT RESTS ARE UPHOLSTERED WITH SILK PLUSH.



OR A "CHAUTAUQUA" OIL HEATER FREE,

CENTRAL DRAFT ROUND WICK BURNER. ABSOLUTELY ODORLESS. HEIGHT, 3 FEET, DIA. OF DRUM 8½ INCHES; WEIGHT, 30 POUNDS. ONE GALLON KEROSENE LASTS 12 HOURS.

OR A "Chautauqua" DESK FREE, WITH A COMBINATION BOX OF "SWEET HOME" SOAP.



MOST POPULAR DESK EVER MADE. SOLID OAK THROUGHOUT, HAND-RUBBED. 5 FEET HIGH, 2½ FEET WIDE, 10½ INCHES DEEP. THE LAUNDRY AND TOILET SOAPS, "BORAXINE" AND "MODJESKA" TOILET ARTICLES, BOUGHT AT RETAIL WOULD COST, - - - - - - - $10.00 } EITHER PREMIUM, WORTH AT RETAIL, 10.00 } YOU GET ALL FOR $10.00. WE WILL SEND BOX AND EITHER PREMIUM ON THIRTY DAYS' TRIAL; IF SATISFACTORY, YOU CAN REMIT $10.00 IF NOT, HOLD GOODS SUBJECT TO OUR ORDER.

See DELINEATOR, Sept., Oct., Nov., Dec. THE LARKIN SOAP MFG. CO. BUFFALO, N.Y.

NOTE.—The publishers of The Delineator would not insert the above ad. unless they had abundant evidence of the reliability of the Larkin Co. and that the offers were genuine.—*The Delineator.*

When ordering, be sure to mention THE DELINEATOR.

Waverley BICYCLES. Are the Highest of All High Grades. PRICE, $85.

Do not be misled by unscrupulous dealers. Insist on having the best. Warranted superior to any bicycle built in the world, regardless of price. Get our catalogue 'G' free, by mail, before buying. **Indiana Bicycle Co., Indianapolis, Ind., U.S.A.**

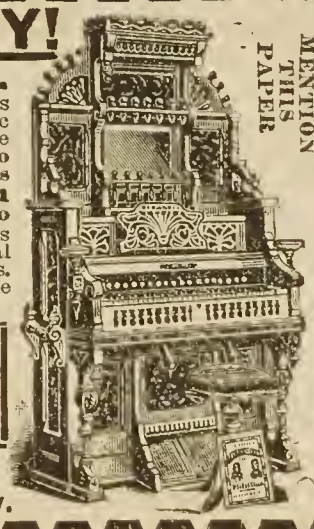
FREE! SAVE MONEY! Our New 1895 Catalogue.

Write for Catalogue.



We are the only firm of manufacturers selling **exclusively** to the public direct at factory cost. You get the **Exact Value** for your money. **No Agents', Dealers' or Middlemen's Profits Added. CASH or on EASY PAYMENTS,** to suit your circumstances. Pianos and Organs shipped on 30 days' trial under special warrant for 25 years. No cash required in advance. Safe delivery guaranteed.

Note.—As an advertisement we will sell the first purchaser in a place one of our fine PIANOS for only $169—or one of our PARLOR ORGANS FOR $25



MENTION THIS PAPER

Established nearly 30 years. CORNISH & CO. Washington, New Jersey.

The Nervous Man

is very much in evidence in these days. The nervous woman should not always monopolize the advertisements. Great difference of opinion exists as to the best treatment for both. Some say they need "a good talking to," others "a change of scene," others "something to occupy the mind," but what the nervous person really needs is *wholesome food which he or she can digest*, for the nervous man is always an improperly nourished man, and nervousness generally begins with inability to digest food. It is therefore very important that all

Should Know About Cottolene.

If food is cooked with this new vegetable product instead of lard, a change will be seen and before long the nervous man will be found to eat well, digest well, sleep well and act well. This is not theory—it is history, and the cook for nervous men and women may benefit them with Cottolene.

It is sold everywhere in one, three and five pound tins, with the trade mark—steer's head in cotton-plant wreath—on every package.

Made only by

THE N. K. FAIRBANK COMPANY,

CHICAGO, ST. LOUIS, NEW YORK, BOSTON, PHILADELPHIA, SAN FRANCISCO, MONTREAL.

"The Girl I Left Behind Me" was not on a

MONARCH.

King of all Bicycles.

Up to Date in Every Detail.



Absolutely the Highest Possible Grade.

Five Styles. Ladies' and Men's.

Weights, 18 to 25 Pounds. Send for Advance Catalogue.

MONARCH CYCLE COMPANY,

Factory and Main Office, Lake and Halsted Streets,
Retail Salesroom, 280 Wabash Avenue,
CHICAGO.

Eastern Branch: 97-99 Reade St., New York.
Southern Branch: 44 Monroe St., Memphis, Tenn.
Other Branches: Detroit, Denver, San Francisco, Portland, Salt Lake City, Toronto.

On this and the succeeding two pages is illustrated an assortment of

COSTUMES

FOR LADIES' SUMMER WEAR,

which styles our readers will no doubt be pleased to inspect. The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering please specify the Numbers and Sizes desired.

The Butterick Publishing Co.
(LIMITED),
171 to 175, Regent St., London, W.;
or 7 to 17 W. 13th St., New York.



7356 7356 7356

Ladies' Costume, having a Seven-Gored Skirt Arranged to Form Four Godets at the Back (To be Made with a Broad Front Belt or with an All-Round Crush Belt) (Copyrigbt): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

4,000,000
Fitted

Four million women are comfortable
Four million women look well
Four million women are wearing

Dr. Warner's Coraline Corsets



7501 7501

Ladies' Costume, with Six-Gored Skirt Arranged to Form Tbree Godets at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

7492 7492 7492

Ladies' Costume, with Six-Gored Skirt Arranged to Form Three Godets at the Baek (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



6741 6741

Ladies' Princess Costume (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



7118 7118 7118

Ladies' Costume, with Four-Gored Skirt (That may be Gathered or Dart-Fitted) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7493 7493 7493

Ladies' Costume, with Six-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Buy Direct from the Loom

CASHMERE IMPERIAL

BLACK SILKS

NOTED FOR

Magnificence of Finish
Superb Durability
Softness of Texture
Perfection of Weave.

GUARANTEE.

Cashmere Imperial Silks are hereby warranted the Highest Standard of Excellence —Unsurpassed—Unequaled for the prices— Not to break or shift; and we will make good any justifiable claims made within six months from date of purchase.

Special Prices to all subscribers of THE DELINEATOR—69c., 79c., 89c., $1.00, $1.12½, $1.25, $1.37, $1.50, $1.75, $2.00 a yard. These prices are 12½c. to 50c. a yard below value.

Send for Samples of the fashionable weaves. save middlemen's profits.

BARNARD, SUMNER & PUTNAM CO.,
Sole Owners, Worcester, Mass.



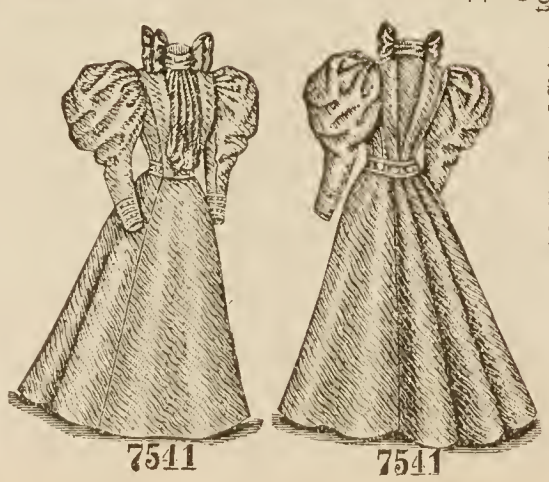
7239 7239

Ladies' Costume, with Five-Gored Skirt (That may be Gathered or Dart-Fitted) (Copyr't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7051 7051

Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



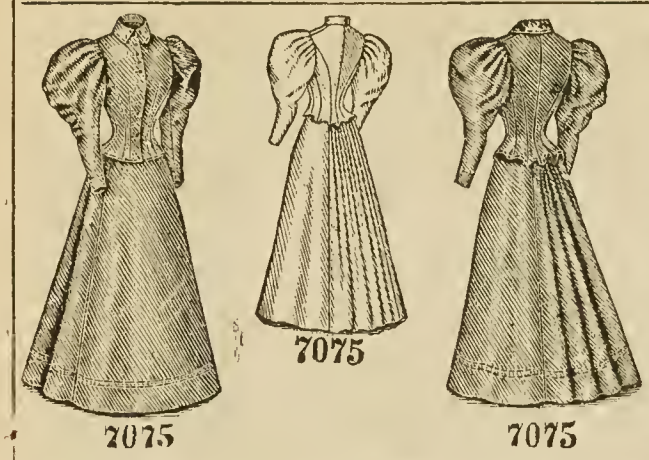
7541 7541

Ladies' Costume, with Six-Gored Skirt having Three Godets at the Back (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7112 7112

Ladies' Costume, with Skirt having a Circular Front-Gore and Three Godet Back-Gores (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, Consisting of a Basque (That may be Made with the Sleeves Gathered or Plaited), and a Four-Gored Skirt (Copyright): 8 sizes. Bust measures, 28 to 16 inches. Any size, 1s. 6d. or 35 cents.



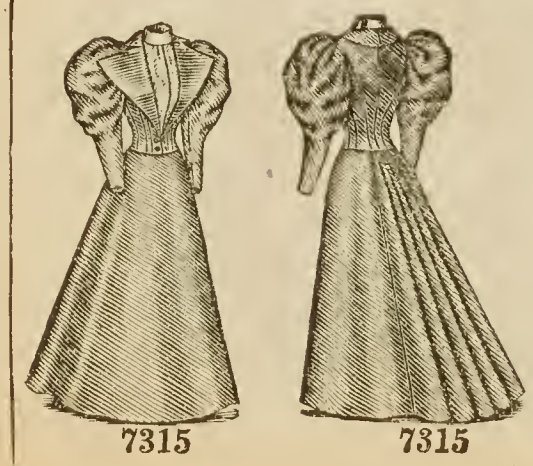
Ladies' Costume, Consisting of a Vest with Removable Chemisette, a Jacket, and a Six-Gored Skirt having Three Godets at the Back (Copyright): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, Consisting of a Three-Piece Skirt, and a Double-Breasted Basque having a Chemisette that may be Omitted (Copyright): 15 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Three-Piece Skirt (Copyr't): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Skirt having Five Godets at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

DON'T FORGET THE NAME!



"Kayser"

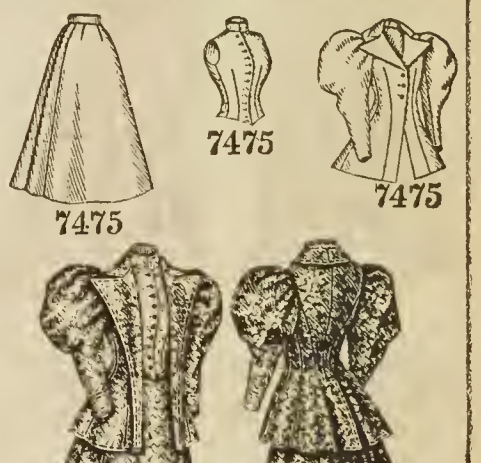
PATENT FINGER-TIPPED SILK GLOVES,

The kind that don't wear out and have a Guarantee Ticket in each pair that is good for a new pair FREE if the "Tips" wear out before the gloves.

If your dealer hasn't them, write to
Julius Kayser & Co., New York.



Ladies' Costume, Consisting of a Vest (To be High or Open Necked), a Jacket with Godets in the Back Seams, and a Skirt having a Circular Front and Three Godets at the Back (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, Consisting of a Jacket or Blazer, a Vest and a Four-Gored Skirt (Copyright): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Costume, with French Front, and a Six-Gored Skirt having Three Godets at the Back (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cts.



Ladies' Costume, having a Fancy Sailor-Collar, Blouse Front and Six-Gored Skirt (Copyr't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

COPCO
is the name
of a perfect soap
for the bath and
fine washing. All par-
ticular people will like

COPCO
TRADE MARK.

and after a trial will use no other. It is novel in shape, high in quality and low in price. At your dealers.

The N. K. Fairbank Company,
Chicago, New York,
St. Louis.



7424 7424

Ladies' Costume, with Six-Gored Skirt Arranged to Form Three Godets at the Back (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7640 7640

Ladies' Costume, with Skirt Circular at the Front and Sides and in Three Godets at the Back (Copyright); 13 sizes. Bust meaures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7602 7602

Ladies' Costume, Consisting of a Basque (To be Made with a Shawl Collar, or with a Notched Collar and Lapels), a Removable Chemisette, and a Four-Gored Skirt Forming Four Godets at the Back (Copyright); 15 sizes. Bust meas., 28 to 48 ins. Any size, 1s. 8d. or 40 cts.



7579 7579

Ladies' Costume, with Seven-Gored Skirt Arranged in Four Godets at the Back (Copyright); 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. 8d. or 40 cents.

A Bargain

IN

DUCK SUITS

$1.39.



Suit of Printed Duck, Size 32 to 42, Blue and Tan Stripes.

Better Quality, Extra Full Skirts, $1.98.

Fashion Catalogue

Mailed upon receipt of Three Cents for postage.

MAHLER BROS.,

6th Avenue and 31st St., New York, N. Y.



7619



7619



7619

Ladies' Costume, with Six-Gored Skirt having Three Godets at the Back (To be Made With or Without the Fancy Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 8d. or 40 cents.



7613



7613

Ladies' Costume, Consisting of a Jacket, a Fancy Vest, and a Skirt Circular at the Front and Sides and in Four Godets at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7586



7586

Ladies' Costume, Consisting of a Jacket, a Double-Breasted Vest, and a Skirt Circular at the Front and Sides and in Four Godets at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7572



7572



7572

Ladies' Costume, with Straight, Full Skirt, which may be Made With or Without a Five-Gored Foundation-Skirt and with the Fulness Arranged All Round in Gathers or in Gathers at the Back and in Box-Plaits at the Front (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7569



7569



7569



7569

Ladies' Blazer Costume, Consisting of a Jacket with Leg-o'-Mutton Sleeves (That may be Plaited or Gathered), a Shirt-Waist, and a Six-Gored Skirt Forming Three Godets at the Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7141



7141

Ladies' Costume, Consisting of a Basque-Fitted Jacket, a Three-Piece Skirt having a Narrow Front-Gore and a Chemisette that may be Omitted (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



7589



7589

Ladies' Costume, with Five-Gored Skirt having a Spanish Flounce (That may be Omitted) (Copyr't): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 8d. or 40 cents.

MRS. GRAHAM'S

CUCUMBER AND ELDER FLOWER CREAM..



CREATES A PERFECT COMPLEXION

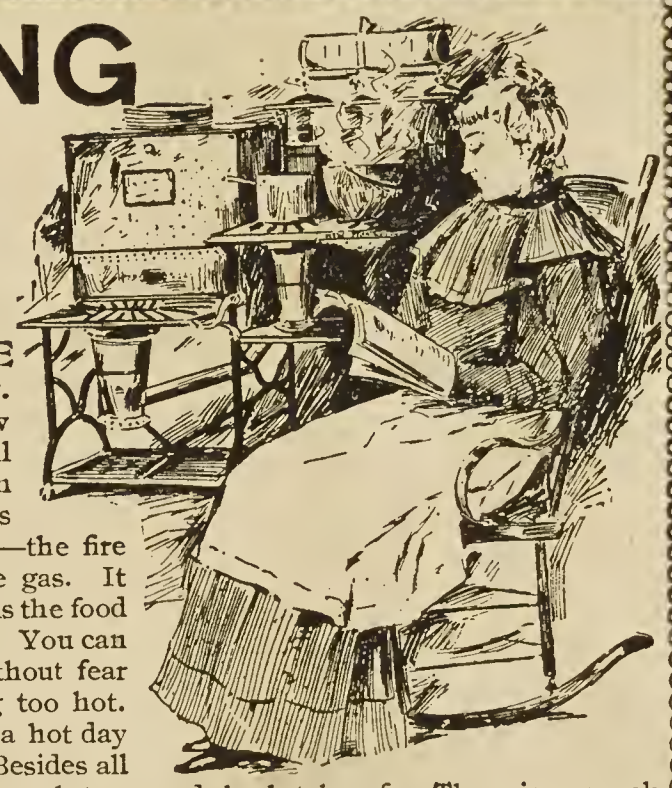
After using it daily for three months your skin will be as pink, soft and velvety, as clear and plump as the most perfect baby's skin. It is not an artificial cosmetic. It cleanses, refines, purifies and whitens. It feeds and nourishes the skin tissues, thus banishing wrinkles. It is harmless as dew, and as nourishing to the skin as the dew is to the flower. Bottle lasts 3 months. Price, $1.00. At all druggists and agents, or sent anywhere by express, prepaid. **SAMPLE** size bottle and handsome book, *"How to be Beautiful,"* sent postpaid for 5 2-cent stamps. **LADY AGENTS** wanted. Very liberal terms. **Mrs. Gervaise Graham, 1424 Michigan Av., Chicago.**

NEW YORK STATE AGENCY

(Wholesale and Retail),

672 FULTON ST., BROOKLYN, N. Y.

COOKING MADE EASY.



The NEW PROCESS STOVE has revolutionized home cooking. It has banished the bother of slow fire and late meals, and ended all other tribulations so common with ordinary stoves. It will cook as quick or as slow as you want it—the fire being controlled by a touch—like gas. It never smokes or smells, never fills the food with soot, never requires raking. You can leave it as long as you want, without fear of the fire going out or getting too hot. The comfort of this stove on a hot day makes it alone worth the price. Besides all this, it is more economical than a coal stove, and absolutely safe. There is so much to tell about the **NEW PROCESS STOVE** that it takes a whole book to hold it. We send the book free. We manufacture an up-to-date line of Gas Stoves and Ranges, of which we will also send a handsome Catalogue free for the asking.

THE STANDARD LIGHTING CO., 200 Perkins Ave., CLEVELAND, OHIO.

Beware of Impostors!

$100 REWARD.

WE WILL PAY **$100** to any person securing the arrest, sentence, and incarceration for a period of not less than three months, of any unauthorized party, who, claiming to be an Agent for this Company, obtains money fraudulently, either by taking Subscriptions to our Publications or by the fictitious establishment of Agencies for the sale of our Goods.

During the past few years Eighteen Persons have been convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, by taking Subscriptions for our Publications, or by establishing fictitious Agencies for the Sale of our Goods. In each of these cases the Reward of **$100** offered in this advertisement has been paid to the party entitled to the same.

SPECIAL WARNING!—A favorite device employed by many impostors is to offer, as an inducement to obtain fictitious Subscriptions to THE DELINEATOR, Fifty Cents' worth of Patterns, Material for a Wrapper, or some other article of merchandise, as a **Premium on each Subscription.** Our representatives are authorized to give The Metropolitan Catalogue of Fashions free, except for transportation, with each Subscription to THE DELINEATOR, and **Nothing but the Metropolitan Catalogue.** Any person claiming to act for us, who offers anything else, is an Impostor, and should be immediately subjected to arrest.

OUR AUTHORIZED REPRESENTATIVES are at all times able to produce conclusive evidence of their authority to act for us, and are equipped with Letters of Introduction from the Mercantile Agencies. When such evidence is desired, it will be promptly supplied in a courteous and satisfactory manner. Our Travelling Agents are all gentlemen (we have no lady travellers), and are ever ready to produce their credentials and establish their right to transact business for us before a Justice of the Peace or other Magistrate.

THE BUTTERICK PUBLISHING CO. (Limited),

7 to 17 West 13th Street, New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

READER:—William Knox is the author of the lines "Why should the spirit of mortal be proud?"

COUNTRY DRESSMAKER:—Cut your fawn basket cloth by costume pattern No. 7640, which costs 1s. 8d. or 40 cents, and is pictured in the May DELINEATOR; trim as illustrated with cream lace over green satin.

MADGE:—See answer to "Sylvia Lee" in these columns regarding a way to wear dress skirts of thin materials. In heavy goods haircloth should be placed between the material and lining. Thin crinoline or fibre chamois may be used to stiffen leg-o'-mutton sleeves.

MINNIE W.:—The newest coiffure for young girls is to twist the hair with a loose, protruding knot, parting the flat hair or waving it slightly, as deemed most becoming.

MADGE:—In calling on a lady a gentleman will not prolong his visit after ten o'clock.

E. T.:—Dove crépon trimmed with ashes-of-roses ribbon and lace will make a pretty gown for wear at the wedding. A chafing dish, ice bowl, toast rack or muffin dish in silver will make an acceptable gift.

ALONE!

No Child to Call Her "Mother."

[SPECIAL TO OUR LADY READERS.]

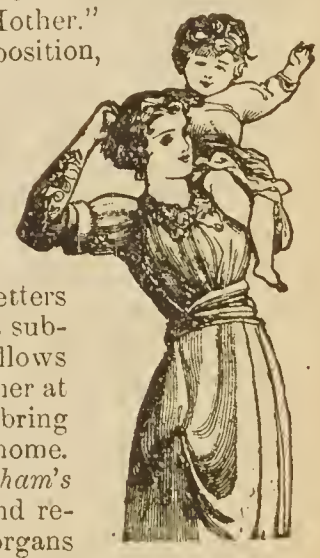
How desolate is the marriage state without children!

How unnatural!



The law of nature is the perpetuation of life by reproduction, and applies to both animal and vegetable life. Nature makes but few mistakes; and where her great law is not carried out, the cause is not a natural, but an unnatural one.

Two loving beings have joined hands — a loving wife and husband. Years pass by, and still there are but two. The sound of little footsteps never patters in their ears, and no child's voice calls that loving woman "Mother." They have wealth, position, all that heart could wish for, but the greatest of all blessings is denied them—a child.



Every mail received by Mrs. Pinkham brings letters from women on this subject; and success follows her advice. Write her at Lynn, Mass., and bring happiness to your home.

Lydia E. Pinkham's Vegetable Compound restores the latent organs to a normal action, and also removes all weaknesses, aches, pains and irregularities.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

M. J. B.:—We do not know milk cordial by that name, but if you refer to koumiss, make it as follows:

3 quarts fresh, rich milk,--½ pound white sugar.
3 " hot water,.....1 tea-cupful good yeast.

Dissolve the sugar in hot water, add to the milk, and allow the liquid to become lukewarm; then slowly and carefully stir in the yeast and place the mixture in a warm place like bread that is set to rise. Stir occasionally, and in five or six hours the liquid will be slightly sparkling and small bubbles will rise to the surface when it is stirred. As soon as it reaches this stage, put it in stout bottles, tie down the corks and set the bottles in a refrigerator or on the cellar floor. A thick mass will form on the surface when the preparation begins to separate and once or twice a day the bottles should be well shaken; this mass will then fall in a powder to the bottom. When two days old the koumiss is ready for use and will keep for a week or more.

A. M. C.:—Write to A. Jaeckel, 11 East 19th Street, New York City, regarding the dyeing of furs, mentioning this publication in your correspondence.

JENNIE:—It is not usual for a woman to take the initiative in a correspondence with a gentleman.





FREE!
A Solid Silver Thimble

Sent postpaid for twenty-four spool labels from one end of spool, as shown below, of

BARSTOW SIX CORD THREAD



Extra quality for both Hand and Machine Sewing. Warranted full 200 yards. Buy of your dealer at 4 cents a spool and mail the labels as shown here, from 2 dozen spools, to

ALEX^r KING & CO., Sole Agents, 54 Leonard St., New York

An Opportunity to try Mme. Ruppert's Face-Bleach ALMOST FREE.

DO NOT MISS THIS CHANCE.—Offer good to all receiving a Delineator this month.



MME. RUPPERT, the Complexion Specialist, who gave the Ladies of New York a most charming lecture on "How To Be Beautiful," at the Fifth Avenue Theatre, on March the 19th last, makes the following liberal offers—for this month—to The Delineator readers:—

Offer No. 1. To every purchaser of a $2.00 bottle of her World-Renowned FACE-BLEACH (3 bottles $5.00) she will give a bar of her exquisite Almond Oil Soap FREE. This offer applies to any who live at a distance and who order by mail, as well as resident patrons who purchase in person.

Offer No. 2. To all who have not yet tried her World-Renowned FACE-BLEACH, she offers to sell—during this month—a trial bottle for 25c. This offer also applies to any who are at a distance, who will receive a trial bottle in plain wrapper, all charges prepaid, on receipt of 25c., silver or stamps.

Face-Bleach is an external treatment, and is solely the invention of Mme. A. Ruppert, and is the only preparation for the complexion that has withstood the test of time. For 18 years it has been manufactured, and during that time many million bottles have been used by women suffering with bad complexions, with most beneficial results. It has never failed, if used as directed, to remove TAN, Pimples, FRECKLES, Eczema, BLACKHEADS, and, in fact, all diseases that the skin is heir to. It is used externally, and when applied, strikes directly at the root of the evil.

MME. A. RUPPERT, No. 6 East 14th Street, (Dept. N), New York City.

Notice.—We have carefully tested the Perfection Dress Stay and cheerfully recommend it to our customers everywhere.—The Butterick Publishing Co. (Limited).

USE THE
Perfection Dress Stay.



The Only Stay.

Sold by Butterick Agents and Leading Retailers Everywhere.

Not Like Any Other.

DETROIT STAY CO., Detroit, Mich. | The R. R. Appleton Co., New York.

Ask for it.

BUFFALO LITHIA WATER

In Bright's Disease, Gout, Etc.

Dr. William A. Hammond, *Washington, D. C., Surgeon-General U. S. Army (retired).*

"I have for some time made use of the **BUFFALO LITHIA WATER** in cases of affections of the nervous system, complicated with Bright's Disease of the Kidney's or with a Gouty Diathesis. **The results have been eminently satisfactory."**

Roberts Bartholow, M. D., A. M., LL. D., *Professor of Materia Medica and General Therapeutics in the Jefferson Medical College of Philadelphia, Pa.*

"Buffalo Lithia Springs, of **Virginia,** contains **well-defined** traces of **Lithia** and **Is Alkaline.** This Water has been used **with great advantage in Gouty, Rheumatic and Renal Affections."**

G. Halstead Boyland, M. D., *of the Faculty of Paris and University of Leipsic, 73 Ave. D'Autin, Paris.*

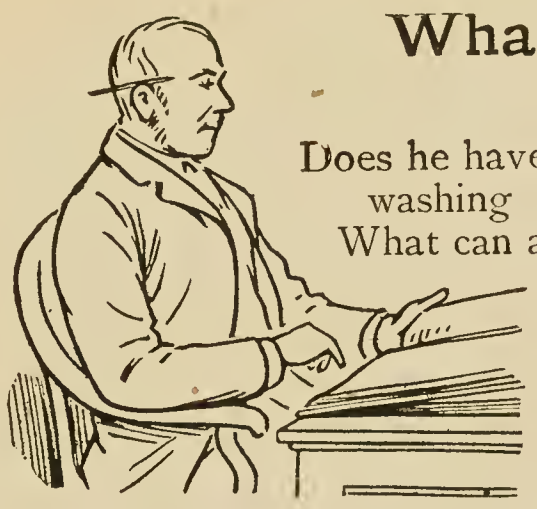
"In Bright's Disease of the Kidneys, Acute or Chronic, **BUFFALO LITHIA WATER** is, in my experience, **without a rival.** The best results which I have witnessed from any remedy in Gouty and Rheumatic Affections have been from this Water."

BUFFALO LITHIA WATER

is for sale by druggists generally, or in cases of one dozen half-gallon bottles $5.00 f. o. b. at the Springs. Descriptive pamphlets sent to any address.

Springs open for guests from June 15th to October 1st.

THOMAS F. GOODE, Proprietor, Buffalo Lithia Springs, Va.

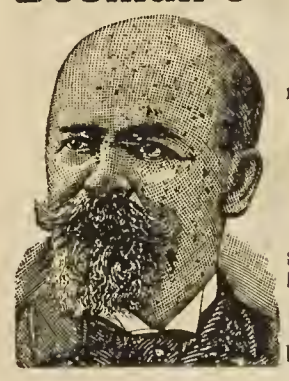


What's your husband's work?

Does he have to do anything as hard as your washing and scrubbing? It can't be. What can a man do that's as hard, for most men, as this constant house-drudgery is, for most women? If he has any sympathy for you, tell him to get you some **Pearline**. Sympathy is all very well, but it's **Pearline**, not sympathy, that you want for washing and cleaning. Nothing else that's safe to use will save you so much downright hard work at the washtub or about the house. It saves money, too—saves the ruinous wear on clothes and paint from needless rubbing.

464

Beeman's— THE ORIGINAL **Pepsin Gum**



CAUTION.—See that the name Beeman is on each wrapper.

The Perfection of Chewing Gum

And a Delicious Remedy for Indigestion and Sea Sickness. Send 5c. for sample package.

Beeman Chemical Co.
1 Lake St., Cleveland, O.

Originators of **Pepsin Chewing Gum.**

FEATHERBONE CORSET WAISTS

Latest Model. Gives Support and Shape to the Form. Button or Clasp Front. Best Sateens.

White, Drab, Ecru or Fast Black

Only $1.00



For Sale by all First-Class Retailers, or sent post-paid on receipt of price. Twenty different styles of Corsets and Waists. Send for Price List.

Featherbone Corset Co.,
Sole Mfrs., Kalamazoo. Mich.

Borax Receipt Book Free,

80 pages. For Laundry, Kitchen, Toilet, Bath, Complexion and Hair. 200 ways to use Borax. Send Postal Pacific Coast Borax Co., 269 Dearborn St., Chicago.



Hard Soldered **BELT PIN.** Warranted Quadruple Silver plate. **15c.** each, 2 for 25c. Send for Summer Circular of novelties.
Curtin Jewelry Co., ATTLEBORO, MASS.

WRINGING WET



Clothes is a part of every wash. Does your wringer wring dry? Do the rolls wear well? Be sure on both these points, when purchasing a Wringer, by insisting on having the **WARRANTED ROLLS** of the AMERICAN WRINGER CO., the largest manufacturers of Wringers and Rolls in the world, with a capital of **$2,500,000** back of their warrant. See our name and warrant stamped on Rolls. Books of useful wringer information FREE. Address 99 Chambers Street, New York.

.....IN ADDITION TO.....

THE DELINEATOR MARCH,



which has met with such marked favor in the Musical World, we have issued in Sheet Music Form four other Compositions, which can be obtained from ourselves, from our agents or through the trade generally, at a uniform Popular Price of 25 Cents or 1s. per copy. The complete list of Compositions now ready for delivery is as follows:

The DELINEATOR March (Two-Step), by Monroe H. Rosenfeld.

Ethel (Waltz Song), Words and Music by S. Macaulay.

Jean (Song), Words by Burns, Music by Jas. H. Downs.

Give Me Your Answer To-day (Song and Refrain), Words and Music by Gussie L. Davies.

Slumber Song (A Lullaby), Words and Music by S. Macaulay,

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th Street, New York; or 171 to 175, Regent Street, London, W.

Answers to Correspondents,

(Continued).

EDNA:—A recipe for a whitening lotion, which is also said to contract enlarged pores, was given "Mabel P." in the "Correspondent's Column" of the March DELINEATOR.

ASENATH:—A rubber complexion brush is utilized the same as any other flesh brush, except that it is used on the face after or before washing and when the skin is dry. "Rubbing lengthwise with the wrinkles" means following the direction of the wrinkle.

GIDDY:—Cocoa butter is said to be beneficial in producing plumpness of the neck if applied regularly.

J. D. S.:—The wearing of a false braid will not injure the natural hair. No thanks are due a man who offers his arm to a lady.

BESSIE:—Walnut stain is made by slowly boiling an ounce of walnut bark in a pint of water for an hour; add a lump of alum the size of a small hickory nut to set the color.

SUBSCRIBER:—Your question regarding a delicate way to cook calf's liver will be answered in the "Housekeeper's Department." The royal family of England are Episcopalians. A well formed woman of five feet three inches in height should weigh about one hundred and twenty-five pounds.

The New Manhattan Mohair Skirt Binding

Yarn Dyed, Steam Shrunk and Fast Color



Guaranteed for Quality and Durability.

If you cannot obtain this Braid from your dealer, send us 20 cents for a 5-yard piece of any color.

Manufactured by
THE CASTLE BRAID CO.
TRADE MARK
S & S.
15 & 17 MERCER ST.
NEW YORK.

HOW TO MAKE WOMEN BEAUTIFUL

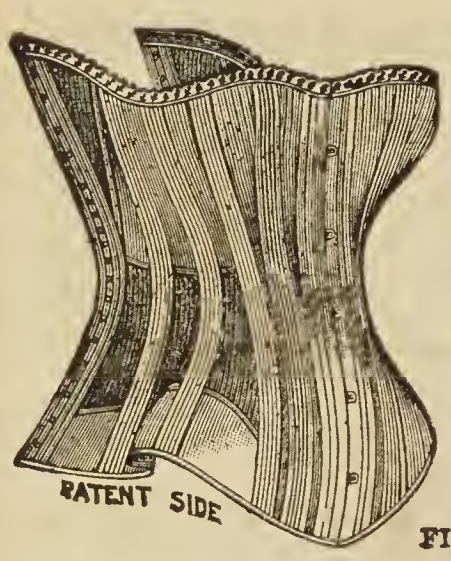


Many women with fair faces are deficient in beauty, owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

It is impossible to give a full description in an advertisement; send 6c. in stamps, and a descriptive circular, with testimonials, will be sent you sealed, by return mail.

ADIPO-MALENE.

L. E. MARSH & CO., Madison Sq., Phila., Pa.



Armorside CORSET.

THE GREATEST INVENTION OF THE CENTURY.

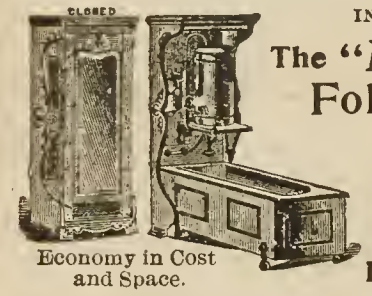
Never Breaks Down on the Sides.

If not in stock at your retailer's, send for a Corset, free by mail, to **$1.00**

FITZPATRICK & SOMERS, Sole Agents, 85 Leonard Street, New York

Summer Comfort

Satisfaction Guaranteed.



Economy in Cost and Space.

INSURED WITH

The "Mosely" Folding Bath Tubs, and Water Heaters For Folding and Stationary Baths and Kitchen Boilers.

Gas, Gasoline or Coal Oil for Fuel.

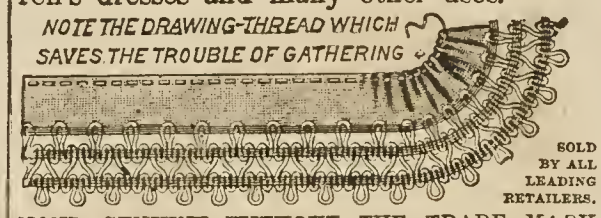
For City or Country Homes. Send 2c. for cat'g illustrating 20 styles Folding Tubs, etc. and be convinced.

MOSELY FOLDING BATH TUB CO.,
161 "L" S. Canal St., Chicago, Ill.

NEW YORK, West 14th St. PITTSBURG, 88 Diamond St. BOSTON, 325 Washington St
LOS ANGELES. SAN FRANCISCO.

CASH'S FRILLINGS

Are an artistic and most durable trimming, made of the finest white cambric, for ladies' and children's underwear, white dresses, Summer waists, babies' and children's dresses and many other uses.



NONE GENUINE WITHOUT THE TRADE-MARK (Three Church Spires) AND NAME OF J. & J. CASH.

They can be had in various styles and widths, with drawing thread for ruffling, or

Already Ruffled and Banded.

Plain garments trimmed with these goods become a delight to the wearer.

Our **New Illustrated Pattern Book** contains many useful hints, and woven samples of the material, with a list of the stores where the goods can be obtained. Free by mail from

J.&J.CASH, 92 Greene St., N.Y.



EUREKA TAPES.

Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY! NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

No.		Each.	Per Doz.
1,	Linen, Stitched,	5c.	40c.
2,	Super-Linen, Wide, Stitched,	10c.	60c.
3,	Satteen, Sewed,	15c.	$1.50
4,	Super-Satteen, Sewed,	20c.	2.00
5,	Super-Satteen, Wide, Sewed,	25c.	2.50

☞ Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates will be sent by mail, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

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SPECIAL RATES FOR PACKAGES OF PATTERNS.

On orders for PACKAGES OF PATTERNS the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

On Receipt of $3.00, we will allow a Selection to the Value of $4.00 in Patterns.

On Receipt of $5.00, we will allow a Selection to the Value of $7.00 in Patterns.

On Receipt of $10.00, we will allow a Selection to the Value of $15.00 in Patterns.

Patterns furnished at Package Rates will be sent, Transportation Free, to any part of the world.

The Butterick Publishing Co. (Limited),
7 to 17 West 13th Street, New York.

ANSWERS TO CORRESPONDENTS,
(Continued).

LITTLE DORRIT:—Curtains are seldom placed inside the glass doors of a sideboard, as the closet usually contains cut-glass, silver, etc., which it is desirable to display.

L. A. C.:—The dyeing of your cream serge dress is a good idea. If the skirt shrinks, place a band of silk at the bottom, hiding the joining with a band of passementerie. The color of the velvet or silk selected for trimming would depend upon the color you intend dyeing the dress. Remodel the basque by pattern No. 7580, which costs 1s. 3d. or 30 cents, and is illustrated in the April DELINEATOR. Mitts are entirely out of style; wear gloves.

BOSTON:—You can extract the juice from cucumbers by pressure. To make elder-flower water, pluck the flowers, cut off the stalks quite close up to the blossoms, and place the latter in an earthenware jar; then cover with water, heat to the boiling point, strain, and bottle for use. Two ounces of spirits of wine to one quart of this water will help to preserve it.

MRS. J. P.:—A remedy for baby's constipation, most highly prized by mothers, is that advertised by the Health Food Company in this issue of the DELINEATOR.

THE VERY THING!!

Dress Shields worn in pockets. No stitching of Shields. . . . .



THE .... EUREKA PATENT CORSET COVER

has open pockets for holding shields. Shields kept firmly in place and are easily removed for laundering garment.

Perfection of neatness and convenience. Indispensable for Shirt-Waists and light dresses.

Ask for Eureka Shields.

Lightest weight and made for the garment.

Where to Buy Them:

MARSHALL, FIELD & CO., Chicago, Ills.
R. H. MACY & CO., 14th St., New York.
LORD & TAYLOR, Grand St., New York.
BLOOMINGDALE BROS., 59th St., New York.
LUDWIG BROS., 34 West 14th St., New York.
E. RIDLEY & SONS, Grand St., New York.
D. M. WILLIAMS & CO., 125th St., New York.
WECHSLER BROS. & CO., Fulton St., Brooklyn.
JORDAN, MARSH & CO., Boston, Mass.
JOHN WANAMAKER, Philadelphia, Pa.
ADAM, MELDRUM & ANDERSON, Buffalo, N. Y.
WOODWARD & LOTHROP, Washington, D. C.
HUTZLER BROS., Baltimore, Md.
HOWER & HIGBEE, Cleveland, O.
LASELLE & KOCH, Toledo, O.
HUNTER, GLENN & HUNTER, Detroit, Mich.
T. A. CHAPMAN CO., Milwaukee, Wis.
JOHN SHILLITO CO., Cincinnati, O.
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JOSEPH HORNE & CO., Pittsburgh, Pa.
WILLIAM BARR DRY GOODS CO., St. Louis, Mo.
J. BACON & SONS, Louisville, Ky.
TRANKLA, JAMIESON & CO., Grand Rapids, Mich.
CHAMBERS & MARNEY CO., St. Joseph, Mo.
JOHN GILBERT DRY GOODS CO., Evansville, Ind.
SISSON BROS. & WELDON, Binghamton, N. Y.
BOSTON STORE, Erie, Pa.

And by Leading Dry Goods Dealers in each City.

L. F. ABBOTT & CO., Sole Mfrs., Rochester, N.Y.

CONSUMPTION

TO THE EDITOR—Please inform your readers that I have a positive remedy for the above named disease. By its timely use thousands of hopeless cases have been permanently cured. I shall be glad to send two bottles of my remedy free to any of your readers who have consumption if they will send me their express and post office address. T. A. Slocum, M.C., 183 Pearl St., New York.

ANSWERS TO CORRESPONDENTS.
(*Continued*).

I. W.:—Address your letter to Miss Louise Darche at the New York City Training School for Nurses, Blackwell's Island, New York.

E. P.:—Your black dress may be becomingly developed by basque pattern No. 7457, which costs 1s. or 25 cents, and skirt pattern No. 7571, price 1s. 3d. or 30 cents. Trim with cut steel buttons. The silk would not be appropriate on a severe gown of this kind. Why not use the room next the parlor for a music room? A piano, some string instruments and a few pictures of composers would be appropriate. To render your height less conspicuous, have your dress made and trimmed as illustrated at figure No. 325 L in the April DELINEATOR. You neglected to enclose a stamp for a reply by mail. Your quotation, which is presumably intended for Latin, is so indistinctly and incorrectly written that it is impossible to give a translation.

HATTIE D.:—The liberal use of ammonia diluted with water is said to turn hair white; a table-spoonful of the former to a basinful of water are the proportions.

B. J. E.:—Your sample is faced cloth. Whittier is the author of "Among the Hills."

MRS. P.:—Mrs. Alexander is an author whose real name is Annie Hector.

MAY:—The nearest place to your town where physical culture is taught is at Soper School Atheneum, 26 East Van Buren Street, Chicago, Illinois.

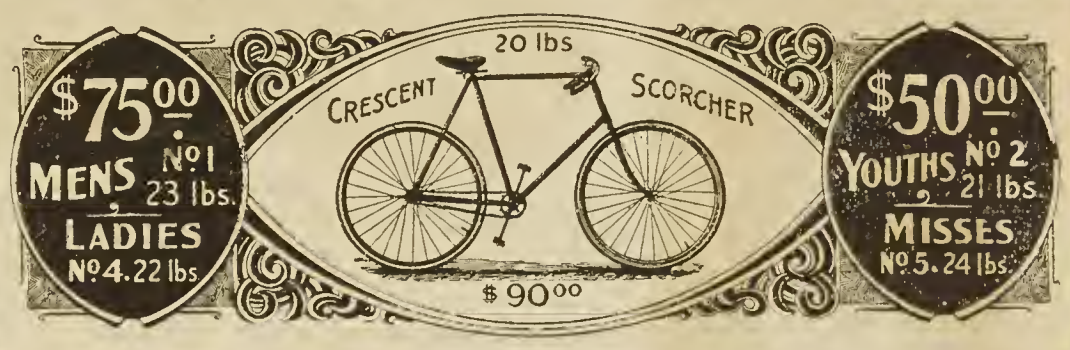


Buying a Peerless Freezer
WITH THE
Vacuum Screw Dasher.
Write us for information; it costs nothing and may save you money

Our recently published booklet "**Fifty Ices,**" gives full description of the Peerless, with illustrations and price list.

PEERLESS FREEZER CO., Cincinnati, O.

FITS CURED
(*From U. S. Journal of Medicine.*)
Prof. W. H. Peeke, who makes a specialty of Epilepsy, **has** without doubt treated and cured more cases than **any** living Physician; his success is astonishing. We **have** heard of cases of 20 years' standing cured by him. **He** publishes a valuable work on this disease which he **sends** with a large bottle of his absolute cure, free to **any** sufferer who may send their P.O. and Express address. We advise anyone wishing a cure to address, **Prof. W. H. PEEKE, F. D., 4 Cedar St., New York.**



Crescent Bicycles
MONEY CANNOT BUY BETTER.

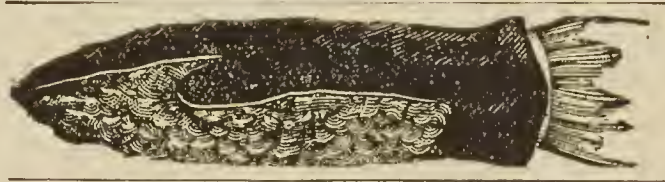
Crescents are widely and favorably known as *reliable, standard machines;* none can be made superior.

Our line is the most complete of any on the market, and their reasonable prices place them within the reach of the public.

Crescents are light, rigid, of the best material, and beautiful in design and finish.

Descriptive Catalogue Free. **WESTERN WHEEL WORKS.** CHICAGO. NEW YORK.

There is Only ONE
Soapine
WHALE *On Every Package.*
Kendall Mfg. Co.'s Trade Mark.
Established 1827. Providence, R. I.



CLEAN HANDS.
Every lady buys a STOVE POLISHING MITTEN at sight. Polishes the stove better and quicker than a brush. Sample by mail. 35 cents a set; 4 sets, $1.00. New England Novelty Mfg. Co., 24 B Portland St., Boston, Mass.
AGENTS can make $3 to $5 per day. Circulars free.

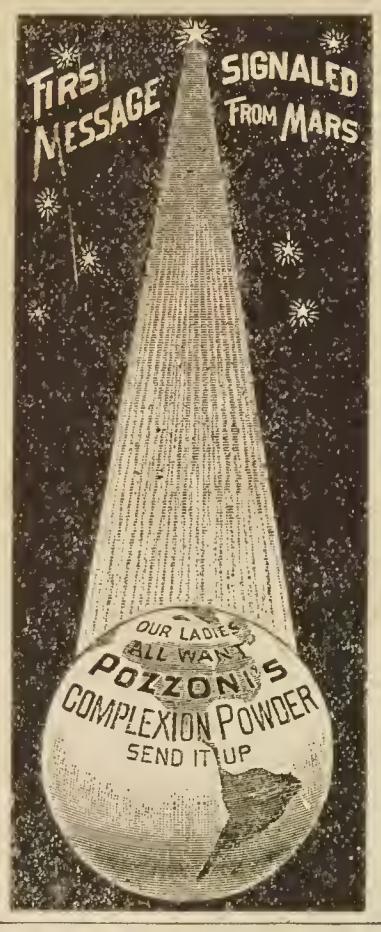


Special Offer to Purchasers of Patterns.

To any retail customer sending us by mail, at one time, $1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

Or, to any retail customer sending us by mail, at one time, 50 Cents for Patterns, with 10 Cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West 13th Street, New York.



Answers to Correspondents,

(Continued).

Q. O. H.:—Trim your blue dress with tan fancy silk, which may be purchased from Messrs. James McCreery & Co., Broadway and Eleventh Street, New York.

A. A. C.:—When a lady calls upon an acquaintance she does not leave her card if the latter is at home.

Pansy:—Coffee stains may usually be removed by moistening the spots and holding them over the fumes of a small piece of sulphur placed in an iron vessel. Sulphur being an acid, the stained parts must at once be carefully washed with water containing a little soda or ammonia to save the fibre from injury. If a spot is small, it may be moistened and held over the fumes of a few sulphur matches. The vapor from burning sulphur will often remove stains that nothing else will affect, but the fabric must be immediately and thoroughly rinsed in every instance.

Daphna:—We would suggest answering some of the advertisements which appear in the Delineator relative to obtaining home employment.

Leverine:—Forms of wedding reception cards are given in the paper entitled "The Social Code," which appears in the May number of the Delineator.

Columbia Bicycle Dolls



To help the ladies decide the vexed question of proper cycling dress, we have had prepared a series of six beautifully lithographed paper dolls, showing bicycle costumes by Redfern and other noted people. The complete set will be mailed, together with a new little book on Bicycling for Women, for five 2-cent stamps,

Address *Publishing Department,*

POPE MFG. CO., Hartford, Conn.



Put Yourself in Her Place

BY USING

MENNEN'S *Borated Talcom* TOILET POWDER.

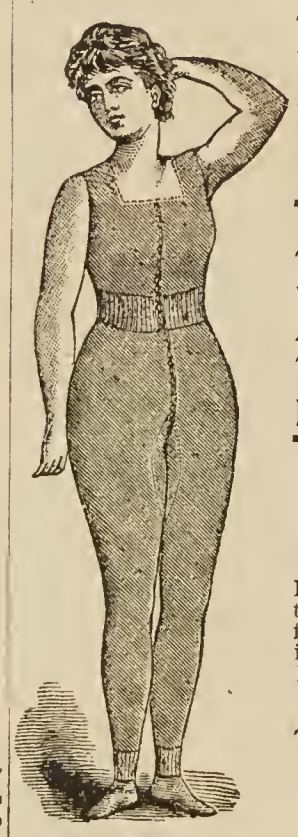
Approved by the Highest Medical Authorities as a Perfect Sanatory Toilet Preparation for infants and adults. Delightful after shaving.

Positively relieves Prickly Heat, Nettle Rash, Chafed Skin, Sunburn, etc. Removes Blotches, Pimples and Tan, makes the skin smooth and healthy. Decorated Tin Box, Sprinkler Top. Sold by Druggist or mailed for 25 cents. (Name this paper.)

FREE Send us your address on a postal and we will send you "FREE" sample.

Gerhard Mennen Co., Newark, N. J.

See For Yourselves



To Understand What Our Patents Do for a Union Undergarment

Is Appreciation.

To Call for Them Where You Trade And to Take No Other,

Is Conviction....

New Styles. Lower Prices.

If your dealer does not keep them, send a STAMP to us for Catalogue, giving full information and Samples of Material.

The Holmes Co.,

Boston, Mass.

Retail Department, 49 Temple Place.
Factory, 109 Kingston Street.

DURKEE'S SPICES SAUCES EXTRACTS OF PERFECT PURITY AND EXQUISITE FLAVOR

AWARDED GOLD MEDAL. COLUMBIAN EXPOSITION.

YOUR GROCER KEEPS THEM.





THEY ARE SO NICE!

And Only $1.00.

G-D CHICAGO WAISTS

CLASP OR BUTTON FRONT.

Finest Sateens: White, Gray and Black and Summer Net. Sizes, waist measurement, 18 to 36.

SIZES above 30—25 cents EXTRA.

G-D BICYCLE WAISTS



Come to the Waist ONLY.

Hold up the Busts and give same appearance as corsets. Tape-fastened buttons to hold up the skirts. The only waist specially adapted for bicyclers. White, Gray and Black Sateen and Summer Net. Sizes 18 to 30 waist.

PRICE ONE DOLLAR.



G-D BUST SUPPORTERS

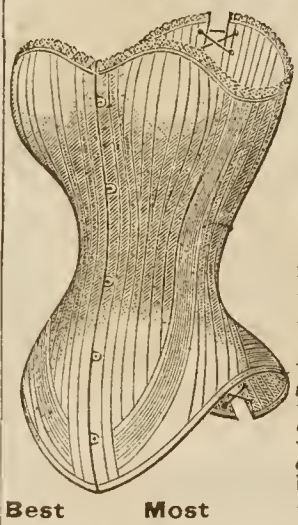
Allow healthy, natural development of the body. For solid comfort they are incomparable. Come in White, Gray and Black Sateen and Summer Netting. Sizes 18 to 30 waist.

PRICE ONE DOLLAR.

Ask your dealer for these Garments. If they don't keep them send ONE DOLLAR to the manufacturers, who will send them postpaid.

GAGE-DOWNS CO., Chicago, Ill.

The Most Satisfactory Corset in all Respects is LOOMER'S Mode Bust CUTAWAY.



Mode Bust Features: Long-waisted; interlined, retaining shape *at all times.* No "hollowing in" to that portion of garment above the bust.

Cutaway Hip Points: Will fit any form; has *elastic gore* at hips, which prevents the edges cutting or drawing across the hips when wearer is seated or changing position of the body.

Best Fitting. Most Durable. Best Wearing. A "Quick Seller."

Sold at All the Leading Retail Stores.

Our Illustrated Catalogue costs nothing. Send for it.

L. L. LOOMER'S SONS,

Sole Mfrs. and Patentees. Bridgeport, Conn.

Exclusively for the

Lady

Something all ladies should wear—those who do, have health and comfort—Inexpensive—Drop us a postal card for full information

The Sania Company,
831 Broadway, New York City.

FOR BABY'S SKIN

Scalp and Hair



USE

Cuticura SOAP

The most effective skin purifying and beautifying soap in the world, as well as purest and sweetest for toilet, bath, and nursery. For distressing facial eruptions, pimples, blackheads, irritations of the scalp, dry, thin, and falling hair, red, rough hands, chafings, and simple rashes and blemishes of youth and childhood, it is absolutely incomparable.

Sold throughout the world, and especially by English and American chemists in all continental cities. British depot: NEWBERY, 1, King Edward-st., London. POTTER DRUG & CHEM. CORP., Sole Props., Boston, U. S. A.

Fayetta Silk

REGISTERED '91

Makes handsome house-gowns and evening dresses.

Only genuine when stamped FAYETTA on the selvedge.



A million and a quarter people already take **Comfort** every month. Because it is the most brilliant, charming and successful monthly ever published. We desire a **quarter of a million** additional subscribers this season. If you will send 10 cents now for a 3 months' trial subscription, we will mail you **free, postpaid,** a package of **Mammoth Squares** for all kinds of patchwork. Not little odds and ends and corners, but **great, generous pieces** cut in squares from bright, handsome whole cloth, bought at a sacrifice expressly for this purpose. Wonderful in beauty and assorted so to give variety of design and handsome effects. No piece in this generous supply less than 6x9 inches. Remember, one package with 10 cent trial subscription; 3 packages and subscription, 25 cents; 1 dozen for 85 cents; $5.50 per 100 pkgs. to agents. Address

Mammoth Squares for Patchwork, GIVEN AWAY.

COMFORT, Box 712, Augusta, Maine.

ANSWERS TO CORRESPONDENTS,
(*Continued*).

J. B. M.:—Read the article entitled "Preservation and Renovation" in the April DELINEATOR.

SUBSCRIBER:—To clean a papered wall proceed thus: Cut into eight pieces a large loaf of bread two days old, blow the dust off the wall with a pair of bellows, rub down with a piece of the bread in half-yard strokes, beginning at the top of the room, until the upper part is cleaned, then go round again, repeating until all has been gone over. If grease spots appear, put blotting paper over the spots and press with a hot flat iron.

ANXIOUS INQUIRER:—Freckles are due to little particles of iron which find their way through the drainage back of the skin and deposit themselves just under the surface of the scarfskin, and the action of the light darkens them into the irregular discolorations called freckles. It will thus be seen that as long as there is iron in the blood and the sun shines, freckles, even if once removed, will return unless the greatest precautions are observed.



HOW HE DOES TALK!! Great Scott how he does talk! That is, your husband in praise of the sweet food that comes out of the

LEONARD CLEANABLE REFRIGERATOR.

It can be taken all apart to be cleaned. Elegant styles. Hardwood. Six walls to save the ice. Air-tight locks. 75 sizes for every place and purpose. The original "Cleanable Refrigerator." Send for catalogue. We pay freight.

Grand Rapids Refrigerator Co.,
12 to 30 Ottawa St., Grand Rapids, Mich.

The Oldest And the Best

"In the Fall of '93, my son, R. B. ROUZIE, had a huge carbuncle on his neck. The doctor lanced it, but gave him no permanent benefit.

AYER'S Sarsaparilla

was then resorted to, and the result was all we could have wished for. The carbuncle healed quickly, and his health is now perfect."
—H. S. ROUZIE, Champlain, Va.

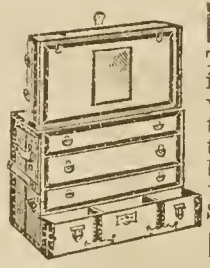
The Only Sarsaparilla At World's Fair.



L. SHAW,
The Largest Human Hair and Toilet Bazaar. Established 33 Years.

Elegant Assortment of Ideal Wigs, Waves, Skeleton Bangs, and beautiful Natural Wavy Marie Antoinette Switches. Extract of Turkish Rose Leaves for the Lips and Face; cannot be deteeted. $1.00 and $1.50 a bottle. Monte Christo beautifying preparations and Hair Dyes. Book, "How to be Beautiful," mailed Free on request.

54 West 14th St., near Sixth Ave., New York.



New Idea in Trunks

The *Stallman Dresser Trunk* is a portable dressing case, with *drawers* instead of trays; the bottom is as accessible as the top. Costs no more than box trunk. Shipped C. O. D. with privilege to examine. Send for illustrated catalogue.

F. A. STALLMAN, Columbus, O.

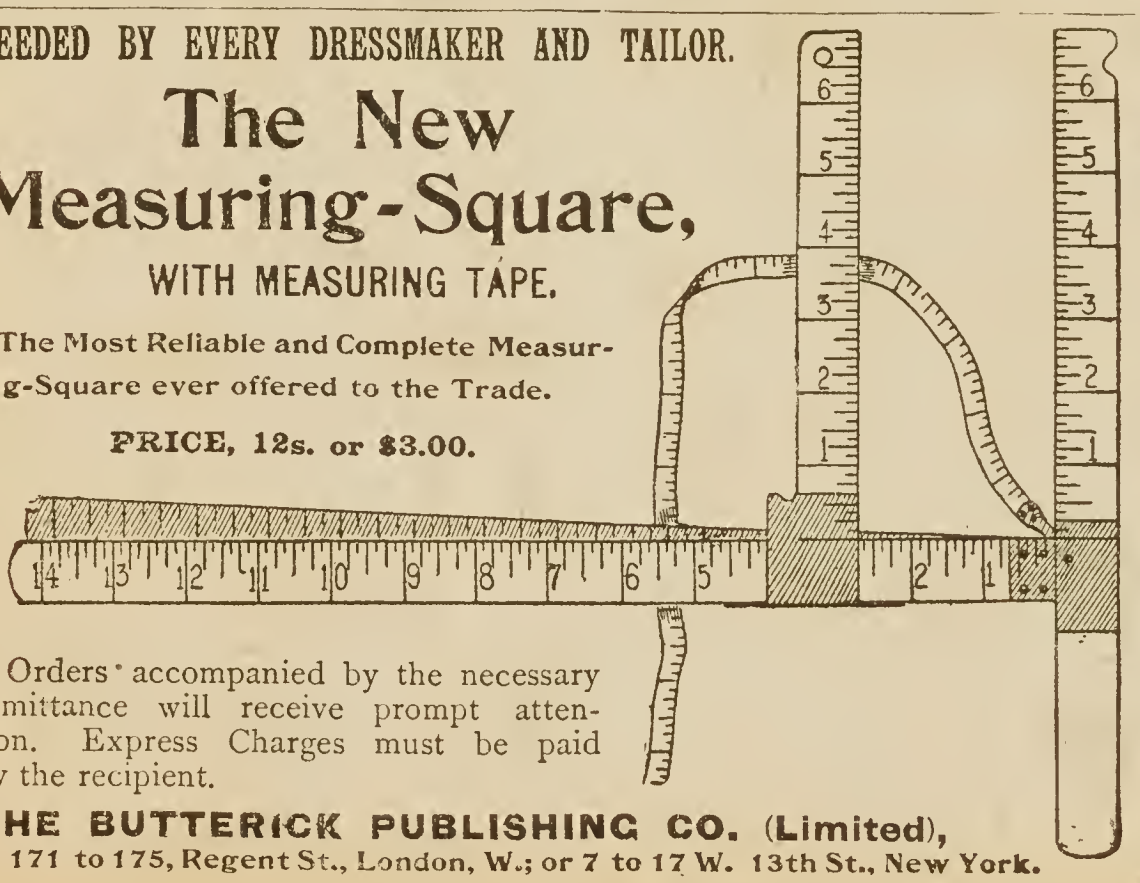
NEEDED BY EVERY DRESSMAKER AND TAILOR.

The New Measuring-Square,

WITH MEASURING TAPE.

The Most Reliable and Complete Measuring-Square ever offered to the Trade.

PRICE, 12s. or $3.00.



Orders accompanied by the necessary remittance will receive prompt attention. Express Charges must be paid by the recipient.

THE BUTTERICK PUBLISHING CO. (Limited),
171 to 175, Regent St., London, W.; or 7 to 17 W. 13th St., New York.

$5 **WILDE'S** Spring and Summer **COMBINATION SUITS**

are ready. Send For Samples.



Instead of reducing the price we have improved the quality. **Combination Suit** means **Coat, 2 Pair of Pants and Cap to match.** In two styles.

WILDE'S Double Breasted Knickerbocker Suits for Boys, 4 to 15 years.

WILDE'S Double Breasted English Reefer Suits for boys, ages 3 to 8 years, with wide collar, trimmed with braid. This is a beautiful little suit.

Goods sent C. O. D., subject to inspection, or send money in advance. You pay express to your place, we pay express on goods or money returned. **Money refunded if goods are not satisfactory.** Send for samples of our Men's $15.00 Suits. Send for **new Spring Catalogue.**

Mention the Delineator.

JAMES WILDE, Jr., & CO.,
N. E. Corner State and Madison Sts., CHICAGO.

On this and the succeeding page is illustrated an assortment of Patterns for

Ladies' Collars, Vests, Yokes, Etc.

from which many will no doubt make selections. The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering, please specify the Numbers and Sizes desired.

The Butterick Publishing Co.
(LIMITED),
171 to 175, Regent Street, London, W.; or
7 to 17 West 13th Street, New York.



4017

Ladies' Boléro Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



7349

Ladies' Collars and Lapels (For Single and Double Breasted Coats and Jackets) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



7355

Ladies' Collars (For Capes, Cloaks and Other Outside Garments) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



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Ladies' "Pierrot" "Anne of Austria" and "Leicester" Dress Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



7358

Ladies' Bretelles for Basques, etc. (To be Made Round or Square at the Upper and Lower Edges) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

Dress Goods,

Storm Serges, Water Spots Them. If you want a Dress that Rain, Salt Water or Mud will not Injure,

BUY.....

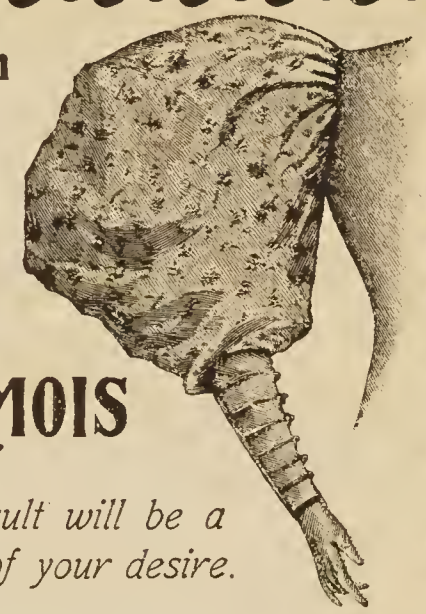
PLUETTE.

Guaranteed rain-proof. Makes nobby riding-habit, bicycle suit, yachting dress, outing or street costume. Beware of other so-called rain-proof fabrics, as they will cockle when wet. *See that trade-mark* PLUETTE *is stamped on goods* every five yards, or you will be disappointed.

FOR SALE BY ALL FIRST-CLASS DRY GOODS DEALERS.

You desire to be Stylish We will tell you How—

Interline the Puffed Sleeves and Skirts of your Spring and Summer Costumes with



FIBRE CHAMOIS

Comes in Three Weights

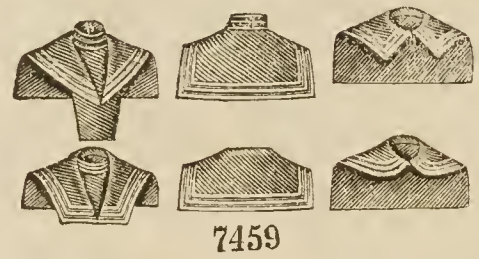


and the result will be a realization of your desire.

Puffed Sleeves and Skirts

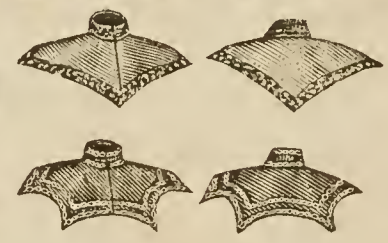
will not lose their shape if lined with **Fibre Chamois**—unaffected by dampness—endorsed by all leading modistes.

To be found at the Lining Counter of all leading Dry Goods Stores.



7459

Ladies' Sailor Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



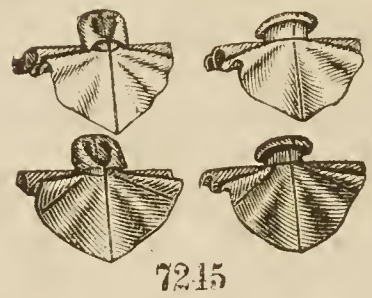
7419

Ladies' Star Collars (For Wear with Waists, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



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Ladies' Dress Collars (Military, Turn-Down and Byron) (Copyright): 3 sizes. Small, Medium and Large. Any size, 3d. or 5 cents.



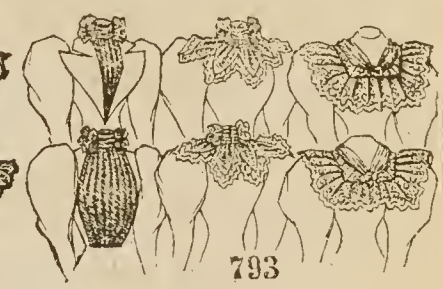
7215

Ladies' Cape-Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



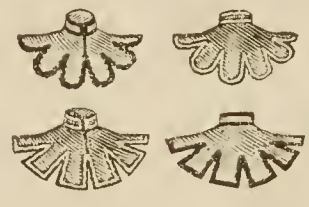
6886

Ladies' Collars (For Wear with Basques, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



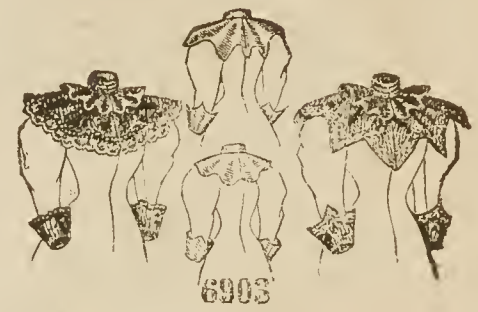
793

Ladies' Collarette, Plastron and V Neck Garniture (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



7436

Ladies' Collars, In Round and Square Tabs (For Wear with Basques, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



6903

Ladies' Circular Round Collar and Cuffs and Circular Pointed or Star Collar and Cuffs (For Wear with Basques, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 7d. or 15 cents.



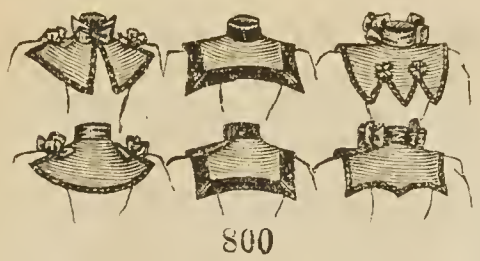
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Ladies' Circular or Puritan Collar (Perforated for Pointed Outline), with Medici Collar (Perforated for Round Outline) (For Street Wear) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



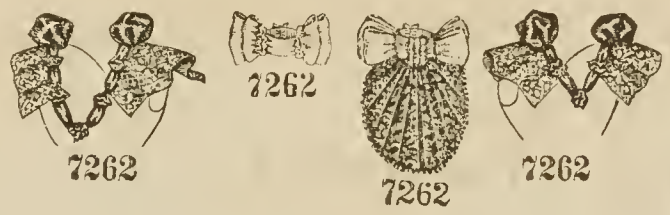
743 **743** **743**

Ladies' Fancy Yokes (Copyright): 3 sizes. Small, Medium and Large. Any size, 10d. or 20 cents.



800

Ladies' Collars (For Adjustment to Blouses, Basques, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Neck Garnitures (Princess Stock, Princess Stock-Collarette and V-Neck Ornament)(Copyright): 3 sizes, Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Square Yoke and Fancy Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 7d. or 15 cents.



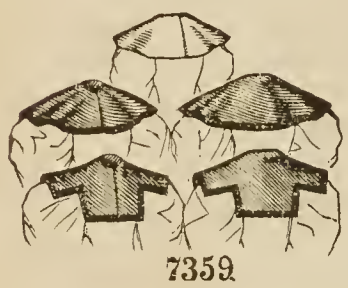
Ladies' Fancy Plastrons (Copyright): 3 sizes. Small, Medium and Large. Any size, 10d. or 20 cents.



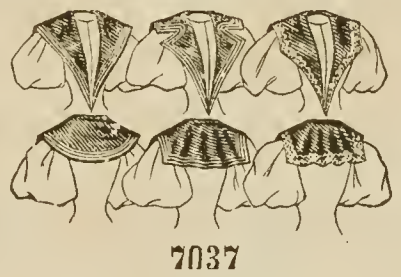
Ladies' Crush Collar and Curate Collar Closing at the Left Side, and Crush Collar and Curate Collar Closing at the Front (Copyright): 3 sizes. Small, Medium and Large. Any size, 3d. or 5 cents.



Ladies' Notched Collars and Lapels (For Single and Double Breasted Waists, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 3d. or 5 cents.



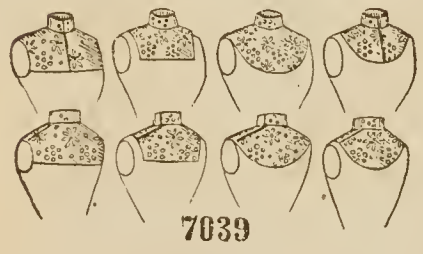
Ladies' Nun and Stole Collars (For Adjustment to Basques, etc.) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



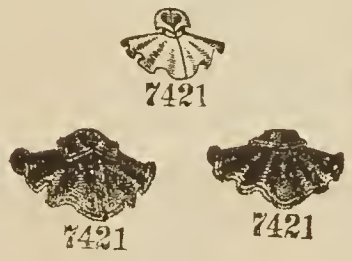
Ladies' Large Collars, Extending in Revers to the Waist (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



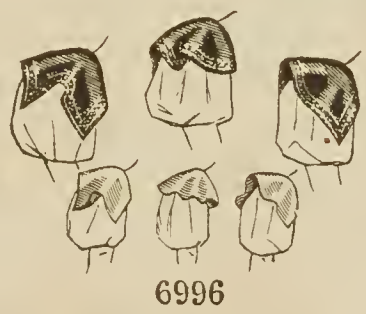
Ladies' Sailor Collars (To be Made with Square or Round Corners) (Copyr't): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



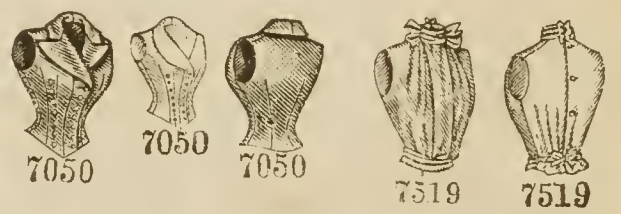
Ladies' Square and Round Yokes (To be Made Deep or Shallow and Closed in Front or On the Shoulder) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Ripple Cape-Collar (For Outdoor Wear) (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



Ladies' Circular Sleeve-Caps, In Round, Pointed and Hatchet Styles (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.

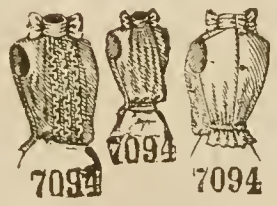


Ladies' Double-Breasted Vest (To be Made with a Shawl Collar or with a Coat Collar and Peaked Lapels) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Vest, with French Front and Stock and Standing Collar (Copyright): 13 sizes. Breast measures, 28 to 46 inches. Any size, 10d or 20 cts.



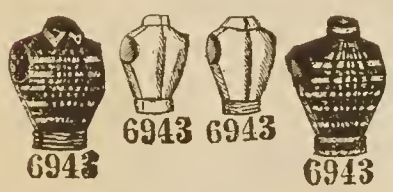
Ladies' Fichus or Surplice Collars (Copyright): 3 sizes. Small, Medium and Large. Any size, 5d. or 10 cents.



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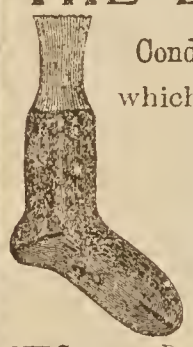
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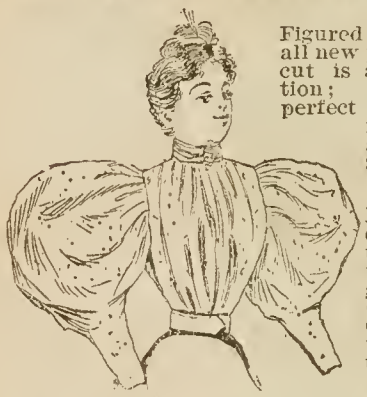
are made of the *Best Yarns,* on the *Best Machinery,* and by the *Best Skilled Labor.*

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(Continued).

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MINNA H.:—Directions for manicuring the finger nails are given in "Beauty," which we publish at 4s. or $1.00. Try cleaning the old lamp with oxalic acid. The moles should only be removed by a surgeon; otherwise unsightly scars are very likely to remain.

DORA E. A.:—Paint your trunk a light shade of gray. Use Diamond Dyes for coloring the thread.

MISS E. E.:—Moist hands may be made more comfortable by washing and brushing them in tepid water in which a few grains of alum or a few drops of aromatic sulphuric acid have been dissolved. Dry them with a rough towel and dust the palms with infant powder.

A GIRL:—Write to Loring & Co., Department No. 14, 113 State St., Chicago, relative to reducing your weight.

MADGE:—A mode shade would prove becoming to a person having hair like the lock you enclosed.



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MOST POPULAR SHOE
for Spring and Summer.
Best Vice Kid, Hand Sewed all Sizes and Widths.

By mail on receipt of

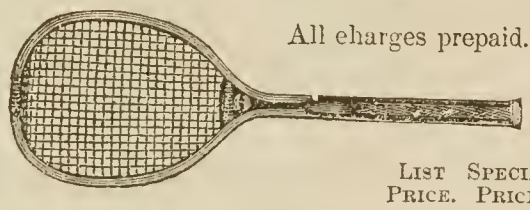
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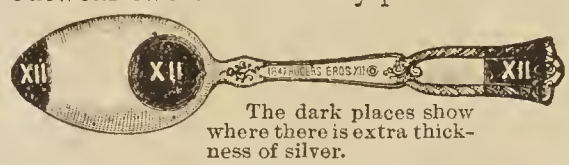
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"1847" on spoons and forks guarantees genuine Rogers plating. "XII" indicates extra heavy weight of silver on places where most needed. These goods will outwear two sets ordinary plate.



The dark places show where there is extra thickness of silver.

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Six Spools Best Six Cord THREAD
Or Solid Silver (any size) THIMBLE

FREE

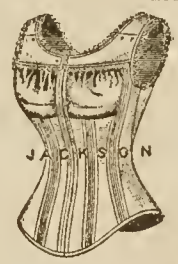
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THE STERLING TRADE MARK SATEEN COVERED

Dress Stays

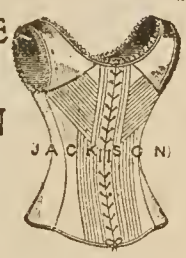
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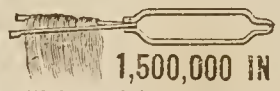
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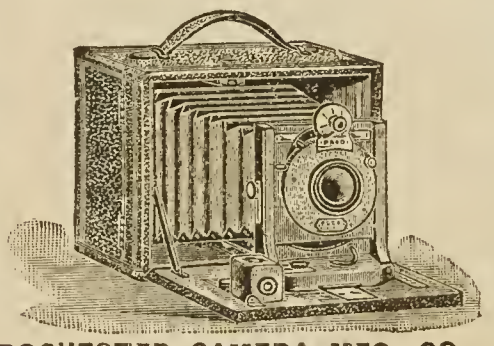
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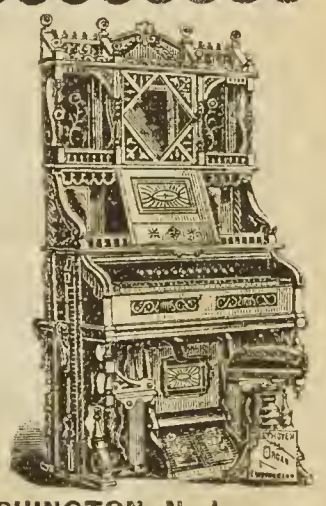
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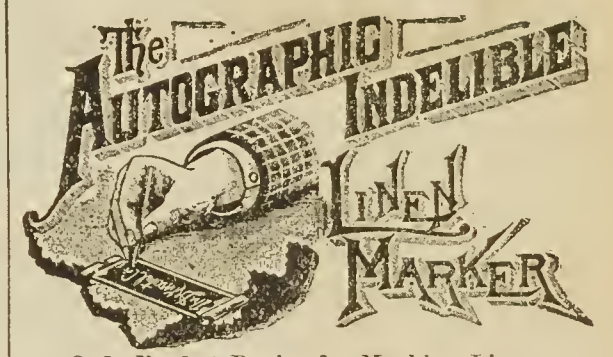
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We make this boot ourselves, therefore we *guarantee* the *fit, style and wear*, and if any one is not satisfied we will refund the money or send another pair. Opera Toe or Common Sense, widths C, D, E, & EE, sizes 1 to 8, and half sizes. *Send your size; we will fit you.* Illus. Cat. FREE. Est'd 1880. Capital, $1,000,000.
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OFFER! We send a 6in Fine Linen **Honiton** Doily, Honiton Lace Braid and Silk to work it, Our New Book on Embroidery and Patterns. Also Perforated Patterns for a *Round* 20in. Honiton Centerpiece, others for Doilies, Pin Cushions or Toilet Articles.
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Is required in advance to secure a **Full Treatment of AQUAMIEL "THE MIRACLE OF NATURE"** Magical Bust Developer and the greatest flesh producing, form perfecting remedy the world ever knew. This unusual offer means exactly what the words imply—simply an honest and mutually fair business proposition. No C. O. D. fraud, no deception. It means that AQUAMIEL never fails to round out thin people into graceful proportions and develop the bust to a degree of fullness that cannot fail to satisfy the most ambitious in this regard, and that we will be glad to place you in possession of a Full Course Treatment of it without requiring you to pay a penny in advance. **AFTER** you have received it (**not before**) and after you have experienced for yourself its actual qualities, you can then pay for it on favorable and easy terms. Particulars by sealed mail.



The Mexican Remedy Co.,
193 S. High St., Columbus, O.

ANSWERS TO CORRESPONDENTS.

(*Continued*).

GIPSY:—Your symptoms are those of indigestion and you should consult a physician without delay. Read reply to "Miss E. S." regarding a remedy for moist hands.

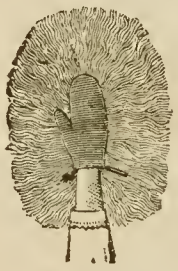
DRESSMAKER AND OTHERS:—The dainty sweets known as candied violets are easily prepared. Boil one pound of loaf sugar in as much water as it will absorb, until when dropped in cold water it becomes hard and brittle. Throw the violets, which should be of the large double variety and without stems, into the syrup, a few at a time, and keep them in until the sugar boils again. Stir the sugar round the edge of the pan until it is fine and grains, then gently stir the flowers about until the sugar leaves them. Draw them on a fine white cloth and set them on a sieve to dry in a slightly warm oven, turning them carefully two or three times and watching them lest they cool too quickly. Heliotrope and the petals of rose leaves may also be candied in this way.

WOMEN BEST Appreciate CUTICURA Anti-Pain PLASTERS

—15— **Large Pansy Plants**

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To introduce our superior Pansy Plants (and other flowers) into 100,000 new homes this Spring, we will mail to any address 15 good strong, Pansy plants of our extra choice mixture, which contains over 50 kinds, and embraces every color that can be imagined, carefully packed in a strong box, for only 30c. to pay postage, packing, &c. We grow them by the million, and know when you get these plants you will at once send us an order for others, as nothing but very nice well-rooted Pansies, that will flower early, will be sent. Catalogue lovely Plants, Bulbs, Seeds, &c., free. Send M.O. or silver.
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Lambs' Wool, No Scratching.
For Pianos and Furniture. By mail, 50c. each; $3.00 per doz.

STOVE POLISHING MITTENS.
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Ladies Wanted to do writing at their own home. Good wages made. Work permanent. No canvassing. Send self-stamped envelope. MISS MODELLE MILLER, New Carlisle, Ind.

CAN your own Asparagus, Berries, etc., for next Winter by MUDGE PATENT CANNER. Quickest, cheapest and easiest method. No failures. Address, JOHN L. GAUMER CO., 1101 Race St., Philadelphia, Pa.

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My doctor says it acts gently on the stomach, liver and kidneys, and is a pleasant laxative. This drink is made from herbs, and is prepared for use as easily as tea. It is called
LANE'S MEDICINE
All druggists sell it at 50c. and $1 a package. If you cannot get it, send your address for a free sample. **Lane's Family Medicine moves the bowels each day.** In order to be healthy this is necessary. Address ORATOR F. WOODWARD, LE ROY, N.Y.

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To introduce goods quickly I make this liberal offer: I will give any lady One Dozen **Tea Spoons, Heavy Silver** plated, latest artistic design, warranted to wear, who will dispose of 1 dozen boxes of **Hawley's Corn Salve** (cure warranted) among friends at 25c a box. I ask no money in advance, simply send your name; **I mail** you salve postage paid. When sold you send the money and I will mail you the 1 dozen handsome Tea Spoons. I take salve back if you can't sell. **I run all the risk.** Address
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And other samples handed your friends or neighbors Pays well. Send 10c for 5 trial bottles Satin-Scent Perfumes, and receive special offer to you. ALBERT F. WOOD, Perfumer, Wood Av, Detroit Mich

CURE YOURSELF. Send 2 stamps, a lock of your hair, name, age and sex, and receive a Clairvoyant Diagnosis of your disease FREE. Address: Dr. H. E. GIBEAUT, Mechanicsville, Ia.

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LADY AGENTS wanted everywhere to sell **Dr. Snyder's Remedial Soaps, Perfumes, etc.** Work permanent and profitable. Samples free. Address, **T. H. Snyder & Co. 6 E. Third St. Cincinnati, O.**

Tender to the Touch, is a common symptom of rheumatic joints. Rheumatism can be cured only by curing its cause, preventing the formation and accumulation within the system of deleterious substances. To do this, use
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It relieves inflammatory rheumatism in a few hours, the pain ceasing and swelling diminishing from the beginning of the treatment. Free sample sent on mention of this magazine.
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Dr. Whitehall Megrimine Co., South Bend, Ind.

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EASY LIGHTING DEVICE,
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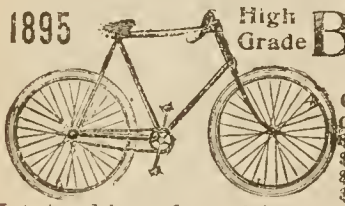
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Why not try for one? They are **Absolutely Free** to all who will do a few hours work showing our **new goods** to your friends. Takes very little time. **No Money Required.** All rings **Solid Gold**; No. 1 set with **Genuine Diamond**; No. 2 with **Pearl**; No. 3, **Richly Engraved** Band Ring; No. 4 with **Colored Stones.** Send **NOW.** We want one girl in each neighborhood. **A Bright Boy or a Few Married Ladies** can take advantage of this offer. We gave away 20,000 rings in past two years. State size. Address **G. M. ASSOCIATION, 269 Dearborn St., Chicago, Ill.**

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Shipped anywhere C.O.D. Saving you dealers profit.
$100 Oakwood' for $62.50
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Latest models, wood or steel rims; pneumatic tires; weight 17½ to 30 lbs.; all styles and prices Large illustrated catalogue free.
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Does not require to be sewed into the dress. It is worn next to the undervest, and thus protects the corsets and other clothing, and does not mar the fit of the dress. Easily adjusted. One pair for all dresses. Sizes, 12 to 20 inches, armseye measure. Price 38c. per pair.

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YOUR WEIGHT REDUCED
15 lbs. a month by a new harmless herbal remedy—safe, sure and speedy. **Trial package sent FREE on application.** Give it a trial, it costs you nothing
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New Spanish Iris, 3 for 10 c., 7 for 20c. **French Hybrid Gladiolus,** 5 for 10c, 13 for 25c. **Lovely Dbl Pearl Tuberoses,** 3 for 10c, 7 for 20c. The 11 bulbs 25c. Catalog with every order. **Alfred F. Conard,** Box 5. **West Grove, Pa.**

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free from wrinkles, freckles, blackheads, liver spots, are only obtained by the use of the Ne Plus Ultra Face Beautifier and Fleshfood. It is neither troublesome nor expensive, and is harmless to an infant's skin, because it is prepared in different strengths for different ages, and is, therefore, successful in every case. Ladies will be entirely convinced if they call at my parlors and examine my own youthful face in my 58th year, looking only 35. Free sealed circulars sent on application. Also of my reliable cheek, neck and bust developer. MME. CAROLINE, Face Specialist and Sole Agent for the Royal Windsor French Hair Restorer, not a dye, but restores every natural color. Removed to 219-221 Sixth Avenue (first floor), New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

READER:—Mink fur was much worn last season. To "A. M. C." elsewhere in these columns is given the name of a furrier.

ANNIE:—Walnut juice for staining the hair brown can be purchased ready for use at a chemist's.

A SUBSCRIBER:—Cover your silk with grenadine, perforated chiffon or net.

JACK:—A surgeon can remedy bow legs when the patient is not too old.

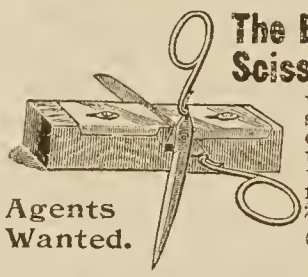
LEONE:—The Correct Art of Candy-Making, published by us at 6d. or 15 cents, includes the most reliable instructions for the making of simple domestic as well as French candies. Trim your terra-cotta goods with velvet of the same shade and with lace. Crocheted cuffs and yoke could, if desired, be used on a Summer gown.

I. H.:—Wrinkles result from insufficient supply of nourishment to the subcutaneous tissues, and with proper care should not appear earlier than 60 to 70 years, and at any age can be somewhat lessened. By sending 10c. to the Sylvan Co., 727 Woodward, Detroit, Mich., you can obtain trial size of Massageo, also Massageo Facial Soap, with full explanations. ***



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IMPORTED OVER 60 YEARS.
The first Cologne Water introduced in the American market, and its sales to-day exceed the amount of all other German Colognes combined.
Its reputation is equaled by no other brand.
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The Electric Shear and Scissor Sharpener
will sharpen the dullest shears in five seconds. The only sharpener a lady can use with safety. We have thousands of testimonials from Dressmakers. Price 25c. Every one warranted.
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We will send you a fringed Linen "OWL MAID" Tidy, floss to work it, and Ingalls' Catalogue, all for 10 cents. J. F. INGALLS, Lynn, Mass. Box D.

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OLD CLOTHES MADE NEW. We clean and dye the most delicate shades or fabrics. No ripping required. Guarantee no smutting. We pay expressage both ways to any point in the U. S. Write for Catalogue. Repair gents' clothing to order. Aldred's Steam Dye Works and Cleaning Establishment, Nashville, Tenn.
Mention this paper.

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Send 6 cts. for sample and circular. CANVASSERS WANTED.
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FOR 40c. we send an elegant package of Lace or Ribbon Remnants, or 3 packages for $1. 32-page catalogue with every order.
LADIES' ART CO., Box 975, St. Louis, Mo.

ANSWERS TO CORRESPONDENTS,

(*Continued*).

MAUDE:—A white Swiss showing black dots may be fashioned by costume pattern No. 7572, which costs 1s. 8d or 40 cents, and is illustrated in the April DELINEATOR. Trim with black velvet ribbon.

MAY:—Black, tan and leather-colored stockings are still popular for children.

LEO L.:—We cannot settle a point in a family discussion: it would be wiser to consult one who knows the circumstances. A remedy for a spot left on the skin by a sore was given "M. M. U." in the "Correspondents' Column" of the March DELINEATOR.

L. S. B.:—If you had described the style of the skirt which you wish to remodel, we could have treated the subject more understandingly. If the width admits of it, cut it over by pattern No. 7487, which costs 1s. 3d. or 30 cents

MISS IDA:—The use of red ink in correspondence is vulgar.

S. V. D.:—The only certain treatment for hang-nails is to cut them off close with sharp scissors and then let the wound heal under a tiny piece of court plaster; do not attempt to pull them out, for acute pain will result. Borax softens the finger nails and makes them amenable to treatment.

A WATER-TIGHT HOSE COUPLER



The **ACME.** Saves your fingers. Saves wear on the hose. A tight coupling in one second. For old or new hose. The **A & W** Hose Band. Quick, effective and needs no tools. One set, 2 Hose Couplers and 2 Hose Bands, postpaid 30c. Write for circular.

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to lend a velvety softness and a delicate beauty to the skin. Perfectly pure, entirely harmless, absolutely invisible. Popular for 20 years. Be sure and get HENRY TETLOW'S. Price, 25c. by mail, or at Druggists. Sample *Free*.



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is what Wm. Snyder, District Court Clerk and U. S. Commissioner, of Carter, Colo., says No-to-bac is, in writing to the Sterling Remedy Co., of Chicago, after taking one and a half boxes of the remedy, which he purchased of his druggist, and being absolutely cured of the tobacco habit. Mr. Snyder says he now has no desire for the filthy weed. ***

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Your address sent to-day to the White-Smith Music Publishing Co., Boston, Mass., will bring you 7 of their latest sheet music publications. Don't confound this with the ordinary cheap music offers. This music is printed on fine paper, from lithograph stones, and is the latest copyrighted music, not cheap reprints. Every piece retails at 40 to 60 cents each. You really get over $2.80 worth of new sheet music free. Include stamp for postage.



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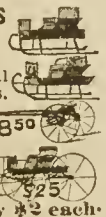
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$30 2-Pas. Sleigh $14.50
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Always Cold

even if left in lid. Price 15c., at all Stove, Hardware, & House Furnishing Dealers, or mailed postpaid for 30 cts.



Every Lifter marked "Alaska." None other genuine We will not be responsible for bad results from inferior goods.

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Non-Breakable Corset Waists and Corsets.









The finest in the World. Small investment leads up to a good business. Lady Agents wanted in every city and town. Price Lists and Art Journal free.

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DON'T YOU WANT TO HEAR?

THE AURAPHONE will help you if you do. It is a recent scientific invention which will restore the hearing of any one not born deaf. When in the ear it is invisible, and does not cause the slightest discomfort. It is to the ear what glasses are to the eye—an ear spectacle. Enclose stamp for particulars. Can be tested FREE OF CHARGE at the NEW YORK AURAPHONE CO.'S Offices, 716 Metropolitan Building, Madison Square, New York, or 607 Masonic Temple, Chicago.

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YOU OFTEN THINK What Will Make A NICE & USEFUL PRESENT. HERE YOU HAVE A CHOICE IN HEAVY STERLING SILVER. We ENGRAVE ON THEM ANY NAME FREE AND CHARGE 10c EXTRA PER LINE FOR THE ADDRESS THESE ILLUSTRATIONS ARE HALF LENGTH & HALF WIDTH. We SEND THE post-paid ON RECEIPT OF PRICE. Will send all 4 FOR $2.50 ALL GOODS WARRANTED. AGENTS WANTED.



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Work guaranteed, and 20 to 40 per cent. saved. Our PRINCESS SLEEPING COACH



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to examine. Cut this ad out and send to us and we will send you a suit by express to your nearest express office C.O.D., subject to examination. Examine it and if found perfectly satisfactory, exactly as represented, the grandest bargain you ever see and really worth twice our introductory price, pay the agent $1.98 and express charges, otherwise refuse it. ☞All sizes to fit boys from 4 to 15 years of age, state age and whether large or small for age.

DESCRIPTION.—5,000 regular $3.50 suits at $1.98 to advertise our house. Either dark blue WOOL CHEVIOT or nice gray check RAYS WOOL CASIMERE as desired, good weight and will wear like iron, made latest style double breasted. Jacket and pants, FINE BLACK SERGE LINING, all pockets have in and out flaps, pistol pockets in pants, first class tailor made. A suit that boy and parent will be proud of. Samples of cloth free. We sell everything the consumer uses. Catalogue free. Address,

SEARS, ROEBUCK & CO.,
CHEAPEST SUPPLY HOUSE ON EARTH.
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OUR GRAND OFFER FREE One of these $6.75 watches and a chain, if you buy or sell SIX. WRITE TO-DAY, as this price holds good for 60 days only. BIG WATCH and JEWELRY CATALOGUE FREE. ROYAL MFG. CO., Cheapest Jewelry House on Earth, 313 Unity Building, Chicago, Ill.

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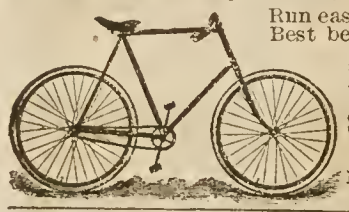
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and the removal of Pimples, Blotches, Freckles, Tan, Sunburn and Sallowness. Absolutely harmless. Imparting the freshness of youth to the skin. Try it and be convinced. Send for circular. Forwarded by express, prepaid, upon receipt of price, $1.00.

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To Parties Desiring Addresses Changed on our Subscription Books:

Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address, together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING CO. (Limited):

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with February, 1895, desires her address changed to Manchester, Delaware Co., Iowa."

To Parties Complaining of Non-Receipt of Magazines:

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. A convenient form for such a complaint is as follows:

"THE BUTTERICK PUBLISHING CO. (Limited):

"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the March number of the DELINEATOR, for which she subscribed commencing with the number for February, 1895. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator:

To secure the filling of orders for DELINEATORS of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing the DELINEATOR for July will be certain to secure copies of that Edition by sending in their orders by the Tenth of June.

To Parties Ordering Patterns or Publications by Mail:

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an Express Money-Order, a Bank Check or Draft or a Registered Letter.

Should a Post-Office Order sent to us go astray in the mails, we can readily obtain a duplicate here, and have it cashed. An Express Money-Order is equally safe and often less expensive.

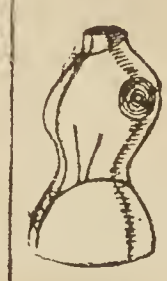
A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its Number from the local postmaster and send it to us.

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ANSWERS TO CORRESPONDENTS,

(*Continued*).

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R. E. M.:—We would not advise combining wool goods of a different weave with your Henrietta cloth. Use chené taffeta instead. A stout lady may appropriately use skirt pattern No. 7571 and basque pattern No. 7536, each of which costs 1s. 3d. or 30 cents. Both are illustrated in the April DELINEATOR.

HEBE:—Capes will be fashionable during the Summer. A stylish one may be made by pattern No. 7518, which costs 1s. or 25 cents.

JOHNNIE GREEN:—We would not recommend pongee as a tasteful wedding gown; there are newer materials which are much prettier. Choose a black *Gros de Londres* for early Spring wear. We see no good reason why you should delay your marriage a year on account of a brother's death, but, of course, your own feelings should regulate the matter. We have never heard of a bride being married in black; it would be most grewsome.

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Try for yourself if everything else has failed,

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Impurities and your pimples, freckles, blotches, eczema and kindred skin troubles will be positively cured or money refunded. Recommended by prominent physicians of N. Y. City.

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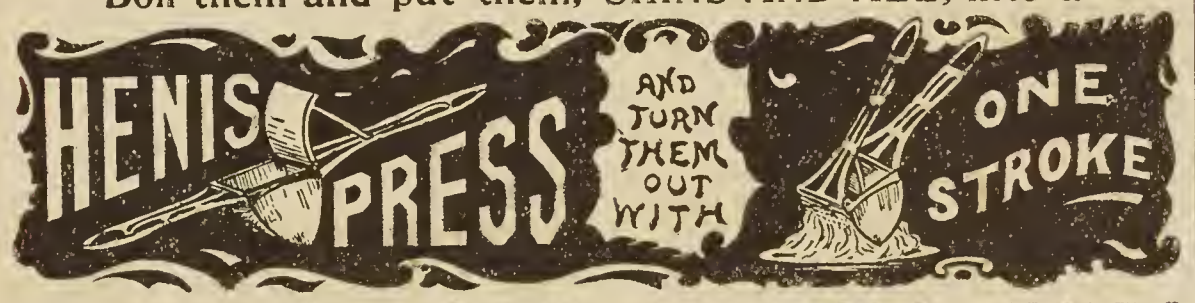
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Portable, and can be used in any room. Dry Steam, Vapor Oxygen, Medicated and perfumed Baths. Sure cure for Colds, Rheumatism, etc. Prevents contracting disease. Insures a healthy, clear complexion, and prevents Obesity. Send for descriptive circular. MAYOR, LANE & CO., 128 White Street, New York, manufacturers of Douches, Sprays and Bathing Appliances.



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Boil them and put them, SKINS AND ALL, into a



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PEELED AND MASHED!

Get it from your dealer, or we will send you one, prepaid, for **50c.** Send for our free booklet, "**About Vegetables, Berries and Fruits.**"

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Made from a Natural Fibre
Containing no Rubber or Gutta-Percha.

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Impervious to Perspiration.

None Genuine without above Trade-mark.

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This is no stand and deliver business. If your case is not critical send me your address **first** and I will prove that Hyomei does heal and cure.
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"Unique" Veil Fastener and Adjuster.
Every Lady and Miss using one experiences real comfort, as there is no more need of tying veils or pinning them to Hats or Bonnets.
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Try One. It's so Nice.
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ANSWERS TO CORRESPONDENTS,
(*Continued*).

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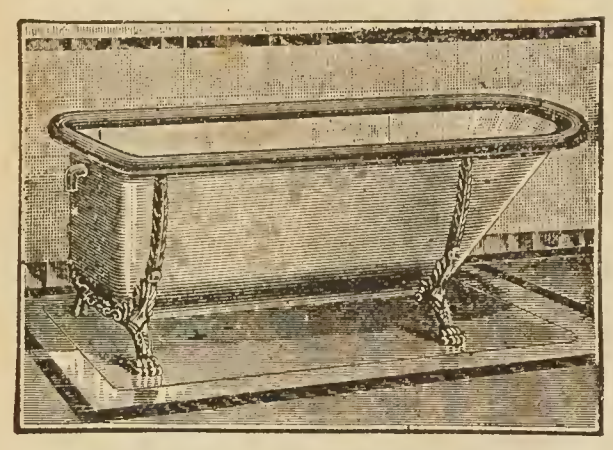
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Without the loss of a single advantage, and with many added merits.

An unbreakable, graceful bath: cannot harbor dirt or vermin, and can be decorated to match the room.

Don't buy an imitation—get the **Steel Clad.** All plumbers and jobbers have it, or the

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For Beautifying the Complexion.

Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. *Not covering* but *removing* all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use

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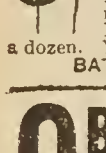
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Roses, Seeds and Bulbs by mail at little prices—1 trial packet each Sunshine Pansies, Dbl. Diadem Pinks, Fairy Poppies, Sweet Peas, Sweet Alyssum—5 pkts. and Catalog, only 10c. ALFRED F. CONARD, Box 5, West Grove, Pa.

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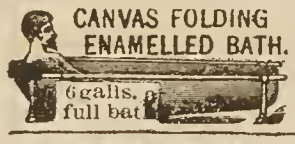
insures beautiful pearly teeth, an aromatic breath and healthy mouth and gums. Absolutely no injury to enamel. No soapy taste. At all druggists or by mail, 25 cts. Refuse substitutes. Test it.

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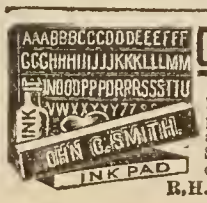
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ANSWERS TO CORRESPONDENTS.

(*Continued*).

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GIDDY:—The ideal entertainment for young people is an outdoor party in the Summer time where they may have more freedom than the limitations of a house usually afford. Sandwiches, stuffed eggs, lobster salad, tall glasses of sherryade, cake, etc., are appropriate refreshments. To prepare sherryade, first make a rich lemonade, and flavor it with sherry to suit the taste; then beat the whites of eggs into a light froth, and add a spoonful to each glass together with a lump of ice. The effect is pretty and the beverage is cooling and delicious.

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Six Alphabets: Different sizes. Send $1 for this Outfit. If not satisfactory, you can return it. Address, **J. F. INGALLS,** Lynn, Mass., Box D.



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Moth, Tan, Freckles, Blackheads, Pimples, removed by Mrs. Bradley's FACE WASH. Agents Wanted. Dressmakers and Milliners send for circulars. Wash 25 cts. post-paid.

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ANSWERS TO CORRESPONDENTS,

(*Concluded*).

MARY MARIANA:—As your marriage will take place in September, why not wait until a short time before that time to choose your wedding gown and trousseau? Any thing we suggest now may not be strictly fashionable by that time. White satin will make the prettiest wedding gown, but if you wish to be married in a travelling dress, select a cloth of reasonable weight. A crépon dress, one of camelette for general wear and a silk waist of checked taffeta may be included in the outfit. "New Styles of Underwear" in this DELINEATOR will give you suggestions as to choosing a set.

HELEN AND EVANGELINE:—Write to the J. W. Scott Co. (Ltd.), 40 John Street, New York, relative to purchasing cancelled foreign stamps, quoting the DELINEATOR when you write.

AN OLD SUBSCRIBER:—Chemisettes are still fashionable for wear with tailor-made suits.

E. A. D.:—You may learn how to bleach a yellowed Leghorn to a reasonable degree of whiteness by following the advice given to "Thalia" in the Correspondent's Column of the March DELINEATOR.

ROSE.—Try "Charmant," the Turkish Wonder Balm, and you will find it a reliable remedy for faulty complexions and kindred skin troubles. "Charmant" does all it claims to do. We would suggest a trial of it to all sufferers. It can be obtained of Turkish Balm Co. (Importers), 19 Union Square, New York. ***



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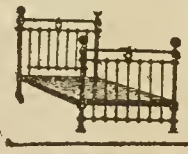

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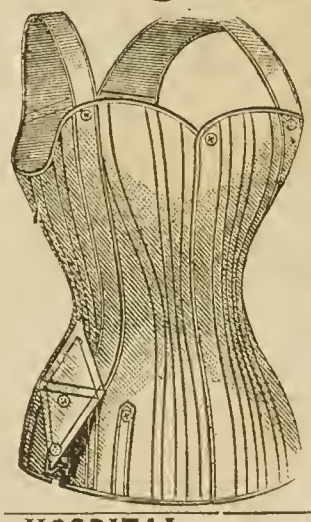
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